Sound Writing

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Acknowledgments

Sound Writing was launched in 2019 as a Creative Commons Attribution-ShareAlike text, culminating several years' work toward a writing handbook that is as accessible as possible—free of cost, screen-reader ready, and welcoming of the many identities that writers bring to their work. Though our text grows out of the particular local needs of students and faculty members at the University of Puget Sound, it is our hope that audiences beyond our campus will find the writing advice in this text to be useful and will adapt the text to their own local needs.

Sound Writing is the product of communal efforts over more than a decade, and we have many people to acknowledge. Julie Neff-Lippman—director of the Center for Writing, Learning, and Teaching (CWLT) from 1984 until 2011—laid the groundwork for this handbook, exploring the possibility of a Puget Sound writing handbook, working with writing advisors to develop many of the handouts still in use in the CWLT, and developing the culture of peer leadership in the CWLT that makes a project like this possible. Julie Nelson Christoph—director of the CWLT 2012–2018—has further developed the project, leading a pilot of some commercial handbooks, one of which was chosen and customized as the first Puget Sound writing handbook, in use from 2012–2017.

In 2015, conversations on campus about linguistic diversity, about the special role of writing in a liberal arts context, and about the benefits of online and freely accessible books made us wonder: Could Puget Sound develop its own writing handbook? And if we could, who would write it? How long would it take to write? What would the platform look like?

Supported by the leadership of Julie Nelson Christoph, Student Writing Advisors Kylie Young ('17, STS and SOAN major), Kieran O'Neil ('16, Biology major), and Cody Chun ('17, English major) took a chance in spring 2016 and applied for the somewhat nebulous job of being "Writing Handbook Developers."

This handbook originated in conversations among the four authors—over coffee in Seattle; about articles we read and scholarly lectures we attended on language and learning; in the comfy chairs in the Center for Writing, Learning, and Teaching; over weekly transatlantic and transpacific Skype calls when our team was physically separated; and, always, through our abiding faith in the worth and importance of our project. Cody, Kieran, and Kylie composed the words you are about to read, using Julie as a sounding board, advisor, and editor through the process. The writers are grateful to Julie for her mentorship, her trust in us and our abilities, and her ever-inspiring guidance and gusto.

As with any group project, part of the work has been identifying individual talents and coordinating efforts. We've been extremely fortunate

in having a diverse range of interests and disciplinary backgrounds represented on the team. We've all learned a great deal about writing and collaboration from each other, and the team as a whole has coordinated efforts so that the project has progressed continuously, sometimes with the full team, sometimes with individual members stepping up and doing more when others were unable to do so. The collaborative process and support has been truly remarkable.

Many, many thanks go to former Associate Dean Martin Jackson for supporting the project in countless ways from the very earliest moment; this has been a huge project to undertake, and your willingness to entertain the possibility, to find the funding, to bounce ideas, and even to pinch-hit as a programmer have been invaluable.

Isabelle Anderson ('18, Chemistry and English major) was the first annual writing handbook developer and met with departments at Puget Sound to listen to faculty and develop many of the disciplinary writing guidelines that appear here. Sarah Walling-Bell ('20, Computer Science) accomplished significant revisions to the Writing with Awareness chapter, incorporating important contributions of student members of identity-based groups on our campus. Jordan Fonseca ('18, Physics and Mathematics) substantially revised the content on strategies for academic success and improved the consistency of coding throughout the handbook. Bethany Llewellyn ('21, Biology and Environmental Policy and Decision Making) has continued the work of keeping the handbook up to date and is largely responsible for the revisions to this edition that widen access to Sound Writing to users outside of Puget Sound; she's spent countless hours considering ways that we might, for instance, replace the Puget Sound-specific references to "Grizz" and "President Crawford" to more universally relevant terms. Kate True ('23, Communication Studies and Politics and Government) made additional revisions and added the Multilingual Writers section. We, the initial writers, are grateful for our successors' willingness to improve the book that has come to mean so much to us.

Special thanks go to Rob Beezer for developing the fabulous PreTeXt (née MathBook XML) format and for taking a chance on a non-math project. Rob's technical expertise has enabled us to realize our initially vague desires to create a text that would be accessible in multiple senses of the word. Without Rob's collaboration, our hopes for the reach of our text could not have been developed to the extent they are here, and we look forward to our continued collaboration and to the new audiences that PreTeXt will facilitate.

Thanks also to Jahrme Risner ('18, Math and Computer Science major) for inputting all those Google Docs into the PreTeXt format, fielding feedback in multiple platforms and from multiple people with aplomb. Cara Farnell, Bethany Llewellyn '21, and Rob Beezer have continued that work. We are grateful to Sarah Stall, Michaela Alden, and Julie Reynolds for helping us consider design options for the handbook and, especially, for Sarah's intensive work proofreading a near-final draft. Fletcher Crone '25 created the cover design.

We would also like to thank Geoffrey Block, Bill Breitenbach, Gwynne Brown, Kris Imbrigotta, Chris Kendall, Kriszta Kotsis, and Amy Spivey for making the time to be interviewed about writing, writing process, and advice to student writers. We also thank the departments who have shared faculty meeting time with us to develop discipline-specific writing guidelines and the student groups who have given generously of their time and experiences to develop the Writing With Awareness chapter. Thank you, as well, to Fallon Boyle, Bill Breitenbach, Nancy Bristow, Bev Conner, George Erving, Will Gent, Dexter Gordon, Priti Joshi, Pierre Ly, Julie Neff-Lippman, Helen Shears, Ariela Tubert, and Kara Widergren for their assistance with the example student papers and writing prompts. Thank you to Rachael Shelden of the CWLT for her guidance on student success strategies and to the many student writing advisors who have shared this book with classes at Puget Sound and have strengthened the ongoing feedback loop with our readers. As always, thank you to Peggy Burge, Jane Carlin, and everyone at Collins Memorial Library for your collaboration. And thank you to the many Puget Sound students and faculty who have responded to surveys and participated in focus groups and discussions that have shaped this book.

Perhaps our greatest thanks are to you, our users! Thank you for using the Puget Sound writing handbook. We hope you will enjoy using it and that it will inspire you—as it has us—to think critically about language, to talk with each other about writing, and to engage in the communal effort that is at the heart of scholarship. *Sound Writing* is a living document and will continue to be revised online; please collaborate by sending your comments and suggestions to soundwriting@pugetsound.edu[1].

[1] mailto:soundwriting@pugetsound.edu

Preface

Whether you are reading this for class or browsing—whether you are working on an essay for your SSI or drafting your comparative politics thesis—whether you love writing or consider it a chore—*Sound Writing* is for you.

The purpose of *Sound Writing* is to help you develop a range of techniques that you can use to succeed as an academic writer. As you'll soon discover (if you have not discovered already), academic writing is a practice with its own conventions and expectations. Academic inquiry is about using the best possible evidence to grapple with contested issues. Academic writing places special emphasis on rigorous use of evidence to substantiate claims, on clear and specific theses, and on the framing of arguments within scholarly contexts. These traits distinguish academic writing from most popular writing (the type of writing that one finds on blogs, in newspapers and magazines, and on Facebook). Though it is possible to discuss "academic writing" as a coherent entity, academic writing is also diverse and reflects writers' own personal, disciplinary, and sub-disciplinary biases. (Take a look at the example student essays included in the Resources section of this book.) In *Sound Writing*, we hope to provide you with the essentials of university writing so that you can write with as little stress and as much success as possible. Inside this book, you'll find a breakdown of research, composition, and revision processes; strategies for overcoming common writing challenges; advice from faculty members; a guide to APA-, Chicago-, and MLA-style citations; and much more.

Though *Sound Writing* offers advice and tips, we write in hopes that you will consider how this advice resonates in your particular context and that you will use the advice not as rules to follow blindly but as material that enables you to make informed choices. Our work is guided by the belief that language evolves and reflects, in its evolution, both socio-political change and cultural particularity. The very language that you use when you engage in academic inquiry embodies choices, as well as the history of choices and events that led to the moment of your writing.

As intentional writers, ourselves, we have made choices that you may find surprising, troublesome, or just plain wrong. For instance, we have chosen in many places to use "they" as a singular pronoun (see They As a Singular Pronoun). Much as we'd like to think that we're in the forefront of thinking about language change, we're not being particularly radical. Unlike other alternative pronouns—like "hiser" and "thon"[2]—"they" has been used in this way for centuries. Following suit with the 2017 AP Style guide[3], we use "they" in many places where no gender is specified, or where a named person might not use "his" or "her" pronouns. In other places

[2] www.merriam-webster.com/words-at-play/third-person-gender-neutral-pronoun-thon
[3] blog.ap.org/products-and-services/making-a-case-for-a-singular-they

in the text, we acknowledge that language can marginalize, traumatize, and oppress, and we suggest alternatives to sexist, LGBTQ+-phobic, racist, classist, and ableist terminologies of oppression.

One aspect of academic writing that we grappled with as we wrote this guide is the notion of a "Standard American English" (SAE). Although SAE is by no means the only "correct" form of English, it has a privileged status in the academy and in our society as a whole, and it can be an important tool for social mobility. We recognize this fact at the same time that we work against its implications. Throughout *Sound Writing*, we call attention to aspects of SAE that are especially contested, and we recognize from time to time that alternatives exist.

Our goal is to promote the socially conscious and "sound writing" that is at the heart of a Puget Sound education. As writing advisors at the Center for Writing, Learning, and Teaching and as students who have faced challenges similar to those that you will face, we have tailored this book to the needs of Puget Sound students.We hope you will find it useful, and that you'll help make it even better by emailing your suggestions to soundwriting@pugetsound.edu[4].

[4] mailto:soundwriting@pugetsound.edu

Overview

In order to make this *Sound Writing* handbook as easy to use and as accessible as possible, we've broken it into twelve chapters, each one focusing on a different aspect of the research and writing process. Clicking on a chapter title in the Table of Contents will take you to that chapter, which means you no longer need to flip through pages to find what you're looking for!

Chapter 1 and Chapter 2 suggest techniques for researching, reading source material, and taking notes. This is a good place to start if you have an assignment prompt and want some advice on finding, reading, or analyzing sources.

Chapter 3 breaks down the basic parts of the argument, helps you to identify which argumentation style(s) to use, offers tips for making a strong argument, and covers how to develop, organize, and support your thesis.

Chapter 4 offers brainstorming techniques, planning strategies, and outlining formats to get your scholarly gears turning. It also breaks down the skeleton of the paper, offering tips on how to compose and organize introductions, topic sentences, body paragraphs, and conclusions. Writing is not a linear process, so you'll likely still be conducting research and changing your argument as you go; to maintain your groove, refer to the sections on revising and adding new research. And if you find that you just can't write any longer, take a look at the section on overcoming writer's block and other obstacles for ideas on how to overcome anxiety and frustration, manage your time, and procrastinate (yes, procrastinate!) productively.

In Chapter 5, we compile guidelines from faculty members across campus to help you navigate within and between the different disciplines you will encounter over the course of your Puget Sound education, as you fulfill your core requirements and generally become a more well-rounded, inquisitive, boundary-crossing liberal arts version of yourself.

Chapter 6 suggests ways to write with greater sensitivity to the social ramifications of certain English usages. We include a list of terminologies of oppression for the respectful writer to avoid and a list of possible alternatives.

Chapter 7 and Chapter 8 focus on the nitty-gritty, but necessary, elements of language, offering grammatical and mechanical advice and examples of how to cite your sources in keeping with the APA, Chicago, and MLA styles.

Chapter 9 considers the relationship between writing and speaking, and offers advice on how to convert your written argument into an oral argument. This chapter also includes suggestions for effective public speaking, for organizing your presentation, and for managing your time.

Chapter 10 marks the shift in the handbook from topics that fit squarely into reading and writing to topics about academic success more broadly. The chapter breaks into three main sections: talking to professors, managing time, and organizing your physical and digital materials. The strategies discussed are not the be-all-and-end-all of any of these topics; however, they give the reader a foundation of "best practices" for getting started.

Chapter 11 extends beyond academic writing to offer advice on writing tricky non-academic genres like emails to professors and employers, personal statements, and resumes and cover letters. Those non-academic genres are mostly short, but they're every bit as challenging to write well as a long research paper is. Don't worry; we've got your back.

Chapter 12 offers tips and tricks for using technology to help you as a writer, including how to get the most out of your word processing program, how to use Zotero to help you wrangle sources and citations, and how to use tools within Adobe Acrobat Reader to help you read and annotate pdf documents.

Appendix A (Glossary of Academic Terms) offers definitions of some of the new vocabulary you will be encountering in college—ranging from words you may see in assignments, to terminology associated with various research terms and kinds of sources, to rhetorical terms, to SAT-type words that you really will encounter in everyday usage.

Appendix B (Resources) offers links to supplementary aids such as videos, handouts, and example papers. These resources will help you make the best use of the handbook, whether you are using it in class as part of an exercise, or using it on your own for independent learning.

Go to `soundwriting.pugetsound.edu`[5] for the latest version of *Sound Writing*.

[5] `soundwriting.pugetsound.edu`

Contents

Chapter 1

Research Methods

Section 1.1 Research Essentials

The word "research" can seem daunting, but doing independent research can be some of the most exciting work you'll do in college.

At Collins Memorial Library you have access to rich collections, engaging learning environments, innovative instruction, and high-quality service in support of teaching, learning, civic engagement, and diversity. We encourage you to familiarize yourself early on with the scope of materials and the types of services available to you in an academic library, as they may differ markedly from those available in most school and public libraries. In close partnership with the faculty and other campus departments, Collins Memorial Library is always working to support your development as a scholar.

Knowing that Collins Memorial Library is there to help you is the first step, but you'll also need to get going on your own. Here are some guidelines that will help you not only do research successfully but enjoy doing it.

Tip 1.1.1

The first thing to know is that a university library is probably a bit different than other libraries you've encountered in the past. This is because it's designed for people like yourself who are doing research, more than for people who are looking for a book to read or a movie to watch at home (though Collins Memorial Library has those things, too!).

List 1.1.2 Strategies for Undertaking Research:

- *Pick a topic that interests you.*

  Many times, there will be a topic that your professor has talked about a lot in class. Some of these topics may be straight forward and obvious, while others might seem more obscure and difficult to tackle but more interesting to you. Always choose the one you're most interested in. No matter how easy a project seems to be from the beginning, if it doesn't interest you, the research process will feel slow and painful. If, instead, you choose a topic that actually grabs your attention, the process of sifting through and evaluating dozens of articles and books won't feel tedious at all, and you'll have more energy to devote to thinking and rethinking your research question.

- *Find the right search tools.*

  Primo—the search engine that shows up first when you click on the Collins Library website—may seem like it has every source you could possibly need. While Primo can be very helpful, there are more than 200 other databases to which the library provides access. Each of these databases is specifically catered to a particular topic (or topics), which means that you won't find as many unrelated articles as you would in Primo. For the same reason, you may also find sources more pertinent to your research topic by using more specific databases. To figure out which database you need, try checking out research and course guides[12].

- *Use your library course or subject guide.*

  The research and subject guides[34] are created by the research librarians for you to use. They have a lot of great information that can be very helpful for you in your research process. For instance, they can help you figure out whether your source is scholarly or popular, and whether it's primary, secondary, or tertiary. They also can point you to which databases you should be using and give you tips on how to use them. If you get stuck in your process, the course guides also have the contact information of the liaison librarian working with your class, as well as that of the peer research advisor[5].

- *Get help.*

  There are people whose job it is to help you make the best out of your research paper—use them! The liaison librarians[6] and peer research advisor[7] love when students ask them for help. All of their contact information is available on the library website[8], so you can call or email them to make an appointment or ask a question. The peer research advisor[9] also has drop-in hours in the library after normal business hours, so you can still get help later in the evening. In addition, Collins Memorial Library participates in a 24/7 chat service[10] that is staffed by librarians around the world. Whether you're just starting to think of a topic or nearing the end of your process, the librarians and peer research advisor can get you the help you need.

- *Start early.*

  You never know exactly how long your research project is going to take, but chances are it's going to take a lot longer than you think. The first sources you find won't always be the most helpful, so it's important to take your time with the search. Also, your question will change from when you first begin, so make sure you allow yourself enough time to get that second or third round of research done, as well. And don't forget about Order Fulfillment Time!

- *Don't give up.*

  Research can be a long process. Finding the best sources for your project can take weeks, months, or even a full semester! Sometimes, you will hit a roadblock and then feel like you have to go all the way back to square one. That's okay, because research is meant to be a cyclical process (see Subsection 4.2.6). Even when it feels like you are starting over, you are still learning more and more about your topic, which will result in a very well-researched final paper!

Warning 1.1.3 Order Fulfillment Time.

If you find a really great book through interlibrary loan, remember that it can take up to ten business days to get to you, so it's important to account for that in your timeline.

Organizing and Analyzing Sources. Research is a creative, recursive process, and it's likely that you'll encounter dozens of potentially relevant sources. It's easy to get overwhelmed, but here are two surefire strategies for handling information overload:

Consider learning how to use a knowledge-management tool. At Collins Memorial Library you can access RefWorks and Zotero, and any librarian would be more than happy to help you get started. These tools do so much more than just format citations; they let you organize and reorganize your sources as your research question develops, and they support extensive note-taking.

Your research assignment prompt likely will indicate what kinds of (and often how many) sources you should aim for. But a source is not a source is not a source! *How* are you using sources? Take things one step further by analyzing precisely how you will use each source when building your argument so that you're able to use your sources in the most appropriate way. One helpful framework is Joseph Bizup's BEAM model[11]. BEAM is an acronym intended to help us think about the various ways we *use* sources when writing a researched argument. Understanding how you're using a source is essential to using it correctly and effectively.

[1] research.pugetsound.edu/?b=t
[2] research.pugetsound.edu
[3] research.pugetsound.edu/?b=s
[4] research.pugetsound.edu
[5] research.pugetsound.edu/peerresearch
[6] research.pugetsound.edu/c.php?g=304400&p=2031625
[7] research.pugetsound.edu/peerresearch
[8] library.pugetsound.edu
[9] research.pugetsound.edu/peerresearch
[10] www.questionpoint.org/crs/servlet/org.oclc.admin.BuildForm?&page=frame&institution=13202&type=2&language=1
[11] www.tandfonline.com/doi/pdf/10.1080/07350190701738858

List 1.1.4 BEAM

Background You use tertiary sources (subject encyclopedias, textbooks, overviews) to establish basic facts and definitions.

Exhibit You analyze and interpret primary sources, a dataset, or another phenomenon of study.

Argument You evaluate and assess the arguments in academic secondary sources as a way to join the scholarly conversation.

Method You use theories or disciplinary approaches when examining your topic.

Though writing in high school consists mostly of "background" sources, most research writing that you do in college will be stronger if you use sources in a combination of most or all of these ways.

Section 1.2 Research Questions

Once you've identified and explored your research topic, you'll need to work on refining your research question. A strong research question will allow you to delve into a genuine problem or question to which an answer is not obvious. In other words, you want a question that is debatable and arguable. In creating your own argument to answer the research question, you will use evidence from your research to acknowledge and refute any counter-evidence that you encounter.

List 1.2.1 Characteristics of Strong Research Questions

- typically ask "why?" or "how?" questions
- have a clear focus
- are feasible to answer with the resources and time available to you
- are calibrated in scope to the required length of the writing assignment
- are of interest or significance to others

List 1.2.2 Strategies for Finding a Research Question

1. *Begin by asking as many open-ended "why?" or "how?" questions as you can think of.*

   Your topic should be rich enough to generate at least three potential research questions. If you have difficulty generating more than one research question, it's likely that you need to include another variable or otherwise broaden the scope of your inquiry. An excellent guide to getting from a topic to a question can be found in Chapter 3 of *The Craft of Research*, available as an ebook in Primo to members of the Puget Sound community.

2. *Begin to evaluate your research questions.*

   Which question interests you the most? Why?

3. *Seek out feedback.*

   Different kinds of people will provide different kinds of feedback. See Sources of Feedback for more.

4. *Be open to refining your research question.*

   As you continue the research and writing processes, you may discover that your question is too broad or too narrow, or that there's another, related research question that your evidence is suggesting.

5. *Hold off on deciding what your thesis is until you've identified a viable research question and have begun to delve into your research sources.*

   Committing to a thesis prematurely can hamper your research process by causing you only to seek evidence that supports your argument.

List 1.2.3 Sources of Feedback

Peers will give you a ready sense of whether or not your question is clear and interesting.

Writing Advisors will ask you lots of clarifying questions and help you develop the best possible formulation of your research question.

Librarians will help you explore potential resources for tackling your research question and also will give you honest advice about the feasibility of your focus and project.

Professors are subject experts and are excellent resources for helping you identify where your question fits in the ongoing scholarly conversation.

Section 1.3 Research Tips and Strategies

List 1.3.1 Strategies for Finding Sources

- *Meet with a librarian*[1].

  They will show you how to navigate databases, find hard-to-find sources, and save you a *lot* of time.

- *Check the works cited or bibliography of a scholarly source.*

  You may struggle to find more than a few sources that perfectly suit your topic. In such a case, look at the the references cited by the few sources that you have found. There's a good chance you'll find other articles that can help you get back on track.

- *Refine your search terms.*

  Sometimes you may find that a database search of your topic returns few to no results. Before giving up, try using different combinations of search terms. Sometimes the terms that make sense to you may not be quite the same as the ones scholars before you have used. If you're really stuck, using a thesaurus to find synonyms can be a helpful trick. Some databases make use of specialized subject terms, too, so this is another place where a librarian can really help out.

- *Learn some Tips for Searching a Database.*

[1] www.pugetsound.edu/academics/academic-resources/collins-memorial-library/services/ask-a-librarian/library-liaison-program/

List 1.3.2 Tips for Searching a Database

An asterisk (*) at the end of a word (or root of a word) will replace a letter within a word: `Wom*n` will tell the database to search for both "women" and "woman." `Canad*` will tell the database to search for "Canada" and "Canadian."

Quotation marks (" ") around a phrase will search the database for that exact phrase: `"information literacy"` instead of `information literacy`.

OR will expand your search to look for more than one keyword: `cars OR autos OR automobiles` will find sources that contain any one of these keywords.

AND will limit your search to only those sources that contain both keywords: `racism AND slavery` will identify only the sources that include both keywords.

NOT will exclude sources that contain that keyword.

Chapter 2

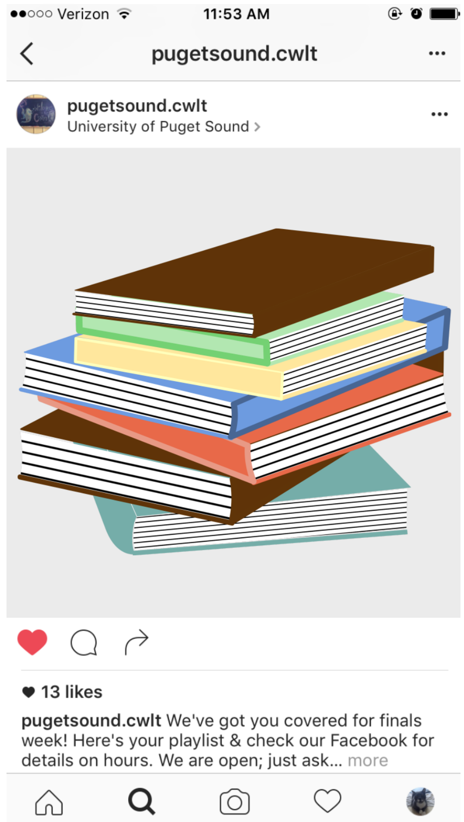
How to Read

Yes, we know. You learned to read over a decade ago! Why is there a chapter on reading? This chapter is not so much about literacy as it is about strategy. Since you'll likely have to read *a lot* during your time at Puget Sound, it's helpful to have some strategies that will make reading and researching as quick and painless as possible.

Reading is the first step to writing, and any skilled writer has undoubtedly read a lot. The first thing you need to remember is to *do your course readings*! Not only will you be completing work that wifll help you in your courses, but you'll also get a better feel for writing in that discipline. Your future self will thank you! Reading your course readings also prepares you for researching in that discipline. Especially when you're doing research, being strategic about what and how you read is essential to producing quality content at a pace that isn't agonizingly slow. For more details, tips, and some bad jokes, read on!

Section 2.1 Finding, Skimming, and Reading Sources

Congratulations on finding some sources (see BEAM)! Now what? Take a picture of all your books and post it to Instagram or Twitter so everyone knows that you're taking college seriously! It can be intimidating to have collected piles of useful sources only to realize how much time it will take you to read through them. But do you really need to read all of them completely? The way you approach any source will depend on the nature of the source, the amount of time you have, and the information you seek.



Of the sources you'll be working with, many will be primary and secondary. Sometimes it can be difficult to determine whether a source is primary or secondary. For instance, if you're writing an essay for a literature course on Shakespeare's *King Lear*, then *King Lear* would likely be your primary source. However, if you're writing a paper analyzing patterns in the critical reception of *King Lear*, then you may find yourself working with what would otherwise be considered secondary sources—critical interpretations of the play, for instance—and analyzing those. (For more information on the types of sources, see this Research Fundamentals guide[1]) That said, in order to find any source, it's important to know what kind of source you're looking for. Think about the kind of information you need, and come up with a list of search terms—particular words and concepts you think would return helpful titles (see Section 1.3 for advice on refining search terms).

2.1.1 Primary Sources

Primary sources are the texts (though they aren't always "texts") upon which you perform the most analysis and upon which you base your argument. It is always desirable to read your primary sources carefully and in their entirety. It's hard to write an argument about a book, for instance, without knowing how it ends or who one of its main characters is. Reading primary sources completely is especially important for essays that depend on analyses of a text's language. You can't analyze language that you

[1] `collins.pugetsound.edu/Research_Fundamentals_Sources/story.html`

haven't read! (The same holds for non-textual "texts" such as paintings, musical compositions, or scientific data—spend time with the source, and think about what its parts add up to.)

2.1.2 Secondary Sources

Secondary sources are texts that you use to supplement your argument in some way: by establishing a theoretical premise, by providing a point of reference or departure, or by providing some historical or biographical context (to name a few). They are the secondary objects of your analysis and do not comprise the bulk of your argument. Though it's often rewarding to read secondary sources in their entirety, it's not always practical. The following are some tips for getting the most out of your secondary sources:

List 2.1.1 Strategies for Finding Secondary Sources

- *Figure out what you're looking for.*

  Because secondary sources are supplementary, it shouldn't be too difficult to identify what information you need. Writing a paper on the presidency of Barack Obama and need a source that describes the international response to his election? Refresh yourself on these Strategies for Finding Sources, and dive in! Some useful search terms might include: Obama, election, international, response.

- *Read the introduction and the conclusion.*

  This should give you a good idea of the starting point and end point of the source's argument and its major points. Assess the usefulness of the source based on these sections. If the source doesn't look like it will be of great use to you, put it to the side. For instance, if you found a source called *The Military Legacy of the Obama Administration*, you might browse through it for a hidden nugget of information, but chances are the source may not be the most helpful to you.

- *Identify relevant passages.*

  Browse headings and subheadings, or chapters, if your source is a book. Skim any relevant sections for key words (see Subsection 2.1.3). Find a heading that reads "European Reactions to the Election of Barack Obama"? Mark it!

- *Search for key words.*

  It's possible to do this manually (picture the word in your head and let your eyes roam the page), but it's far easier to do electronically. If your source is electronic, find the search function on your computer and type in key words: Obama, election, international, response.

- *If your source has an index, browse it for key words.*

  The index is at the back of the book, and it should refer you to specific pages on which the concept is discussed. The index is also a good way to look for relevant words that you may not have thought of.

2.1.3 Skimming

In general, the more actively and patiently you approach a text, the more comprehensive your reading will be. However, sometimes it is highly impractical to read a source in its entirety. Whether you're doing some preliminary reading to familiarize yourself with the existing scholarly discussion or to cram for class, skimming can be a good way to extract the main idea of the text in as little time as possible.

List 2.1.2 Strategies for Skimming

- *Read the introduction and the conclusion.*

  Doing this will give you a sense of the general trajectory of the argument.

- *Read the first sentence of every paragraph.*

  This sentence is usually sufficient to tell you what the main point of the paragraph is and whether you should spend time reading it.

- *Read both horizontally and vertically.*

  Let your eyes roam. Look for keywords and bolded or italicized items.

- *Read for points and not for analysis.*

  Though it's always good to understand how the author arrived at a claim, it is more productive in a pinch to skip the analyses and return to them later.

Section 2.2 Different Types of Reading

You will encounter numerous kinds of readings throughout your college experience (and beyond). Because there are various ways in which we use different kinds of sources, there are also several reading strategies we can use to read our sources most effectively and efficiently. One key skill is to be able to identify why you're reading a source: How will you use it, what information will you need from it, and how will you record or take notes on what you learn from it? The answers to these questions will help you decide how to read your source.

2.2.1 Active Reading

All reading you do should be active reading! In order to read critically, you must read actively. Active reading requires you to be active—to actually do things while you read. No, you don't need to run on a treadmill while you read *The Odyssey* (although that would be interesting). Instead, your mind needs to be active doing things that keep you engaged in the reading, including (but not at all limited to!) writing marginal notes, underlining, using a symbolic system, asking questions, and summarizing thoughts or sections.

You might be muttering to yourself, “But reading is enough work!” But know that active reading helps you understand and remember what a text says the first time you read it, so you don’t have to waste your time reading the same paragraph over and over again. Plus, having a pen in your hand as you read makes it easier for you to write funny comments in the margins as you get frustrated (we all do it). Just be careful not to fall asleep with your pen uncapped. . . .

2.2.2 Reading Critically

No matter the type or purpose of a source, the reading you’ll be doing for your University of Puget Sound courses will almost always be critical. Reading critically means that you do far more than read the words on a page—you engage with them by thinking about them. As you will read in Chapter 3, academic writing is all about participating in larger scholarly conversations. This participation is largely about making argumentative claims and supporting them with evidence in order to convince an audience of those claims. When you read an academic work, then, you’re also participating in the scholarly conversation around that work. As a result, reading critically requires you to read and evaluate the author’s claims and evidence. While it isn’t your job to treat your sources as if you were a movie or restaurant critic, you should be aware of the places in which the author’s argument is unconvincing, contradictory, or contentious. (Note: Critical reading for some primary sources can be slightly different, but we will address those differences in the “close reading” section that follows.)

List 2.2.1 Ways to Read Critically

You can think critically about the text in a number of ways, including:

identifying	the author’s argument(s) and evidence.
noting	key ideas or claims.
connecting	the text’s information, message, argument, themes, etc. to previous content you’ve read or learned in class or in your other classes.
looking up	words, phrases, or concepts with which you’re unfamiliar.
asking questions	in the margins or on another piece of paper about what you don’t understand.
raising new questions	that the reading has inspired.
contextualizing	the reading and its content/argument.

listening to your gut	and allowing yourself to develop feelings and opinions about the text—these feelings might turn into great starting points for an argument or a paper.

Helpful Questions 2.2.2 Evaluating Sources.

- Do the author's connections between their claims and their evidence make sense?
- Is their evidence valid for and accepted by the discipline in which they're writing?
- Does the author's argument contradict, support, or deviate from other arguments I've read? If so, which argument is more convincing? Why?
- Are there any points I can argue against? Or any points that support another argument I want to make? In what ways can this source be useful to me?

Close Reading. Close reading most frequently occurs in literary studies, but you can also use close reading skills for other disciplines, such as history or sociology. Like reading critically and actively, reading closely enables you to engage with the text on a much deeper level than if you simply skimmed or scanned it. Using the critical and active reading skills you've developed, you now need to add in an additional component: close analysis. You perform a close analysis of a formal text in the same way you would agonize over the meaning of the word "okay" in a text message from your new romantic interest. In both cases, "close analysis" means that you are reading a relatively small portion of text in extreme detail. Perhaps the most important thing to remember about close readings is that you are not only trying to describe the text. While describing the text may be an important part of your analysis, you need to do just that—analyze! Your analysis extends beyond the literal meaning of the words on the page to the underlying meaning the writer is conveying.

The text that you have read closely is your evidence. To convince your audience of your argument, you must take careful and detailed notes (i.e., doing careful and detailed active reading). By including all of the necessary analysis and textual examples, you can tell your reader exactly how you've interpreted a passage.

Helpful Questions 2.2.3 Reading Closely.

- What is the author saying? Is the message clear? What does it mean?
- Do I see any patterns?
- Is the text in first person? Second? Third?
- Does anything about the grammar or sentence structure stick out?
- What literary devices does the author use—e.g., metaphor, simile, hyperbole, imagery, personification, alliteration, allusion, euphony or cacophony, symbolism, irony, etc.? (No matter what you notice, there's probably a fancy word that describes it: parataxis? anagnorisis? epanalepsis? What the—?!)
- If the text is a poem, what meter, rhythm, and rhyme scheme is the author using? Even if the text isn't a poem, are there any phonetic patterns or rhythms?
- Are there any words I don't know? (If so, look them up!)

- Is any type of character or plot development happening in the passage?
- What is the relationship between content and form in the passage? How do the passage's formal features inflect the meaning of the passage?

2.2.3 Reading in the Sciences

Reading in the sciences (social, earth, hard, soft, or otherwise) can be a whole different beast than reading literature, historical documents, or humanities-based secondary sources. If you've ever tried to read a peer reviewed scientific article, you may have found yourself feeling lost and confused by the technical words and abbreviations. But have no fear! By using the following strategies, you can become a savvy reader of scientific articles.

List 2.2.4 Strategies for Reading in the Sciences

1. *Start by reading the title and abstract a few times.*

   While you may not absorb it all on a first or even a second reading, the title and abstract of a scientific article offer a snapshot of the whole article. Use the title and abstract as a mental guide to lead you through the text.

2. *Next, skim the introduction to get the context of the project.*

   Make sure to read the last paragraph of the introduction because the research question of the paper will usually be there. Then, skim the discussion/conclusion to determine if or how the goals projected in the introduction were accomplished.

3. *Look at the figures.*

   While the authors of the paper are motivated to tell a compelling story about their data, it's harder to manipulate a figure. Spend some time reading the figure captions and understanding how the data matches up with what the authors are saying in the text.

4. *If you want to get a still deeper understanding of the paper, read the methodology section.*

   If you read this section carefully and actively, it will allow you to suss out whether the paper stands up to scientific rigor.

5. *Know that you will need to look terminology up along the way.*

   Even professors need to do this when they read articles in an unfamiliar research area.

Section 2.3 Note-Taking Strategies

Whether you're listening to an in-class lecture, reading a reading assignment, or skimming articles or books for your own research, taking good notes is essential. Notes have two main purposes: 1) to help you read actively and understand the content of the reading, and 2) to help remind your future self what was important about the reading. Though there are plenty of standardized note-taking strategies that you can use, such as Cornell notes, outlining, and mapping, in this section we will focus on deciding which strategies work for you and in which contexts specific strategies work best. For some people, the same type of notes may work in all disciplinary situations, while other people require different strategies for different disciplines or assignments. If you haven't decided which strategies work best for you, try some out and be mindful of which ones help you learn most effectively and efficiently.

Before you begin reading or taking notes, ask yourself: What class are you taking notes for? Does this class require you to know a lot of specific information (e.g., biological processes, historical events, or literary terms), or does it focus more on understanding (e.g., *why* a historical event happened, *how* to find a derivative, or *what type* of research method is best for a certain situation)? While all classes have a mix of both types of information, identifying the primary type of information you'll be interacting with will help you decide what form your notes should take.

List 2.3.1 Strategies for Taking Notes while Reading

- *Identify the main argument of the paper or chapter.*

  The main argument of a paper or chapter is also called a **thesis** (see Subsection 3.1.1). The thesis will help guide your reading and note-taking by telling you what about the argument is important and what you need to pay attention to. You can usually find a thesis in the abstract and near the end of the introduction. If you're having trouble locating the thesis, you might also read the conclusion (don't worry about spoilers—usually academic writing is up front about the conclusions of an investigation).

- *Identify the main point of each paragraph.*

  As you'll see in Argumentation as a Process, clear paragraphs begin with topic sentences. The purpose of a topic sentence is to tell the reader what the paragraph will be about. Use this to your advantage! Like a mini-thesis for each paragraph, topic sentences will guide your reading by telling you what information is worthy to note.

- *Keep the discipline and class in mind.*

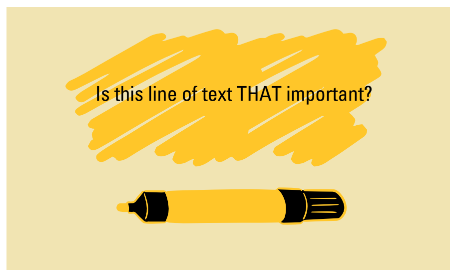
  You can't remember everything from every reading, so be strategic about what you pay attention to. Does your discipline focus on data? Dates? Or should you pay more attention to the syntax and voice of the reading? Knowing what you're looking for helps you take better and more useful notes.

- *Keep yourself and your personal preferences in mind.*

  If you hate outlining because you don't get it, then play around with note-taking strategies until you find what makes the most sense to you, whatever the discipline. If you can't memorize information in your notes and need to use flashcards, then do that. As long as you're recording all of the information that you need to successfully recall information and understand concepts, don't worry about what you're "supposed" to be doing.

Tip 2.3.2

If you want some assistance figuring out your favorite note-taking style(s), make an academic consulting appointment at the CWLT!



Highlight and underline enough, but not too much. We know that you've heard this a million times before, but don't waste your highlighter ink by highlighting unnecessarily! The point of highlighting is to tell yourself what's important, so highlighting everything doesn't do you much good.

Tip 2.3.3

If you just can't resist highlighting, then make sure you have a way to indicate to your future self (who will inevitably be reading the highlighted work) which pieces of information are simply highlighted because you think they are interesting and which ones are highlighted because they're important. You might use underlining, asterisks, or other symbols to denote this difference.

Marginal Notes and Annotations. Take lots of marginal notes! Marginal notes are great tools to ensure that you're reading actively. By writing your own thoughts about the reading and summaries of the author's argument, you're engaging with the reading on a level beyond simply reading the words on the page. Not only will marginal notes help you stay focused, but they'll also be useful when you have to look back over a reading to study for a test or research for a paper.

The most important thing to remember when you're annotating a source is that what you do doesn't matter as much as how and why you do it. For instance, it makes no difference whether you use asterisks or smiley faces to indicate that something is important; it only matters that you know what it means now and you'll know what it means later. You can highlight, use different color pens, make different symbols or words, use sticky notes or tabs, or dog-ear your pages (unless you're using a library book). Figure out a symbolic system that you like, and then stick to it!

Tip 2.3.4

If you're getting bored with a reading, try writing a few funny comments in the margins. You could even use a curse word. Not only will you give yourself a nice laugh, but the study break will help you refocus and keep reading. These initial emotional reactions to a reading will also help you remember it better in the long term because you're interacting with the reading in new and interesting ways.

Section 2.4 How to Read Writing Prompts

One of things that makes Puget Sound such a vibrant intellectual space is the diversity of pedagogical styles represented on campus; as students, we can attest that this diversity makes for more flexible and creative thinkers. That said, we know that it can be difficult to develop a consistent way to interpret and approach writing assignments when those assignments vary by professor and even by course. In this section, you'll find some tips on reading, understanding, and responding to writing assignments. You may also find it helpful to read Chapter 5.

It's important to get started on your essay as early as you can to allow yourself the most time to develop and revise your ideas. To this effect, read through your assignment as soon as you receive it! The rest of this section is dedicated to showing you a useful framework for breaking down a writing prompt.

The Purpose. When approaching an assignment, it's useful to identify the purpose of the assignment. Asking yourself, "Why did Professor ________ assign this essay?" can help you understand what your professor wants you to get out of this assignment. Often, professors assign written work to clarify your thinking on a topic or concept, sharpen some relevant academic skill, or both. Thus, your English professor might ask you to write an essay about Gertrude Stein to give you practice deciphering ambiguous poetry, or your sociology professor might ask you to write an autoethnography to personalize the connection between, for instance, dorm life and capitalism. Knowing why you're writing a paper—that is, knowing that your professor is not sadistically assigning work—actually makes writing the paper easier.

The Work to be Done. Now that you've figured out the purpose of the assignment, it's time to identify what the assignment is asking you to do. To do so, pay attention to the active verbs of the prompt. If your prompt asks you to "*Analyze* Lewis Carroll's *Alice's Adventures in Wonderland*," make sure your essay is founded on textual analysis. If your prompt asks you to "*Compare* the timelines of the Korean War and the Vietnam War," make sure your paper compares. Identifying these active verbs can can give you a basic sense of how your professor will evaluate your essay—Does it analyze the novel? Does it compare the wars?—and can guide your writing to meet those expectations.

Also, identify what type of evidence that you'll need to substantiate your argument: If your professor explicitly asks for a "statistical analysis of American automobile consumption in the past decade," make sure you draw on statistics. (Often, this information is implied in the language of the prompt: When a prompt asks you to analyze *Alice's Adventures in Wonderland*, you know you'll be working with the novel.) If you don't know what type of evidence your professor expects you to use, ask.

Tip 2.4.1

Once you know what your professor is looking for, make a list of things to keep in mind as you write: Having this list for easy reference will keep your paper on topic and help you to foreground the skills under evaluation.

Suggestions Versus Requirements. There are things you *must* do for an assignment, and there are also things you *might* do. Professors, especially those at Puget Sound, sincerely want you to succeed.Because they're so benevolent, your professors might provide some suggestions for writing or constructing an argument in response to the prompt. These suggestions can be helpful points of departure, especially if you're having difficulty formulating a response. They're also good examples of responses that your professor would accept. If it seems like there are a lot of questions, chances are, you aren't required to answer all of them (professors don't want to read essays full of a bunch of disjointed ideas). If you're not sure whether something is required or just suggested, ask your professor.

Key Information. Once you know the why and the how of your assignment, identify any stipulations regarding *length*, *citation format*, the *number of required sources* (both primary and secondary), and, of course, the *due date*. Knowing this information will help you to plan your approach and allocate your time: You probably shouldn't wait until Thursday night to begin outlining the six-page paper due in class on Friday. Having this information will also give you a sense of the extent and scope of your response: If you're limited to three pages, you probably won't be able to argue about the evolution of Los Angeles's urban landscape from 1980 to the present; perhaps you could focus on a single aspect—building height—and hold off on the rest until your 25-page final. Identifying key information can also help you to plan your essay: The tone you adopt (Is it professional or conversational?) and the background that you provide are largely determined by your *audience*: Are you writing for your professor, your peers, or the general population? Your grasp of key information can help you to contour your approach.

Your Approach. It goes without saying that assignments vary! Some professors will give you a detailed question to respond to, while others will ask you to come up with and respond to your own question. This variation can be perplexing. However, knowing how to approach either type of assignment can save you some anxiety.

Students often feel that a specific prompt requires a specific answer. This can be frustrating, especially if you feel that you don't know that answer or that you're being stifled into agreeing with your professor. While it may be the case that your prompt requires a particular answer, it is more likely that your professor will accept a variety of responses. Not only is it more interesting for your professors to evaluate 20 different responses (as opposed to 20 responses making the same point), but we also have it on good word that the joy of assigning essays comes from the variety of responses that such assignments elicit. Thus, while you should ask if you're unsure whether your assignment wants a particular answer, take comfort in the fact that what matters most to most professors is often not the answer you give but how well you argue it.

When faced with a bare prompt, students often have the opposite frustration: They don't know where to start! It can seem impossible to start on a paper when all that you're given is: "Write an essay on a topic related to the concerns of the course" (or something to this effect). Though prompts like this one can seem daunting, they also give you the most intellectual and creative freedom. Your only constraint is your ability to shape an idea of yours into an argument of relevance to the course. Adopting this frame of mind can transform what seems daunting into a liberating opportunity to demonstrate your argumentative facility. If you find yourself stuck, think about what interests you most about your course topic and make some word or concept webs (see Chapter 4); you're likely to find something worth writing about. If you're still stuck, schedule a meeting with your professor, talk with a friend, or see a Writing Advisor at the CWLT!

Questions. It's normal to have questions about your assignments. After you read through your prompt, note any questions that you have and ask your professor for clarification. When your professor realizes that they accidentally wrote "single-spaced" instead of "double-spaced," your classmates will thank you.

Here are some examples of real prompts that we've marked up with regard to the above information:

Example 2.4.2 Short Paper (Short Prompt).

> This is a seven-page autobiographical essay in which you explore the framing of your identity as an individual within the context of diversity in the United States. Here you may explore any aspect of your upbringing, socialization, and family ties etc., to discuss the formation of your identity. As part of the process of developing this essay you are required to engage readings from the class that explore issues of identity.
>
> —
>
> Courtesy of Dexter Gordon, University of Puget Sound

Here we have a very short prompt for an essay of considerable length. As readers, we'll begin by identifying the important aspects of the assignment: it must be seven pages; it must be autobiographical with respect to identity; it must engage readings from the class; and it must be situated in the context of diversity in the United States. The assignment is unique because it is autobiographical; because we don't have much experience writing autobiographical essays, we might ask some of the following questions: How much detail should we provide? How personal can we be? What is the desired balance of autobiographical and scholarly writing? What does scholarly autobiographical writing look like? The benefit of prompts like this one is that they tend to be open-ended. We wouldn't be surprised if the answer to the questions above are of the do-what-is-most-appropriate-to-the-point-you're-making type. This type of freedom may be scary, but take advantage of the opportunity: write the essay that you want to write! There are, of course, some important details omitted; we would definitely need more information about the assignment's due date, citation style, and audience. That kind of information is often offered in class when that assignment is made. Make sure to take good notes!

Example 2.4.3 Engagement Papers (Medium Prompt).

> Middlemarch is a long novel that will take us several weeks to read (and more to digest); in addition, the bulk of the course is directed toward the seminar paper you will submit in May. To ensure that you are continually writing and processing ideas, each of you will write five Engagement Papers. The papers should be approximately 1000 words (~3 standard pages) and are due on Fridays (see schedule). At the end of each class, I will suggest possible topics to write on; I suggest you reserve a separate section of your notebook to jot these down. The general guidelines for each of the Engagement Papers are: (1) they should *not* simply regurgitate class discussion; instead, use our discussions as a jumping off point to delve deeper into an issue, topic, passage, chapter/section of the novel; (2) they should primarily be focused on that week's reading, not on the readings of weeks ago. While you might certainly *link* developments in the week's reading to previous sections of the novel, the focus should be on the current sections. Your papers will be graded foremost for their depth of analysis, but also for their clarity and style (these are formal papers).
>
> —Courtesy of Priti Joshi, University of Puget Sound

This prompt is helpful because it is explicit about its aims. The professor specifies, at the beginning, that the assignment is designed to "ensure that you [the student] are continually writing and processing ideas" in anticipation of the final, seminar paper. This information is useful, because it tells us that these essays are, for all intents and purposes, practice for the big one. The prompt is also explicit about what it expects: a paper of 1000 words, due every Friday, on the reading for that week, that engages with the novel in ways that go beyond class discussion. Finally, the assignment is transparent about its evaluative logic, with primary emphasis given to argument and secondary emphasis given to expression. There are, as always, some lingering questions, regarding, for instance, citation style and the use of secondary sources. These questions, however, are easily answered in class or during office hours.

Example 2.4.4 Long Paper (Long Prompt).

The mission-market tension in NGOs.

NGOs often face a tension between their charitable mission and purely pragmatic/financial imperatives. In class, we discuss several examples of these tensions, including:

- The implications of pressures from contracts with donors and governments,
- The problems due to competitive behavior between emergency relief NGOs
- The debate over how NGOs are best selected and evaluated.
- Can we cut or minimize intermediaries between charitable donors and the recipients of aid?

For this assignment, you must select one of these broad areas of investigation, and explore a specific and concrete question to expand on the class material. You can use one course reading as a starting point. Or you can go a different route, depending on your interests.

Sections: Please break your essay down into at least 3 or 4 sections (each with an informative title, starting with an introduction and a conclusion). This will make your paper much easier to follow than a single block of text.

Length: about 2,000 words, excluding bibliography.

Citations: As in any research paper, you must cite your sources properly and provide a formatted bibliography at the end. In IPE courses, students use the Chicago Style, Author-Date system, but you are free to follow the standard format (Chicago, APA, etc.) that you are used to in your major. Just be consistent.

Grading Criteria

Presentation of argument: Your thesis should be clear and the essay should be organized to defend it.

Presentation of evidence: The concrete examples you choose must be informative and illustrate your point.

Writing: Your writing should be clear and well organized.

Quality and breadth of sources: Pay close attention to the quality and relevance of your sources. You need to have enough substantial academic (i.e., books and full-length academic articles) as well as short or long pieces you will find on good popular magazines, blogs. A general rule to follow may be a <u>minimum of 8 academic sources PLUS as many relevant popular</u> (blog/magazines/news) pieces you can find. There is a huge supply of popular writing on NGOs and philanthropy all over the internet, make sure you assess your sources appropriately. As far as academic materials go, there is a LOT of academic research (both in journal and book form) on NGOs, nonprofits and philanthropy.

—Courtesy of Pierre Ly, University of Puget Sound

This essay prompt takes up a lot of space on the page, but it is actually shorter and less text-heavy than its length suggests. The prompt begins with an introductory statement summarizing some of the topics discussed in class and then asks you, the writer, to focus on one, formulate a question related to it, and to respond to that question by conducting research in both academic and popular sources. The prompt is open-ended and gives the writer the creative and scholarly license to pursue a project that interests them. This hands-off approach, we have noted, can be both liberating and, paradoxically, stifling. If you think that you'll have trouble getting started, try one of the brainstorming strategies that we suggested in Subsection 4.1.1. As with all assignments, you'll want to get started early. The prompt is comprehensive about the technical requirements of the paper. You may need to ask when the assignment is due and in what form (hard copy or electronic) if that information is not on the syllabus. Jot down these questions and any other questions you may have so that you do not forget to ask them. Finally, pay particular attention to the grading criteria. The professor has likely included this information to help you, the writer, to write a clear (not to mention high-scoring) essay. Because the prompt mentions four areas of assessment, be sure to make those areas as strong as possible.

Example 2.4.5 Another Potential Prompt (List-y Questions).

Writing Assignment: Transformations

1. After reading Tobias Wolff's memoir, *This Boy's Life*, and viewing the film of the same name, write an essay in which you focus on one or more significant *differences* between scenes, characters, or other elements that appear in *both* the book and the screenplay. Does this change enhance or detract from the viewing experience of this memoir? In what ways? What meaning is meant to be conveyed? Be as specific as possible, using examples of language, imagery, music, etc.
2. *Or* you may wish to write about an obvious *omission from the memoir*, something important in the book

which the filmmaker decided to leave out. What is gained, and what is lost? Which version tells the greater emotional truth in your opinion, and what is that truth(s)?

3. Or you may write about an original element of the film that is not part of the book's narrative. Does it add to or fit within the "dramatic arc" of the story? In what ways? What meaning is meant to be emphasized? Can you speculate about the filmmaker's artistic choice?

Consider the nature of memory and what "fictional" license may be granted to an author? What parts of Wolff's narrative might be invented and what do they add? Or do they? Use examples to make your points. What might be readers' feelings toward a coming-of-age story? What is the role of catharsis in reading? How do we come out on the other side of loss or disappointment or even abuse?

This 3-page, double-spaced essay is a study in comparing and contrasting. The questions/suggestions above are largely to get you thinking about memoir. You may write in first person or third. You may include the effect of the book and/or movie on yourself. Whatever subject(s) you choose, keep your focus narrow, your exploration deep (rather than writing with a wide net). Remember that you are making a case (argument) for your opinion. Use examples from the text and film to back up your thesis or motive (which I hope will be the last sentence of the first paragraph).

Be sure to create an original title.

—

Courtesy of Beverly Conner, University of Puget Sound

This essay prompt poses a wealth of questions intended to give the writer a sense of what lines of inquiry would be intellectually rewarding. The prompt is generous in its suggestions and is deeply committed to the author's creative agency, allowing the writer to choose, for instance, between adopting a first or third person voice. This commitment to authorial agency suggests that the essay is intended, at least in part, to be exploratory; it is intended to help the writer to further develop a sense of their scholarly voice and, perhaps, to experiment with a mode of rhetorical presentation not previously employed. Of course, the prompt pairs this commitment to freedom with a number of pointed argumentative and technical suggestions ("Keep your focus narrow, your exploration deep" and "I hope [the thesis] will be the last sentence of the first paragraph") included to highlight the important and, in the former instance, less negotiable hallmarks of successful academic writing. The prompt also foregrounds the comparative aspect of the essay, cueing the reader, in so doing, to possible organizational schemes. Overall, this prompt is exceptionally supportive of the writer; it is clear about its expectations and respectful of the writer's intellectual maturity and creative agency. It also differentiates, politely, between the creative options available to the writer and the more well-established expectations of academic writing.

Chapter 3

Forming Your Argument

All writing is driven by some kind of argument, be it a policy paper attempting to persuade the audience to adopt a certain stance, a lab report presenting the findings of an empirical study, or this sentence (which is arguing that all writing has an argument). As a writer, you have a purpose and an objective; why else would you write something at all? While writing and developing your ideas, it is therefore important to keep in mind why you are writing: to whom and for what purpose? Developing and articulating your argument is a necessary component of the writing process. While the transparency of your argument and the way it is presented may vary based on the discipline, class, professor, and even assignment, here are some basic tools you can use to develop and present your argument in an effective and logical way.

Section 3.1 Elements of an Argument

After hours of poring over books and sifting through documents in Collins Memorial Library (and many cups of coffee from Diversions), you finally hit upon an idea. The evidence corroborates it, and the logic is sound; your ideas align to form a stance that is at once distinctive and supportable.

Congrats! You have the beginnings of an argument. But how do you begin to articulate this argument in an effective and logical way? How do you use the evidence or findings to support your argument? How do you address the concerns of potential naysayers? How do you know if your argument is too specific or too broad to be arguable?

Developing your argument to fulfill all of these requirements is a difficult process and may even seem insurmountable at times. But don't despair! Here are some basic things that every argument should have, regardless of writing type or discipline.

3.1.1 Main Claim

Every argument should be guided by a main point or central message.

> **Tip 3.1.1**
>
> If you don't know your main claim, try asking yourself questions like, "What is my main argument?" and "What am I trying to prove or disprove?"

For instance, if you are writing an essay on the influence of caffeine consumption on college students, your main claim, or thesis, might be something like "Caffeine consumption has numerous positive benefits for the academic lives of college students." This main claim will then likely be broken down into smaller supporting claims, each of which argues a different part of your main claim. For instance, a possible supporting claim of the statement above might be "Caffeine promotes student productivity by binding to adenosine receptors in the brain, preventing tiredness and extending hours of awakeness." Another supporting claim could pose that "The consumption of caffeine as a critical facet of campus life creates a shared experience of camaraderie among students which, in turn, facilitates intellectual interaction and interdisciplinary collaboration."

3.1.2 Evidence

While having a main claim is critical in developing your argument, it is not enough to make an effective argument. You can't just say something is true and assume the audience will accept it unconditionally. You also need to support these claims with evidence that can be used to illustrate or bolster your point. Oftentimes, your evidence will lead you to your central claim—let it! However, keep in mind that you will have to demonstrate how this evidence best lends itself to supporting your claim, so it's important to use evidence that is relevant, valid, and clearly supports what you are trying to say. Evidence can come in several different forms, including numerical/empirical data, qualitative observations, ethnographic interviews, theoretical analysis, and prior studies derived from primary source material, scholarly journals, or personal experience.

> **Tip 3.1.2**
>
> To help you determine how your evidence supports your argument, try asking yourself questions like, "How does this evidence relate to my main claim?" and "How will I use this evidence to illustrate my argument?"

For instance, potential pieces of evidence supporting the argument for the academic benefits of caffeine consumption could be the test scores or grade point averages of caffeine addicts, experiential evidence offered by students who used caffeine to increase productivity, or the chemical reactions occurring in the brain that stimulate thinking and awareness.

3.1.3 Substantiation

So you have a main claim, sub claims, and evidence to support them. Wouldn't this be enough to make a strong argument? Not quite, because you often need something that connects your evidence to the claim.

> **Tip 3.1.3**
>
> In order to help you figure out how to substantiate your argument, you can ask yourself questions like, "Why is this evidence important?" "How does this piece of evidence support my claim?" and "What connects the evidence to my main argument?"

For instance, you couldn't just say, "Caffeine has positive academic benefits for college students" and "Caffeine promotes thinking and awareness" or "Caffeine leads to higher test scores"; in order to make this argument valid, *there must be an implicit assumption that "Thinking and awareness and higher test scores are critical to academic success."* Therefore, in developing your argument, it's helpful to remember that substantiation of the evidence is as important to your argument as the evidence itself.

3.1.4 Counterpoint

No matter how effective or well-laid out an argument may be, it will always have some limitations.

Tip 3.1.4

To help you identify areas of weakness in your argument, try asking yourself questions like "What are the opposing arguments?" and "Why are these counterpoints valid?"

For instance, a naysayer of the caffeine argument may bring up the potential negative health effects of caffeine addiction, which may lead to poorer student health and therefore poorer academic success. *Rather than covering up these counterpoints or uncertainties and pretending they don't exist, strong arguments confront potential naysayers head-on.* By acknowledging areas of weakness in your argument, you actually strengthen your claim by setting yourself up to address and respond to other points of view. For instance, you might address the concerns of caffeine addiction by describing some of the negative health effects of caffeine dependence, such as sleep deprivation and withdrawal symptoms when caffeine is unavailable. You might even acknowledge that caffeine dependence may impact student academic success in the short term by promoting procrastination and enabling a series of all-nighters as compensation. However, you can also weaken and overturn these opposing arguments by asking yourself why your argument outweighs its counterpoints.

To help you determine how your argument might respond to opposing views, ask yourself questions like "Why does my argument still hold true despite these counterpoints?" "Why do these counterpoints fall short of invalidating my argument?" and "How might these counterpoints actually strengthen my own argument?"

For instance, the writer of the caffeine argument may both acknowledge and disable opposing viewpoints through the proposal that "While caffeine dependence may lead to some negative health effects, the ultimate academic benefits resulting from increased productivity outweigh the immediate impacts on student health and behavior." This statement would then be followed by counterevidence displaying why the long term academic benefits of caffeine outweigh the negative health effects, and perhaps even how any negative health effects may actually generate academic success by spurring student performance and productivity.

Warning 3.1.5 New Perspective.

After considering counterpoints, you may end up deciding that the counterpoints are more persuasive than your original point. That's okay! It's a sign of intellectual growth when you are able to reconsider your original views on the basis of further research. Just be sure to revise your paper so that the new argument is cohesive.

Section 3.2 Diversity of Argumentation Modes

If you like to argue, we have good news for you: not only are there different *topics* to argue about and *positions* to take in arguments—there are different styles, or *modes* that you can choose from to structure your argument! You may find that you prefer some modes over others, but you should treat modes of argumentation as tools in your toolbox; you wouldn't say that some tools are *better* than other tools because each tool is suited for a different task. Additionally, recognizing the tools that other people are using in their arguments will help you understand and critique them, which is an important aspect of engaging with the scholarly community.

3.2.1 Different Models of Argumentation

While there are many different forms of argumentation, the four basic parts described above (main claim, evidence, substantiation, counterpoint) are key elements of many argumentative forms. However, these components can be interpreted differently in different disciplines (see Chapter 5) and for different assignments. For instance, the argument of a definitional or informational essay will employ language distinct from that of a scientific or philosophical study. A preferred argumentation form for your professor may not include language such as "main claim, evidence, substantiation, and counterpoint," but may employ similar components that do similar things.

Similarly, there are many different models for structuring your argument. Some disciplines and professors use the **Toulmin model** of argumentation, which prioritizes an explicit claim supported by evidence (sometimes called "grounds") and undergirded by warrants (or the often unstated cultural assumptions that make the argument persuasive). Others prefer the **classical approach**, which requires you to propose a certain stance, refute the opposing view, and offer proof to substantiate your claim. Still others may prefer you use the **Rogerian model**, which promotes a more neutral and compromising view of both sides of an argument. Unless a preference is indicated by your professor, use the model that makes the most sense for your assignment and argument. In fact, many writers use a hybrid between the different types while organizing their argument, using parts from each of them.

Perhaps you are writing an essay arguing whether coffee or tea is a better study stimulant for college students. You may use the Rogerian model to provide equal experiential evidence from people who drink coffee and people who drink tea, Toulmin's data-driven analysis to argue that coffee people receive higher test grades, and then the classical approach to refute the argument that tea is a better study stimulant and substantiate your case for coffee. Mix it up!

3.2.2 Argumentation as a Process

Argumentation is not static or linear; rather, it is a dynamic conversation between you and scholars who have preceded you. Regardless of the language and argumentation model you ultimately decide to use, it's important to keep in mind that the argumentative process is just that: a process of discovering, responding to, and contributing to existing knowledge. Your plan should be first to identify what others are saying and then to figure out a way to respond to them that keeps the scholarly conversation going. Who knows? Perhaps one day other scholars may even respond and contribute to your own argument.

Section 3.3 Making a Strong Argument

Having the basic elements of an argument (main claim, evidence, substantiation, and counterpoint) is important, but that's not all you can do to make your argument as strong as possible. The most effective arguments are specific, meaningful, arguable within the scope of the assignment, supported by firm lines of evidence, and contestable. While you are developing your argument, use the following questions to help you frame and strengthen it further.

List 3.3.1 Argument Checklist

- *Is it too broad or too specific?*

  Arguments often start out broad in scope and then narrow as more and more evidence is collected. The trick is making sure an argument doesn't stay too broad or become so narrow that it no longer becomes arguable. For instance, the argument "Rain influences people's behavior" would be daunting to research and argue because people likely respond to rain in a number of different ways. On the other hand, the argument "Rain influences the walking rates of Puget Sound students in Tacoma, WA, differently between the months of January and February" might be too specific a topic to gather substantive research on or make a meaningful claim about. Consider instead the argument "Rain has both positive and negative effects on students' physical and emotional well-being." This statement is both researchable and takes a clear stance about the influence of rain on student behavior.

- *Is it arguable based on the available evidence?*

In order to make a strong argument, you generally need a substantial amount of strong evidence to back it up. But let's say you want to write about the negative effects of rainfall on the emotional well-being of Puget Sound students. You go to Collins Memorial Library, visit a liaison librarian, look through the shelves, skim around in Summit, and even peek into the archives[1], but the only thing you can find is a couple of articles published in *The Trail* in the early 2000s. This probably won't be enough to substantiate your claim. Instead, you might try refining your argument to the negative effects of rainfall on the emotional well-being of college students in general. Suddenly, a mass of published scholarly sources on the subject appear on the Collins search engine. Hooray! You may now have enough evidence to substantiate your argument—and you'll be creating new knowledge by considering how the general research applies in your particular context.

- *Does the evidence support it?*

  You also need to make sure the evidence available supports your argument. It's important to listen to your evidence and let it point you in the direction of your argument rather than the other way around. For instance, if all of the evidence points toward the argument that "Rainfall promotes student productivity," you likely wouldn't argue the opposite (that "Rainfall reduces student productivity"). It's also important to remember to use your evidence wisely. For example, if you find a piece of evidence showing that more students study in Collins Memorial Library during periods of heavy rainfall, it would be unwise to use this evidence to argue that students do not study in the library when it is nice outside. Let the evidence lead the way.

- *Is it contestable?*

  A strong argument should be debatable and challenged by other viewpoints. The strength of your argument actually stems from how well you address these opposing views. For instance, if you were to argue that "Rain is condensed moisture falling from the sky," there would be little room for debate because you are arguing a widely accepted fact. However, if you were to argue that "Students tend to focus more on homework assignments when it is raining," those who feel that rain lessens productivity by motivating students to crawl into their warm beds might disagree.

- *Does it offer something new to the existing literature?*

  One of the greatest challenges in developing your argument is making it unique and discernible from the arguments of previous studies or literature. Your argument should not be a mere rehashing of someone else's opinion or conclusions but should rather use these findings as evidence to support your own claim about a topic. It's also helpful if your argument is interesting enough to hold your attention throughout the research and writing process; otherwise, you may find yourself bored a few pages into the assignment! For instance, the above argument "Rain is condensed moisture falling from the sky" would be pretty boring to write about and has already been supported by numerous scientific studies. In contrast, the alternative argument "Students tend to focus more on homework assignments when it is raining" is interesting, takes a stance on a certain topic, and is likely less well-supported than the previous statement. It's your argument, so own it!

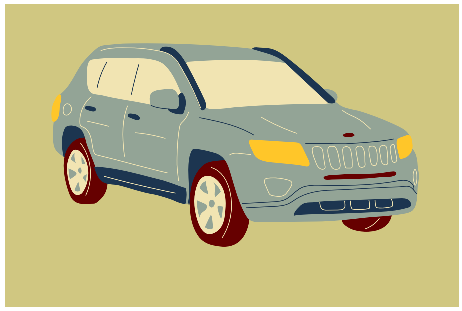
- *Does it respond to the prompt/assignment?*

  Even if you have a brilliant argument, it's important to remember that it needs to respond to your prompt or assignment (see Section 2.4). If the prompt asked you to "assess the influence of rainfall on student academic productivity," you likely wouldn't argue that "the weather during a prospective student's campus tour influences their decision to attend Puget Sound." Some professors are more particular about their assignment prompts or rubrics than others and may have specific guidelines or requirements that you will need to take into account as you construct your argument. In situations when you notice that your argument has shifted away from the prompt, resist the feeling that you must stifle your argument to "fit the requirements"; try to perceive those situations as opportunities to articulate your argument in a way that both satisfies the assignment and preserves your voice. One way to do this is to imagine your argument as an open dialogue with your professor rather than simply a response to a prompt.

[1]www2.pugetsound.edu/academics/academic-resources/collins-memorial-library/archives/

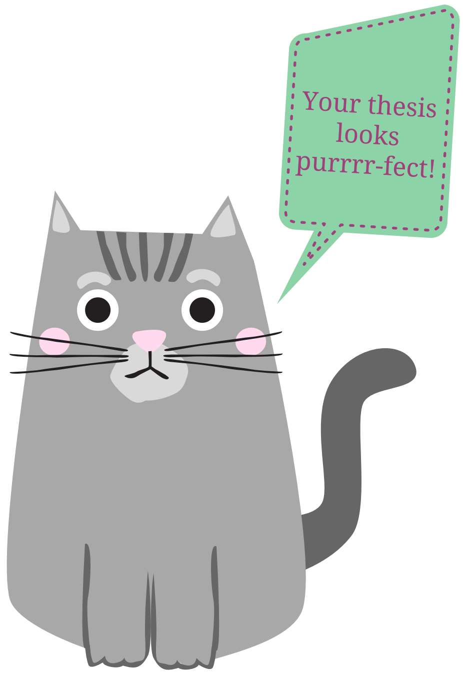
Section 3.4 Developing a Thesis

So you've been given a writing assignment. You've read How to Read Writing Prompts, and you've begun thinking about the components of a good argument, but now what? In order to structure your paper effectively and to know what supporting claims it needs, you need to have a Main Claim or **thesis**. A thesis is an argumentative, contestable statement that tells an audience exactly what a writer intends to argue (for more information, see The Bubble Map).



The thesis is thus the main point of your paper. Writing a paper without a thesis is like trying to drive a car without tires; the body will be there, but you certainly won't be taking your reader anywhere important. Good theses do everything good tires should do: they get you moving smoothly, give you traction, and make your arguments a lot more appealing and convincing to audiences. It's difficult to start writing without a working thesis, but once you have an idea of your main argument, you'll be writing in no time. The thesis also provides you with the foundation of and traction for your argument. If you ever find yourself asking, "Wait, what am I even writing about?" you can refer back to your thesis. Alternatively, you might realize that what you're saying doesn't align with your thesis, so you might rewrite your thesis—change your tires—altogether! Finally, a good, thorough thesis indicates to the audience that you are an authoritative and careful writer, one who establishes an argument outright and has evidence to support it. Just like a car without tires, a paper without a thesis is odd and ineffective.

As a scholar in training, your theses represent your contributions to the broader academic conversations in which they take part. Just as with spoken conversations, you don't want the contributions you make to scholarly conversations to be repetitions of what other people have said. Your thesis must therefore be a new, interesting idea that you've come up with. While this endeavor sounds near impossible—how can I, as a mere scholar in training, contribute to a conversation with professional and practiced scholars?—you needn't worry. You don't have to make a life-changing contribution, and you surely don't need to know every argument that has ever been made on your topic. What you *do* need to do is develop a research question, research that question, and form a thesis that crystallizes your ideas and findings. Although your paper may be simply another writing assignment that you hope to finish and forget, you might consider thinking about your thesis as an opportunity to develop an idea that legitimately falls within a scholarly conversation.

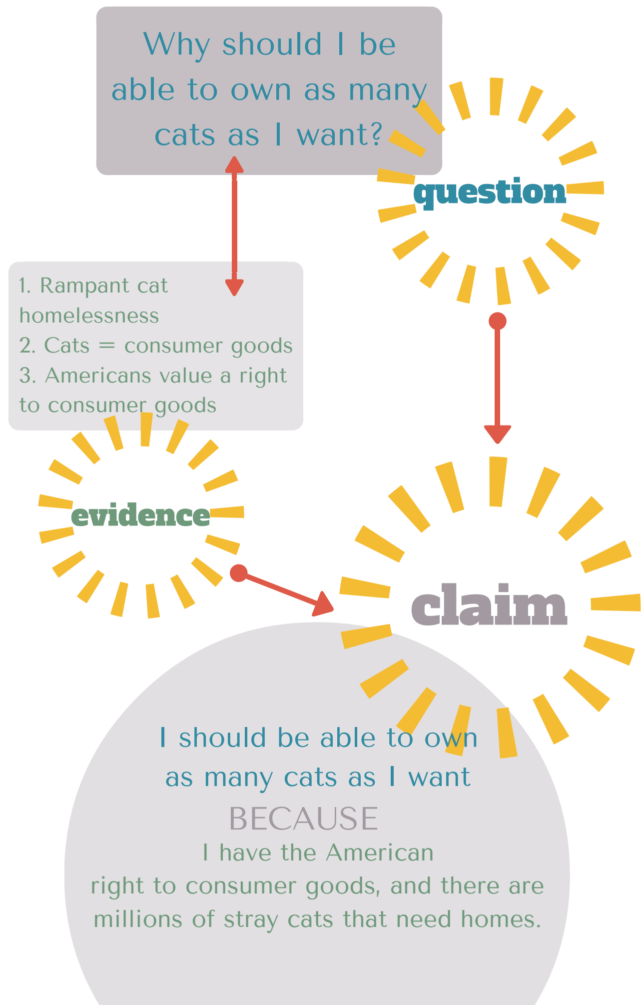


Now, how do you go about writing your thesis? Since your thesis is the main point of your argument, you may find it difficult and time consuming to construct the perfect sentence (or two!). Strategies to develop your thesis are therefore very important. Let's start from the beginning.

Note 3.4.1

It is important that you write down ***every version*** of your thesis. You don't want to have a brilliant idea only to forget it five minutes later; sometimes old versions of your thesis can be useful in crafting newer versions.

3.4.1 The Six-Step Process



List 3.4.2 The Six-Step Process

1. *Articulate your idea.*

   Your idea will most likely be guided by your class, professor, or assignment. You may have a range of topics or prompts to choose from, so think through each option carefully and determine which idea interests you most.

   Let's say that you choose a prompt directing you to argue for or against this statement: "I should be able to own as many cats as I want." You're interested in learning more about why cat ownership shouldn't be regulated, so your idea is to argue in favor of the statement.

2. *Gather knowledge.*

   In order to make any kind of claim about your idea, you must first gather information on your topic. This knowledge can come in a variety of forms, including textual analysis, data gathering, or scholarly research (see Chapter 1). Your discipline or assignment will probably dictate what type of knowledge you need to gather. If in doubt, ask your professor.

For your cat assignment, let's say that the knowledge you need to gather will come from scholarly journals. After scouring all of the top academic cat journals, you compile a number of sources that describe the woes of rampant cat homelessness. You find other sources that argue that cats should be bought and sold like consumer goods. As you learn from more reading, the ability to purchase consumer goods is something Americans value as a right.

3. *Identify a pattern.*

   Patterns in your research can come in many forms. You might find a topic or argument that is repeatedly in conflict with another topic or argument, a source that provides an unexpected argument, or a new way to combine arguments or ideas.

   In your cat-journal research, you find that cat homelessness is a major problem throughout the world. You also realize that you can combine the first argument, that cats should be bought like consumer goods, and the second argument, that Americans value purchasing consumer goods as a right.

4. *Formulate a question that responds to the prompt.*

   Now you must think about your research and idea in the context of your assignment. Your question will vary depending on the format of the prompt. If the prompt itself is a question, your question might be a more specific version of the prompt. If the prompt offers up ideas or guidelines, then your question will need to adhere to those ideas or guidelines. Regardless of the format, your question will most likely ask for explanations about why, what about, or how your evidence relates to your claim (see Section 1.2).

   Recall the prompt: Argue for or against the statement "I should be able to own as many cats as I want."

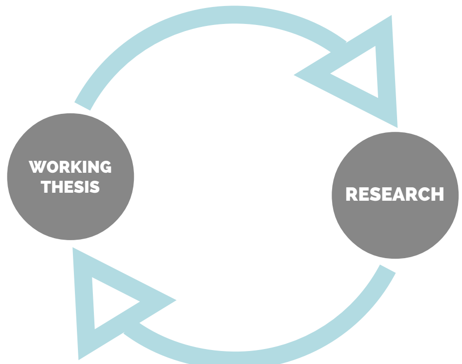
   You come up with the question: "Why should I be able to purchase as many cats as I want?"

5. *Listen to the evidence.*

   The evidence will guide you to your claim—let it! While it may be tempting to pick and choose evidence that supports the claim that you want to make, strong academic argumentation requires researchers to make claims validated and substantiated by a fair and thorough examination of the available evidence. By listening to the evidence, you ensure that your claim answers your question honestly and opens a dialogue with which other researchers can engage.

6. *Develop a working thesis.*

   The claim you devised in Step 5 will become your working thesis. A working thesis is the initial thesis you come up with, and it will guide your subsequent research. That research will, in turn, help you reformulate your working thesis as your research changes and your understanding of your topic, evidence, and main claim shifts. Your research isn't done when you formulate your working thesis, so keep researching and rewriting!



If my working thesis and my research form an unending cycle, then how do I know when my thesis is ready? You can ask yourself if your thesis is doing MORE.

List 3.4.3 MORE

Makes	a clear assertion of your main claim
Offers	the kinds of evidence you will be using
Reflects	the general organization of your argument/ paper
Explains	how you will use your evidence to support your claim

Sometimes, one sentence isn't enough space to contain all of these things. If your thesis has depth and complexity, you likely will find yourself needing two or three sentences, or even a small paragraph, to fully explicate your thesis. Take this space and make it yours! However, if you find your thesis is taking up paragraphs, this may be an indication that you need to pare it down to make it more manageable. If you have more questions about thesis development and whether or not yours is "ready," make an appointment at the Center for Writing, Learning, and Teaching (CWLT)!

Consider the following example theses from student papers. In what ways do they or do they not do MORE?

Example 3.4.4 Thesis: Women in the *Odyssey*.

While women do have a substantial presence in the *Odyssey*, the characters of Helen, Penelope, and Athena reify patriarchal norms regarding the role of the feminine in society by positing themselves below the authority and sovereignty of male characters. Coupled with the epic's clear celebration of warfare, the *Odyssey* primarily reinforces the chauvinist framework through which we view the world.

Example 3.4.5 Thesis: Male Suffrage.

The relationship between the two debates was forged by the underlying theme concerning access to the government; universal male suffrage was a microcosm of the tension between the principle of majoritarianism and the preservation of minority rights concerning their places within the government. This question would significantly shape the political discourse in the United States for much of the nineteenth century.

Example 3.4.6 Thesis: Immigration Act.

The Immigration Act of 1965 effectively restructured the United States' immigration policies in such a way that no group, minority or majority, was singled out by being discriminated against or given preferential treatment in terms of its ability to immigrate to America.

Example 3.4.7 Thesis: Belief without Evidence.

In an excerpt from his book *The Will to Believe*, James successfully disproves Clifford's argument, explained in his article "The Ethics of Belief," revealing that, under certain circumstances, it's moral and rational to believe something without evidence.

Section 3.5 Organizing an Argument

At this point in the development of your argument, you should have a working thesis and multiple supporting claims. Now you must think about your argument from the point of view of your audience. Arguments must be organized in a way that audiences can logically follow. Your main goal as a writer is to organize your argument logically and convincingly enough that a reader will be persuaded by what you've written. Because argument organization varies between papers and subjects, you need to figure out what your audience will need and want while reading through your argument.

Helpful Questions 3.5.1 Organizing your Argument.

- In what order do I need to introduce the pieces of my argument to my audience for it to make sense?
- Do the pieces of my argument need to build on each other in a certain way?
- Should I organize my supporting claims chronologically? By order of importance?

Now, to answer these questions, you have a few options:

List 3.5.2 Strategies for Organizing an Argument

- *Make a few different outlines (see Subsection 4.1.2).*
- *Write your supporting claims on notecards and organize them a few different ways.*
- *Map out your ideas by drawing connections between your claim, supporting claims, and evidence.*
- *Talk through your argument with someone, perhaps a Writing Advisor at the CWLT[1]!*

  It might also be helpful to take notes during/record the conversation so you have content from the conversation to use as you return to writing and organizing.
- *Ask yourself, "Which one seems the most logical?"*
- *Ask a friend or peer to look at your organizational schemes to see what he or she thinks is most logical.*

Section 3.6 Supporting an Argument with Evidence

To be convincing, an argument must have compelling evidence linked and supported with clear analysis. Strong arguments are thoroughly reasoned and continuous in their analysis of evidence, which is sometimes challenging, but it helps to keep a few principles in mind: Notice-Reflect-Write and quote sandwiches.

[1] www.pugetsound.edu/center-writing-learning

Warning 3.6.1 Poorly Reasoned Analysis.

It is possible to write a claim and then throw in some evidence without connecting the two. Consider the following construction:
Claim: Though they are in the same geographic space, Adele and her addressee are separated on a nonspatial level by an otherworldly emotional distance.

+

Evidence: In "Hello," Adele sings, "I'm in California dreaming . . . / . . . / There's such a difference between us / And a million miles" (10–11).

=

In "Hello," Adele sings, "I'm in California dreaming . . . / . . . / There's such a difference between us / And a million miles" (10-11). Though they are in the same geographic space, Adele and her addressee are separated on a nonspatial level by an otherworldly emotional distance.
Okay, what's going on? Though the intuitive reader may be able to follow the writer's logic, this argument lacks the analysis necessary to explicitly connect the evidence to the claim; because it lacks this analysis, the argument is not as convincing as it could be. How can the writer better analyze the text to make their point? Let's consider the following three-step principle.

Noticing your Evidence. Effective analysis identifies the specific elements of the evidence that point to the claim being made.

Look over the lyrics to Adele's "Hello." Notice anything that stands out to you and anything you think might be meaningful for the song. Pay attention to language, syntax (sentence structure), logic, and other formal or thematic aspects. For instance, I might think that when Adele sings "a million miles" she's exaggerating just a little.

Reflecting on your Evidence. Effective analysis is predicated on "how" and "why" questions. Ask yourself these types of questions to move from the realm of identifying to that of speculating.

Let's think about some things that we noticed: What do these rhetorical, aesthetic, logical, or formal choices mean, or how do they contribute to the meaning of the text? Pay attention to how form and content intersect. For example, I might look at the phrase "a million miles" and think that, since the earth is only 8,000 miles in diameter, Adele's longing for this person is otherworldly, or exceeds the bounds of earthly description.

> The song tells us that Adele's in California and that the person she's addressing is "a million miles away." I wonder: What's a million miles away from California? I Google the earth's diameter and find that it's roughly 8,000 miles in diameter. I do some math to determine where a million miles from California is. But one million divided by 8,000 comes out evenly—125. So Adele's addressee is in California as well, or at least in the area. Then I think, Adele is referring to the distance and not the displacement between herself and her addressee. Thus, though

> the displacement between Adele and her addressee is 0, the figurative distance between them is equal to 125 times the earth's diameter. The phrase "a million miles" then encodes, ironically, that, though they are close to each other geographically, Adele and her addressee are separated on a nonspatial level by an otherworldly emotional distance.

Writing about your Evidence. Now that you've reflected on the things you noticed, put your thoughts into words. It can be helpful to speak your thought process while you're writing, just to be as specific as possible.

> In "Hello," Adele's use of hyperbole reveals the otherworldly intensity of her longing; she sings, "I'm in California dreaming . . . / . . . / There's such a difference between us / And a million miles" (10-11). The phrase "a million miles" is an exaggerated estimation of the distance between Adele and the person whom she addresses. The use of "California" as a geographical marker suggests that the person Adele is addressing is a million miles away from California. However, the earth is only 8,000 miles in diameter. One million divided by 8,000 is 125 with no remainder. Assuming the person Adele is addressing is also somewhere on earth, the "million miles" between Adele and her addressee actually locates the addressee in California. "A million miles" must then refer to a distance, as opposed to a displacement, suggesting that though the displacement between Adele and her addressee is 0, the figurative distance between them is equal to 125 times the earth's diameter. The phrase "a million miles" then encodes, ironically, that, though they are in the same geographic space, Adele and her addressee are separated on a nonspatial level by an otherworldly emotional distance.

Note 3.6.2

(You'll want to make your thought process as transparent as possible so that others can respond to your argument. For instance, someone could respond to the above argument by saying that a person could travel a million miles in a nonlinear fashion such that Adele and her addressee could as likely be 4,000 miles apart as they are 0 miles apart.)

And you're done! By following this simple, three-step process, the writer comes up with a coherent and thoroughly reasoned analysis that connects evidence to claim in a convincing way.

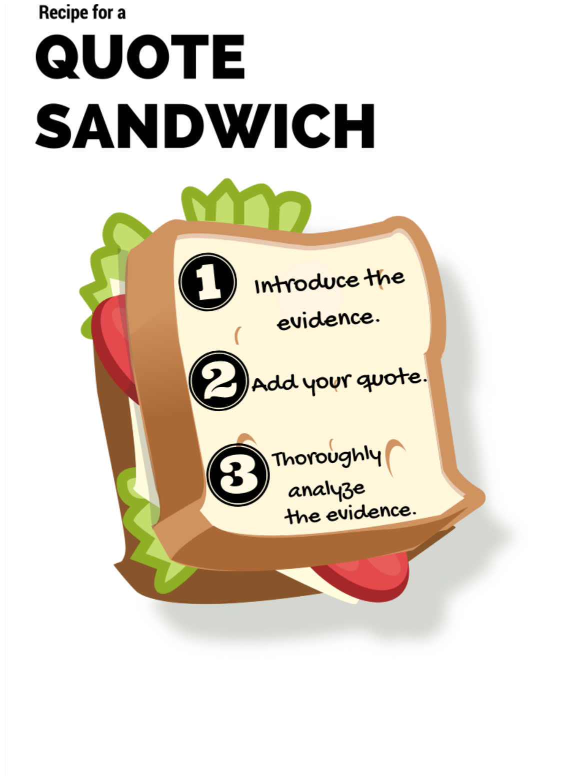
Take some time to practice the above strategies on your own. When you're done, take a quick break and watch everyone's favorite nature video personality, Sir David Attenborough, narrate the beginning of the "Hello" music video.

Section 3.7 Using Quote Sandwiches

Formally speaking, there are certain conventions that academics like to follow when dealing with evidence. For instance, it is considered inelegant to use advice without introducing it first. Luckily, you just need to keep in mind the **quote sandwich**, and you'll never make that inelegant mistake.

The quote sandwich is nothing more than a three-part organizational template that consists of the following parts:

- The upper bun of your quote sandwich introduces the quotation under consideration with information about its author and source and with the claim that you're making about it.
- The meat, or non meat substitute, of your sandwich consists of your quote with a proper in-text citation.
- The bottom bun of your sandwich consists of your thorough analysis of the evidence.



You may have noticed that the written analysis (see Writing about your Evidence) in the previous section was rendered in three different colors. These colors represent different parts of the quote sandwich. The clause in green introduces the quotation that follows it and anticipates the argument that will be made about the evidence in the section in purple. The text in red is the quotation introduced by the clause in green and commented on by the text in purple. The text in purple analyzes the text in red and elaborates on the claim forecasted by the text in green.

Quote sandwiches are exceedingly accessible (and tasteful!) ways to structure your in-paragraph arguments.

Tip 3.7.1 On the Subject of Sandwiches.

Here are three great sandwiches you can build at the SUB:

Sandwich A Focaccia bread, salami, Swiss cheese, leaf lettuce, pickles, onion, tomato, and ranch (optional). Toast that sandwich!

Sandwich B Whole wheat bread, turkey, Swiss cheese, pesto, hummus, spinach, pickles, and olives. TOAST IT!

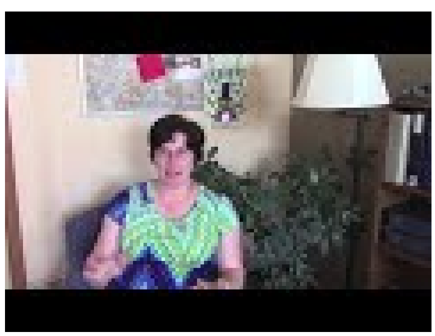
Sandwich C Rye bread, pesto, mayo, Provolone cheese, tomato, pickles, olives, and leaf lettuce.

Chapter 4

The Writing Process

While writing can be a difficult process, it often feels more daunting before you start than when you are actually doing it. If you are intimidated by the thought of writing (as many are), you may find reassurance in this nugget of wisdom: *The writing process is not just about writing!* In actuality, the writing process starts long before you write anything on the page and continues long after you've written your first draft. Just as developing your argument is a process, so too is translating that argument into written form. A significant portion of the writing process is composed of research, argument development, brainstorming, planning, and outlining, all of which take place before you begin composing content. And even after you've finished a draft, you may spend just as much or more time revising, editing, and changing your paper as you spent writing it. The writing process is messy, uncertain, and chock-full of switchbacks, revisions, and gaps in the road, but it can also be empowering, rewarding, and manageable if you take it one step at a time.

Watch this video for several University of Puget Sound faculty perspectives on the writing process!



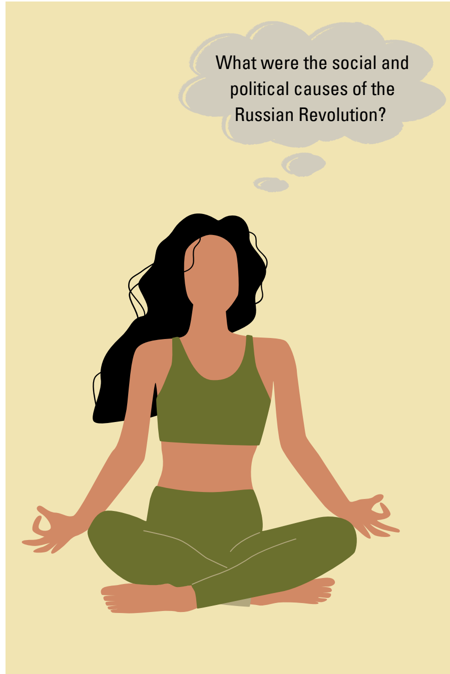
Section 4.1 Prewriting

4.1.1 Brainstorming

Before you begin to write, first think about how you like to think. Do you prefer talking through your ideas? Writing down everything that's going through your mind? Drawing? Mapping? There is no right or wrong way to brainstorm. Figure out what works best for you, and then use that knowledge to develop brainstorming skills that are specific to *you*.

List 4.1.1 Strategies for Brainstorming:

- Talk to a friend about your topic, ideas, and potential arguments.
- Draw a picture of your argument in order to develop it.
- Free-write for 15 minutes everything you know about your topic and then try to organize those ideas into conceptual clusters.
- Jot down a list of bulleted words or phrases about your topic and then circle the ones that are most interesting to you.
- Make a list of questions about your topic (who, what, when, where, why, how) and see which ones you can answer, which ones have multiple answers, and which ones you lack information for.
- Write down your topic and approach it from five different directions of analysis: Describe it, locate it within context, apply it to your life/current events, compare it to another topic, argue for/against it.
- Put your topic in the center of an idea map, and then make a branch for each idea that you have.
- Do some preliminary research about your topic and make note of any trends or patterns you observe.
- Think about your topic while you are doing something else, like yoga, cooking, or reading a book for pleasure.



4.1.2 Planning

So now that you have a ton of ideas all jockeying for attention in your brain, it's time to sit down, consolidate those thoughts, and plan out what you are going to write. But before you can begin, there are a few things you'll need to address that will help make the planning process go as smoothly and productively as possible.

Some Planning Strategies

List 4.1.2 Strategies for Planning your Paper

There are several planning strategies to help you bridge the gap between the disorganized chaos of brainstorming and the more comprehensible structure of outlining:

- *Determine the purpose of your paper.*

  Why are you writing? What is meaningful about your argument? How does it answer or respond to the prompt?

- *Identify your audience.*

  Who are you writing for? Your peers? Your professor? Yourself? Identifying your audience is key in helping you frame your argument and determine what is most important for audience comprehension. For most academic papers, your audience will be the greater academic community, which includes your peers and professor. Sometimes, your professor may identify your audience for you. If you have any questions about your audience, remember that it's always best to ask your professor for clarification.

- *Decide on content.*

  What will your paper be about? What content will you include in your paper to make your argument? What evidence will you use to substantiate your claims? While the content will likely change as you move through the writing process, figuring out what information you need will help you identify what you want to write about and whether you need to conduct more research before you begin writing.

- *Figure out a format.*

  How will you format your paper? Is it a descriptive essay? An argumentative paper? Compare-contrast? Or perhaps a close reading of a primary source? In order to help you answer this question, go back to the assignment prompt and figure out what it is asking for. This will help you determine the most appropriate structure for your paper and argument.

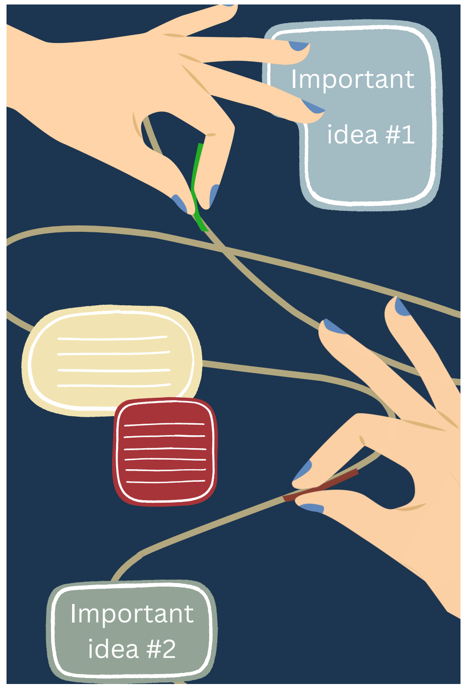
- Don't feel confined by the "Five-Paragraph Essay" you may have learned in middle/high school!

  This basic format is insufficient for college, and professors will encourage you to break free of it in your writing responses. Rather than letting this intimidate you, try to view it as a liberation: Let the complexity and nuance of your argument guide you toward the structure that works best for you.

- *Start thinking about style.*

  Before you begin writing, it's helpful to think about the tone of your essay—the language you're going to use, how objective or subjective you will be, from which point of view you will write. For instance, you probably wouldn't write a chemistry lab report using the same language that you would use to write a personal narrative (see Chapter 5). Deciding on a voice early on can help you figure out what kind of language to use while you are planning, outlining, and drafting your paper.

- *Create a Mind Map.*
- *Try Freewriting.*
- *Try Drawing.*



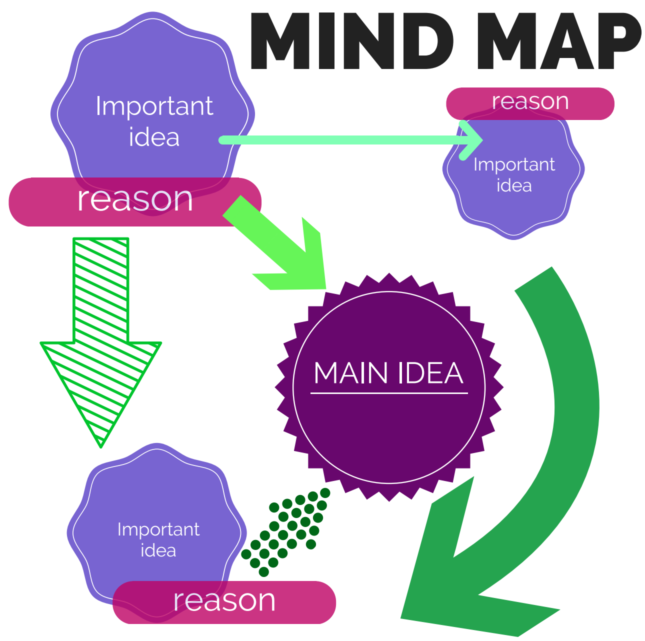
Mind Map

Mind maps can help you organize your ideas further by identifying different parts of your argument and drawing connections between them. Start with your main idea or topic in the center of the page. Then write down subheadings for everything you think is important for understanding your argument around this main idea. Then write down the pieces of evidence or the reasons you believe your argument beneath each of these subheadings. Finally, use arrows, pictures, or words to draw connections between the main idea, subheadings, and pieces of evidence. For a more visual approach, draw heavier lines or multiple arrows between the relationships that are the strongest so you can identify where your argument is the most convincing.

Helpful Questions 4.1.3 Making a Mind Map.

- Do my subheadings all lead to the main idea?
- Are they all supporting one part of my argument or do they support different parts?
- Do they offer different or competing perspectives?

- Are they all using similar evidence or do they draw from a variety of sources?
- Are there any connections between the subheadings? Between the pieces of evidence?
- Does all of my evidence come from the same source? (This might be okay in an assignment like a close reading or analysis of a primary source, but things like research papers often require a variety of different sources. Look to your assignment sheet for more guidelines on how many/what kind of sources to use.)
- Is there any information or evidence I want to include but don't know where to put? Is it necessary for my argument? (Create a list of these off to the side so you don't forget them.)



Freewriting

Another great way to start planning to write your paper is to write! In the freewriting method, write down everything you can think about your topic: thesis, claims, evidence, areas of uncertainty, logic gaps, anything you know you will have to address while writing your paper. Don't worry about formatting or grammar or sentence styling or whether your writing "looks good"—those will come later. For now, try to focus on the content of your argument: What do you want to argue, what evidence do you have to argue it, and what do you want the audience to get out of your paper? Freewriting can be useful for helping you figure out what you truly want to write about, and oftentimes your argument and thesis may even change after you've let the pencil wander aimlessly. Let it! This is proof that you are actively thinking about and revising your argument, which is a crucial part of the writing process.

Tip 4.1.4

If you're having trouble getting started, here are some prompts to help get you going:

- "I think that . . ."
- "My topic is . . ."
- "I am interested in . . ."
- "I would like to know more information about . . ."

Drawing

If you're a more artistic person, you might also experiment with illustrating your argument. Depending on the type of argument you're making and the class you're writing for, you could draw the main characters, historical figures, or events and then make the appropriate connections between them. Similarly, if your argument is more linear, sequential, or chronological, you could draw a different, comic-stylized picture for each step of your argument. You do you!

Tip 4.1.5

Use a whiteboard in the CWL or chalkboard in Thompson to plan or outline. They have a lot of space, and it's easy to erase!

4.1.3 Outlining

While outlining might take up precious writing time in your schedule, the payoff is worth it! By clearly organizing your ideas in a way that makes sense to you, you give yourself a guide to follow while you're writing. The act of making an outline also requires you to write down all of your brilliant ideas so that, by the time you start writing, you don't forget what you've come up with. Use what you've developed during your brainstorming and planning sessions to create a more cohesive, organized, and complete outline that contains the major parts of your argument: your introduction, thesis, supporting claims, evidence, and conclusion. Remember that while ordering your claims you should try to think of your essay as a progression rather than a series of points; each claim should both respond to and build off of the previous one. Just as with brainstorming, your outline can be in any form that works best with the structure of the assignment and the way you want to think about your paper. While you're creating your outline, ask yourself these types of questions:

Helpful Questions 4.1.6 Outlining.

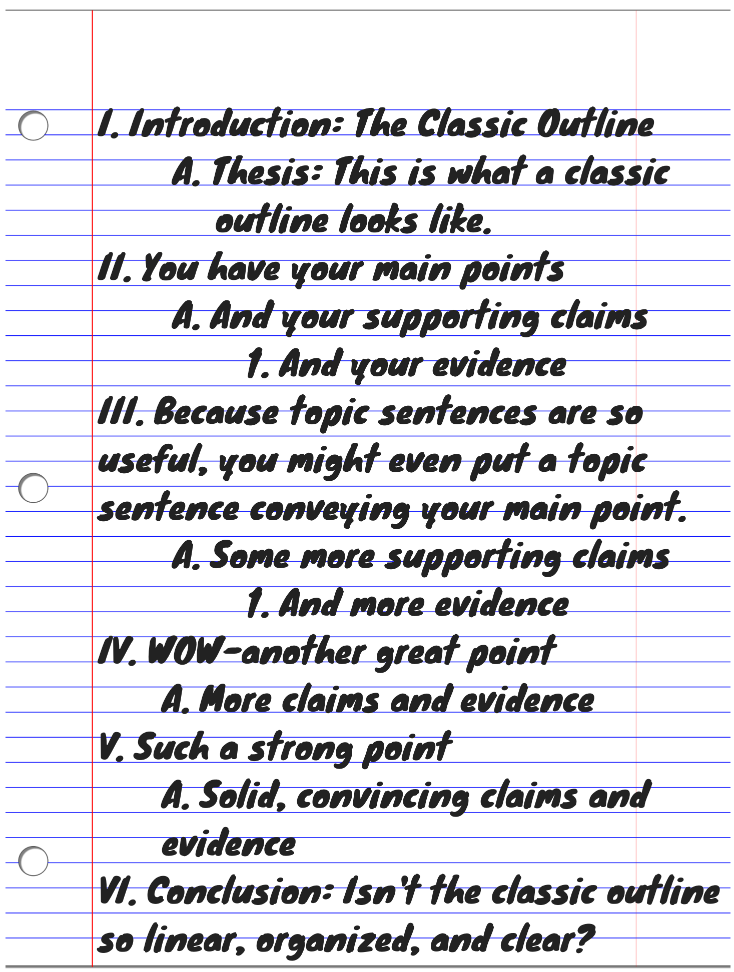
- Do each of my claims follow a purposeful pattern or sequence?
- Is this pattern chronological? Logic-based? In order of importance? Compare-contrast?

- Am I giving my audience everything they need to fully understand my argument?
- Does the order of my claims merely list points or does it culminate toward a larger argument?
- Does my argument naturally follow from the claims I presented, in the order I presented them?
- Does the order of my claims roughly follow the arrangement of my thesis?

Read on to learn about a few (but not all!) outline formats you can try.

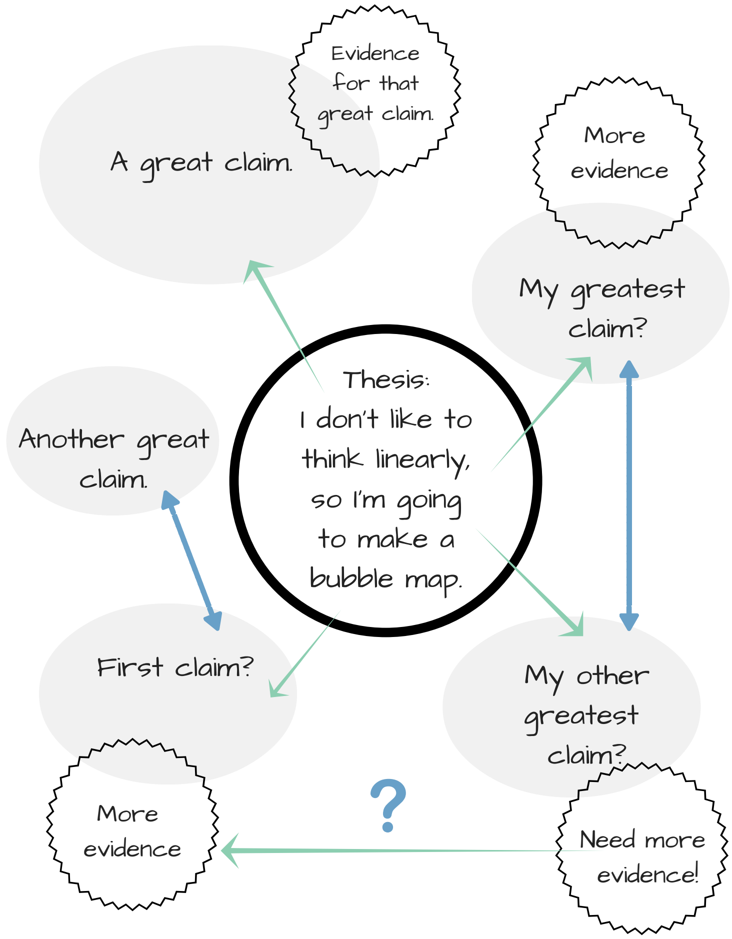
The Classic Outline

The **classic outline** is potentially the one you're most familiar with. Many people prefer to outline in this structure because it is very linear, organized, and clear. After constructing a thorough outline in this format, virtually all a writer needs to do is fill in the gaps with prose. If you think linearly, need more structure when organizing your ideas, or prefer to have the skeleton of your paper completed before you begin writing, the classic outline might be the outline for you.



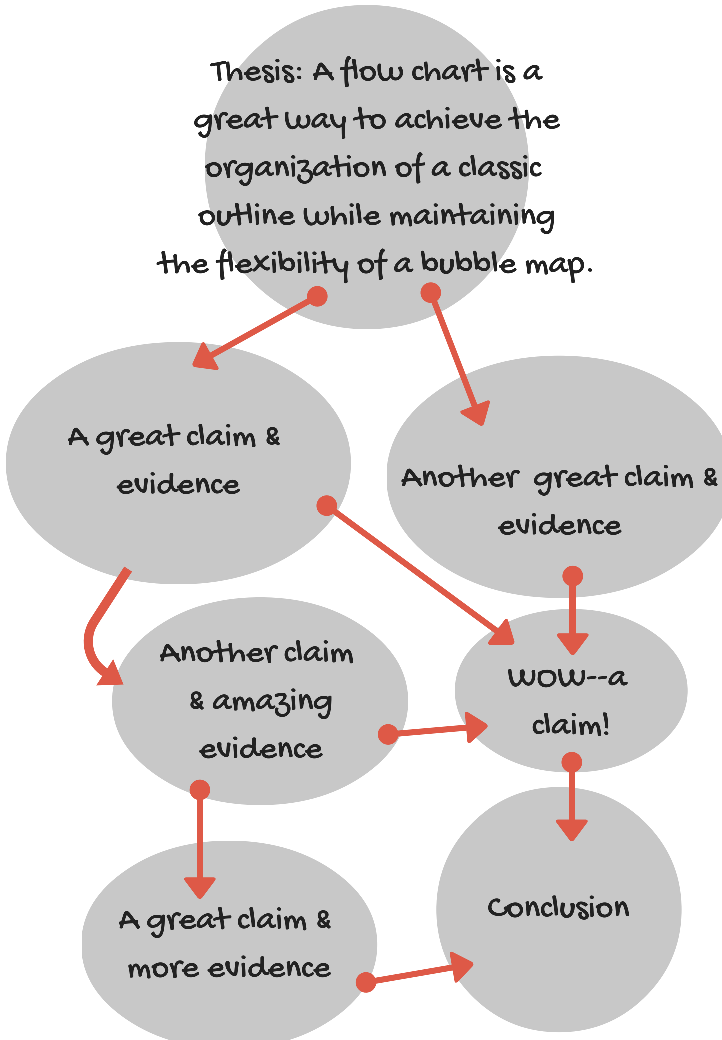
The Bubble Map

The **bubble map** is a great option for writers who prefer a less-structured organization or a more organic relationship between ideas. Bubble maps also enable you to conceptualize your claims in a dynamic way, which can be beneficial for papers or topics that have several claims that can be connected to each other differently.



The Flowchart

Flowcharts work well for people who like (or papers that require) the organization and structure of a classic outline but need the organic, concept-based connections of a bubble map. Flowcharts show both linear and more circular connections between points. You can begin with your thesis at the top of the chart, or you may opt to do a mini-flowchart for each paragraph with topic sentences at the top. Your argument progresses with each descending bubble on the chart, but you still have the flexibility to show connections between claims and pieces of evidence in concert with the linear flow of your argument.



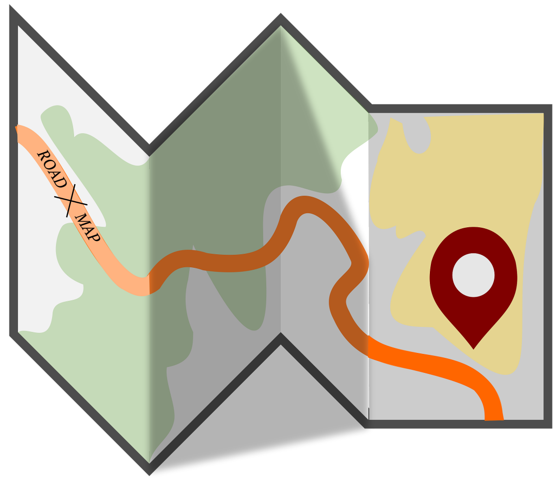
Section 4.2 Writing

4.2.1 Writing Introductions

Writing an introduction is widely considered one of the most challenging steps in writing a paper. The challenge of writing a great introduction is real, but armed with a good understanding of introductions, a useful metaphor, and some concrete guidelines, the task of hooking your reader, laying out your argument, and asserting your thesis is one you can overcome. In this section, you'll learn *why* you need an introduction, *what* goes in an introduction, and *how* to construct an effective introduction (and yes, we got lost in the meta trying to write *this* introduction!).

Role of the Introduction

The Road Map. While first impressions are not always accurate, you usually don't get a second chance to impress your audience in writing. This is why the introduction of your paper is just as important as the body paragraphs and conclusion; it is the "road map" of your argument, the first thing your audience will read, and the part that will determine whether or not your audience will continue reading. Therefore, it's important to have a strong introduction to introduce your argument, lay out the expectations of your paper, and convince your audience members why they should care enough to read on. To this end, there are a few things you should include in your introduction to make it as effective as possible.



Anatomy of the Introduction

Common Ground. It's important to begin your introduction with a nice, firm handshake with the audience, which often comes in the form of establishing common ground. Your common ground should do two things: 1) introduce your topic, and 2) establish yourself as an authority on the topic at hand. Common ground is usually established in the form of a factual, uncontroversial statement that is likely familiar to your audience and which may comfortably orient them to your topic. It may also introduce the works, authors, and sources you will be using by drawing an observational similarity between them. When establishing common ground, steer clear of these Opening Statements to Avoid and opt for something like these Effective Opening Statements instead. You can also read more about Revising an Opening Statement.

Example 4.2.1 Establishing Common Ground.

- "Many people believe this [common ground]."
- "Both this source and this source examine this critical issue or use this popular trope [common ground]."

Statement of the Problem. Once you have established common ground, you are now free to interrupt or destabilize this common ground with your main question or problem. This question or problem should arise from a common trend or pattern you uncover within the research; perhaps something you observe in the research does not adhere to common thought, has not been framed in a certain way, or has not been studied at all. Therefore, the question or problem you pose should occur within the context of a broader scholarly conversation. You can pose your problem by drawing a distinction between the audience's expectation and reality, pointing to startling similarities or differences between your sources, or complicating the common ground statement with a more nuanced or holistic perspective of the issue. To highlight this problem, you can use words and phrases like "however," "although," "while," or "in actuality."

Example 4.2.2 Posing the Problem.

- "Many people believe this [common ground], however they may not have thought of it like this [problem]."
- "While both of these sources examine this [common ground], one actually does this while the other does not [problem]."

Stating the problem should do two things: 1) acknowledge the reader's incomplete knowledge of the topic, and 2) illuminate to the audience that there is a tangible consequence to their ignorance. By associating a consequence with the stated problem, you will encourage the reader to keep reading your paper in an attempt to rectify their ignorance and avoid any consequent costs. Another way to articulate consequence is to pose to the audience the potential benefits to be gained by resolving the problem and improving their understanding of the topic.

Example 4.2.3 Establishing Consequence.

- "Recently, however, studies have begun to show this new thing [incomplete knowledge]. Without furthering our understanding of this thing, we may fail to perceive its true implications [consequence/cost]."
- "Many of these sources examine this issue in the same way [incomplete knowledge]. However, if we look at it in this new way, we may be able to achieve a deeper, more nuanced perspective on the issue [consequence/benefit]."

Response to the Problem (Thesis). After destabilizing the common ground by posing the problem and stating the potential consequences of incomplete knowledge, you may now give your audience members some stable footing (don't just leave them hanging!). You can do this by providing the audience with your resolution to the stated problem—this is also known as your thesis statement (for tips on thesis development, see Section 3.4). Your thesis statement should include a clear assertion of your argument that reflects the general organization of the paper, what kinds of information you will be using, and how you will be using that information to make your argument.

There are different ways you may frame your thesis statement. You can offer the solution as the main point of the paper, promising to explicate it in depth throughout your response; this is called a "point-first" structure. You may also want to detail the problem at length, explore various solutions, and finally offer a solution at the very end of the paper; this structure is called "point-last." Whichever structure you choose should be the one best suited to your argument and what you want the main focus of your paper to be.

Writing Effective Introductions

Now that you have the basic tools you need to write an effective introduction, here are some tips and strategies to get you in the intro-writing mood.

Note 4.2.4

You don't necessarily need to write your introduction first! Even though it appears first in your paper, the introduction is generally not the first thing you write. Oftentimes you need to have a solid thesis and some of your body paragraphs—maybe even your whole paper—before you begin writing your introduction. Your introduction is supposed to prepare the reader for what to expect in your paper, so it's usually better to wait to write it until you have a really strong idea of where you're headed. This being said, if you feel like writing the introduction will help you develop a path forward, go for it! Just keep in mind that it will likely change as you move through the rest of your paper.

List 4.2.5 Strategies for Writing Effective Introductions

- *Consider your introduction the "road map" to your paper.*

  While writing your introduction, you should prepare the audience for what's ahead. To this end, your thesis should reflect the general organization of your argument. However, if you find you need more room to elaborate on the paper's organization, you may also find it helpful to include a clear road map for what you plan to accomplish. You may even want to be very explicit, using phrasing something like this: "First, I will explore this issue. Then, I will look at the issue from this perspective. Finally, I will bring these two first parts together to examine the issue in this way." Don't be afraid to tell the audience exactly what they should expect from you and your argument; doing so establishes you as the authority, provides your audience with a compass to guide them through your paper, and disables the risk of any surprises sneaking through that may take your audience off guard.

- *Make the length of your introduction proportional to the length of your paper.*

  Especially for longer responses, such as research papers, you may find that the introduction of your topic and explanation of the problem takes a few paragraphs—that's okay! You may not even get to your thesis until a page or so in. Depending on the recommended length of your paper, this may be appropriate to the scope of your argument. It's also okay if you feel you are putting too much in the introduction—first write as much as you feel is necessary to get to your thesis statement, then go back and see if there is anything that could justify its own body paragraph or that may not be as necessary to your introduction as you originally thought.

- *Start with something concise, engaging, and applicable.*

  Crafting the opening sentence of your introduction can be a daunting task, especially as it sets the tone for your argument, introduces the topic of your paper, and is the first thing your audience will read. Thinking about how broad or specific to start can be useful in helping you figure out the appropriate scope for your introduction. For instance, many introductions start with a broader statement and then narrow in scope as they begin to focus in on the specific problem and the thesis. While this structure is useful, it's important to keep in mind that the "broader" opening statement should still be specific to your topic, interesting, and relevant to what you will be discussing.

Example 4.2.6 Revising an Opening Statement.

For example, you probably shouldn't start a research paper about the destruction of the Sundarbans mangrove forest with the opening statements, "Forests are inherently valuable to mankind" or "Mankind is destroying the Earth's natural resources." Both of these statements are too broad to generate much interest and don't really indicate what the paper will be about. Consider instead the opening statement:

> "Comprising the largest block of mangrove forest globally and accounting for 3% of global mangrove area, the Sundarbans of Eastern India and Bangladesh are biogeographically, ecologically, and culturally unique in their species biodiversity and ecosystem services."

This statement is specific, interesting, and introduces the topic at hand. However, it's also broad enough to hint at the bigger picture while opening the floor to a more specific problem or insight. While there are a variety of different ways to craft an interesting and relevant opening to your introduction, there are some opening statement types that are generally too broad, obvious, informal, overused, or boring to be employed in academic writing and, as a result, should be avoided. (However, it's important to remember that the type of opening statement obviously depends on the discipline and type of writing assignment; therefore, rather than strictly adhering to this list, use it as a guide.)

List 4.2.7 Opening Statements to Avoid

- Vague and sweeping statements ("Since the dawn of mankind . . .," "Since the beginning of time . . .," "The truth is . . .," "Writers have always . . .")
- Restated questions ("Is the sky blue? Yes, it is.")

- Quotes, especially quotes that are not *directly* related to the content of the paper ("Helen Keller once said, "Optimism is the faith that leads to achievement."")
- Definitions, with the exception of very specialized definitions that are at the heart of your argument ("According to the Merriam-Webster definition . . .")
- Clichés or common adages ("History repeats itself . . .," "Once upon a time . . .")
- Citing a statistic ("98% of people believe . . .")

Instead, try beginning with some of the following opening statement types.

List 4.2.8 Effective Opening Statements

- Describe a location, person, scene, or anecdote.
- Elucidate an interesting example.
- Highlight a startling fact, paradox, or puzzling insight.
- Challenge a publicly accepted assumption.
- Provide relevant and interesting information about the historical time period/setting.
- Offer a provocative statement of the problem.

For more ideas on how to begin, organize, and end introductions, take a look at the following student examples. What do you see as the strengths and weaknesses of these examples? Make sure to note the thesis statements (underlined) and opening statements:

Example 4.2.9 Introduction: Women in the *Odyssey*.

Discourse has profound effects on how we view reality, particularly in regard to gender roles. Due to our society's political correctness, much of the sexism that pervades modern thought is implicit; commentators make thinly veiled metaphors instead of declarations. This implicit bias is nothing new, as it dates back to ancient times. Many literary critics have embraced Homer's *Odyssey* as a departure from the explicit sexism of pre-Judea Greece, claiming that the centrality of female characters to the epic poem is a formal challenge to the ivory-laden walls of male domination. While women do have a substantial presence in the *Odyssey*, the characters of Helen, Penelope, and Athena reify patriarchal norms regarding the role of the feminine in society by positing themselves below the authority and sovereignty of male characters. Coupled with the epic's clear celebration of warfare, the *Odyssey* primarily reinforces the chauvinist framework through which we view the world.

Example 4.2.10 Introduction: Male Suffrage.

In early nineteenth-century America, the market revolution raised questions about the nature of a democratic republic. This political discussion was brought about by the development of an industrial working class, landless, economically dependent, and steadily increasing. While the “majority” within the United States during this time period did not consist solely of economically dependent industrial workers, they were becoming a larger percentage of the majority as the country continued to industrialize—and were beginning to clamor for more representation in the government. This posed a threat to the wealthy, economically independent class of rich landowners, businessmen, and lawyers who had traditionally held government office. Facing increasing numbers of the industrial class, the politically established sought for ways to maintain their political influence. Essentially, the two classes were debating over the answer to the fundamental question regarding which group, the majority or the minority, should have greater access to governmental power. Within the greater context of this dispute, universal male suffrage was a smaller topic that reflected the same tensions revolving around this extremely significant political question. The relationship between the two debates was forged by the underlying theme concerning access to the government; universal male suffrage was a microcosm of the tension between the principle of majoritarianism and the preservation of minority rights concerning their places within the government. This question would significantly shape the political discourse in the United States for much of the nineteenth-century.

Example 4.2.11 Introduction: Immigration Act.

Immigration has been synonymous with the United States of America since the days of the founding fathers. In the ten years following 1980, 668,866 European immigrants moved away from their homes, their families, and their jobs to craft new lives in the United States. During the presidency of Lyndon B. Johnson, the Immigration Act of 1965 removed the discriminatory quota system from United States immigration laws. The quota system was undesirable for a variety of reasons. One key cause at the core of the quest to change this system was that it allowed only a specific proportion of immigrants into the country. This proportion was representative not of the populace of the country in 1965, but of what America had looked like after the census of 1920. To put this into perspective, the number of immigrants allowed into the country from Western Europe was vastly greater than the number of immigrants allowed into the country from Asia and Eastern Europe, leading some to believe that racial stereotyping played some part in immigration.

The Immigration Act placed a cap on the number of immigrants entering the United States from the Eastern or Western Hemispheres, and further divided that cap by placing a limit of 20,000 immigrants per annum from any country. The majority of people immigrating to America from Europe at this time were members of the working class. Among them was my dad. The Immigration Act was designed to make the process of immigration to the United States more fair and less biased toward people of European descent, who seemed "less foreign." The Immigration Act of 1965 effectively restructured the United States' immigration policies in such a way that no group, minority or majority, was singled out by being discriminated against or given preferential treatment in terms of their ability to immigrate to America.

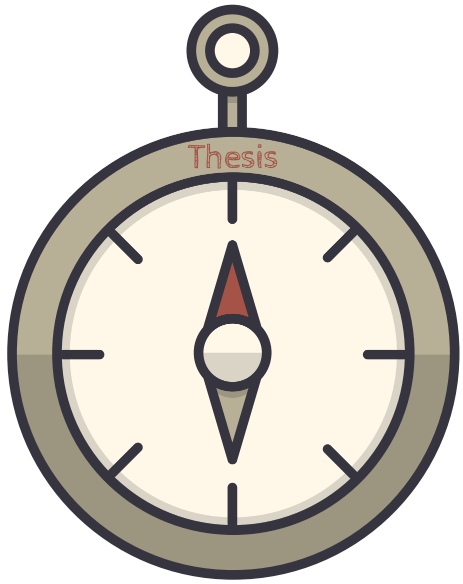
Example 4.2.12 Introduction: Belief without Evidence.

When is it justifiable to believe? When is it right to trust in a conviction that could potentially change your life in some way? Is reliable proof necessary? Are there certain criteria that must be met before a thought can become a belief? Or is simply having a desire to believe any idea that pops into your mind, irrational or not, reasonable ground for believing? It is these questions that William James and W.K. Clifford individually seek the answers to. In an excerpt from his book *The Will to Believe*, James successfully disproves Clifford's argument, explained in his article "The Ethics of Belief," and reveals that under certain circumstances, it's moral and rational to believe something without evidence.

4.2.2 Writing Topic Sentences

The Compass. If introductions are the road maps to your argument, topic sentences are the compass coordinates you are using to keep your argument on track with your thesis. For this reason, topic sentences are among the most important components of your paper. Not only do they link each paragraph to your thesis, but they keep your audience (and you) oriented to your argument. Topic sentences should typically be stated at the beginning of each new paragraph and should do two things: 1) introduce the main idea of that paragraph and 2) transition from the previous one. They don't usually include specific details or pieces of evidence (that's what the rest of the paragraph is for), but rather preface the claims you will be making. A helpful way to think about topic sentences is if you were to highlight your thesis, topic sentences, and conclusion, you would have a pretty solid outline of your argument (for more on reverse outlining, see Subsection 4.3.1).

There are a few different strategies for writing topic sentences. One way might be to include tentative topic sentences in your outline and start with those as you write the corresponding body paragraphs. Another strategy may be to write the body paragraph first, read it over to determine the main idea, and then write the corresponding topic sentence at the top.



Here are some example topic sentences from student papers:

Example 4.2.13 Topic Sentences: Women in the *Odyssey*.

These topic sentences support the thesis statement from Thesis: Women in the *Odyssey*.

- Scholars often hold up Athena and Penelope as portraits of independent and powerful women who were able to triumph over many men.
- Athena, too, is an example of sexism throughout the *Odyssey*.
- Before jumping to grandiose conclusions surrounding the role of women in ancient works, we must first take into consideration their actions and the ways in which they are described.

Example 4.2.14 Topic Sentences: Male Suffrage.

These topic sentences support the thesis statement from Thesis: Male Suffrage.

- As a result of the increasing majoritarian agitation within American politics, many states began to re-examine their constitutions in order to better incorporate the desires of the common majority. One issue addressed within this field of political reform was the concept of universal male suffrage.
- On the other side of the debate were men who wished to preserve property qualifications for voters.
- However, the dispute about universal male suffrage was taking place within a larger political discussion concerning the role of majoritarianism and minority rights within the government.

Example 4.2.15 Topic Sentences: Immigration Act.

These topic sentences support the thesis statement from Thesis: Immigration Act.

- The Immigration Act placed a cap on the number of immigrants entering the United States from the Eastern or Western hemispheres, and further divided that cap by placing a limit of 20,000 immigrants per annum from any country.
- The Immigration Act, and thus modern immigration regulations, allows for several classifications of immigrant.
- While my father's immediate family remained together during its move to the United States, one of the greatest challenges for him proved to be the great distance that now separated him and his relatives and childhood friends, who still lived in Glasgow.

Example 4.2.16 Topic Sentences: Belief without Evidence.

These topic sentences support the thesis statement from Thesis: Belief without Evidence.

- Clifford is confident in his conviction that believing anything without proper evidence is immoral.
- Yet James has more than one convincing counterargument to Clifford's claim.
- But James' disagreement goes beyond objecting to Clifford's belief.

4.2.3 Writing Transitions

Transitions are the signposts that alert the reader that there's a hairpin turn ahead or that they're crossing state lines, and, body paragraphs are the landmarks along the way that make the reader appreciate the journey toward understanding your thesis.

The Signposts. Whether you are expressing a similar idea or introducing a completely new one, transitions can be useful when you want to move from one thought to another. Transitions act as the signposts for your paper, guiding the reader from one thought to another while minimizing unexpected surprises. Below are some examples of transitional expressions and how to use them.

WHEN/HOW TO USE IT	TRANSITIONAL EXPRESSION
To add to a previous idea or to introduce a new idea	In addition, additionally, furthermore, similarly, along the same lines, in the same way, comparatively, along with, as previously mentioned, also, likewise, moreover
To elaborate	For example, for instance, specifically, in particular, to elucidate/elaborate
To contradict a previous idea/show discrepancy	However, even though, although, while, even with, in spite of, despite, in contrast, on the other hand, but, contradictorily, nevertheless, nonetheless, meanwhile
To show cause and effect	Therefore, thus, hence, correspondingly, consequently, accordingly, in light of, because, it follows that, for this reason
To conclude a thought	All in all, overall, to conclude, in conclusion
To show sequence	First, before, in order to, initially, originally, to begin, precedingly, next, then, during, currently, concurrently, at the same time, simultaneously, meanwhile, after, finally

4.2.4 Writing Body Paragraphs

If your introduction is your roadmap, the main body of your paper is the journey you're taking your reader on. Like your grandparents, your reader doesn't trust Google Maps, so you're going to need to make sure that they don't get lost trying to understand your argument. You can help your reader out in this endeavor by carefully considering how to organize your body paragraphs, what topic sentences best summarize the claims that support your thesis, and what transitions will cue your reader in on how your ideas are connected to one another.

The Landmarks & Sights. Body paragraphs are the different "landmarks" of your essay. These are the spaces where you can offer evidence for your claims, explain how and why specific details support your claims, and discuss the implications each claim has for the overall argument.

Tip 4.2.17 Five Elements Every Body Paragraph Needs.

1. A transition from the previous paragraph
2. A topic sentence that states the main idea (can include the transition)
3. The evidence supporting that claim
4. Analysis of how the evidence supports the claim
5. A statement on how this contributes to the overall argument/ thesis

If you need more than one body paragraph to make a point, don't be afraid to take that space! You may need a few body paragraphs to give yourself enough space to fully explicate your evidence or support a single claim. However, if you find yourself needing to write pages and pages about one part of your argument, this may be an indication that you are trying to cover too much ground. When you go back and revise, you may want to consider either eliminating extraneous or unnecessary information or refocusing your thesis around the part of your argument you feel is the strongest or the most interesting to you.

If you find yourself writing paragraphs that are pages long, don't worry—they can almost always be broken down into smaller paragraphs. Try identifying points in the paragraph that would be a logical place for a paragraph break. These include transitions shifting from one idea to another ("however," "although," "in contrast," etc.), sudden changes in topic, and introductions to a new claim or a new piece of evidence. Enter a paragraph break at these points and see if the paragraphs work as two distinct entities within the larger body; keep in mind you may need to write a new topic sentence or two to preserve logic fluency.

If you find yourself writing paragraphs that are only a couple of sentences long, don't stress. Shorter paragraphs are sometimes helpful for filling in the gaps or acting as transitions between larger claims. However, a proliferation of shorter paragraphs may confuse and disorient the audience. Try outlining each of your paragraphs before you begin writing to help you flesh them out (see Section 3.6 and Subsection 4.1.3 for more tips on how to structure your paragraphs).

4.2.5 Writing Conclusions

Conclusions should give your reader the same sense of finality and progress that hearing your GPS say, "You have arrived at your destination" gives you. This is a tall order, and writing conclusions can produce the "I want to tear my hair out" sensation that college students know (and love?). While introductions need to convince your reader to take the journey that is reading your paper and give them a good idea of what they'll learn if they do so, conclusions need to give your reader a sense of closure after they finish their journey. In this section, you'll learn why you need a conclusion, what to put in your conclusion, and how to go about writing a conclusion that will give your reader the "looking-back-fondly-on-a-great-trip" feeling that a photo album can create.

Role of the Conclusion

The Photo Album. When it's 1:59 a.m. in Collins Memorial Library and you're nearing the end of your paper, it may be tempting for you to throw up your hands in desperation and exclaim, "I don't need a conclusion! I've said everything I need to say!" While we've all been in that position, it's definitely worth it to stay up a little later or get up a little earlier to write a strong conclusion. An effective conclusion *restates the argument* to remind the audience where they have been, and *offers some greater implications or applications* of your proposed resolution.

Just as the introduction is the first thing your audience will read, the conclusion will be the last thing they remember before they put your paper down. In this way, the conclusion can be conceptualized as the photo scrapbook or Facebook album containing all the images from the reader's journey, with a few new trip ideas or future destinations thrown in. For this reason, the conclusion can be a great opportunity for you to reach beyond the scope of the prompt and make connections to greater issues or concepts that were not discussed in your paper.

Anatomy of the Conclusion

Restatement of Thesis. When you reach your conclusion, it's useful to remind the audience where they have been: What was the main argument of your paper and how did the evidence support it? However, don't just restate your thesis as it appeared in your introduction; use different language and boil down your argument into main points to make it clear to the audience exactly what you expected them to learn from reading your paper. It may even be helpful to use sequential sentences to summarize your argument: "First, I showed you this. Then, I compared it to this. Finally, I used this knowledge to draw this conclusion." Then, synthesize these points to show how they form a cohesive argument: "Based on these points, one may conclude . . . [argument]." Restating your thesis will consolidate your argument in the reader's mind; this way, even if they didn't read through the rest of your paper, they should be able to identify your primary argument based on your conclusion.

Greater Implications. Strong conclusions don't merely restate your thesis statement but also offer some sense of the greater implications or applications of your argument. For instance, you could examine an influence your topic had on another issue, identify its historical significance, or pose practical applications or potential resolutions to your stated problem or question. The conclusion gives you space to briefly explore your topic beyond the prompt or scope of the paper, so use it! Be creative! Make a statement! When considering the greater implications of your argument, it may be helpful to ask yourself the following questions:

Helpful Questions 4.2.18 Understanding Implications.

- So what? Why is my argument significant or important? Why did I write about it in the first place?
- What do I want the audience to take away from my paper?
- What implications does it have for current academic understanding? Does it offer a different perspective on a topic or source?
- How does my argument contribute to the greater scholarly conversation? Does it support or refute the findings of other scholars in the field?
- What other questions arise in light of my findings?
- What will be my paper's legacy? How do I want it to be used by future scholars writing about my same topic?

Writing Effective Conclusions

Now that you know the basic parts of a conclusion, here are some tips and strategies to make yours as effective as it can be.

List 4.2.19 Strategies for Writing Effective Conclusions

- *Try articulating your entire argument in three to four sentences.*

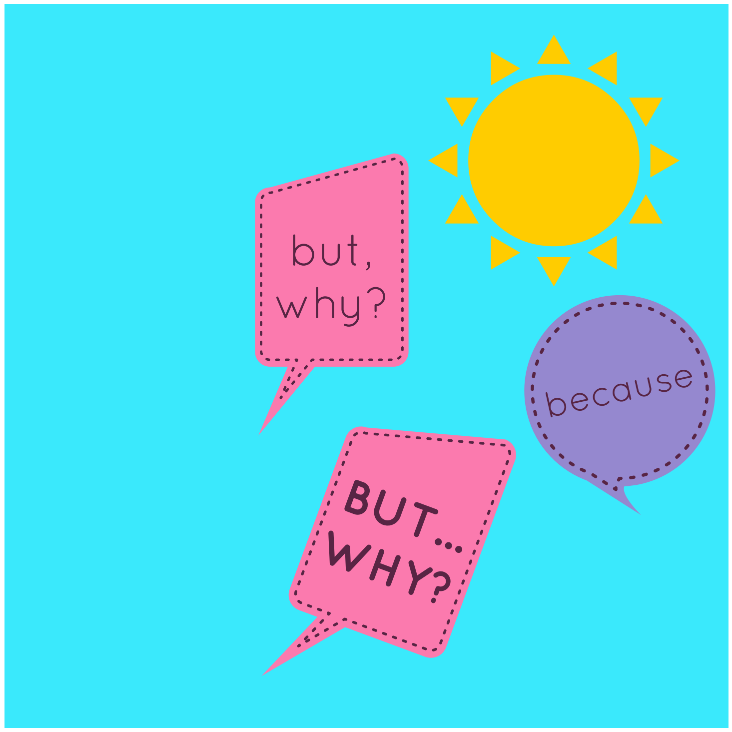
  When crafting your conclusion, it can be tempting to rewrite as much as you can about your argument, because it's all important, right? Where do you stop? How much is too much? You may even feel tempted to just copy and paste your topic sentences into the conclusion to avoid having to re-articulate your entire argument. Try to resist these temptations to be lazy. The purpose of the conclusion is to consolidate only the *most important points of your paper* to demonstrate how they fit together to form your overall argument. Your audience has already read your paper, so what are the points you want them to remember? To avoid simply rewriting your paper in the conclusion, try expressing your entire argument in three to four sentences, thinking only about the critical organs that keep your paper alive. Your conclusion should represent a sharper condensation of your argument.

- *Restate your thesis . . . without looking at your thesis.*

  Don't just copy and paste your thesis from the introduction, hoping that your audience won't notice. They will notice, because the introduction and conclusion fulfill very different functions, and you introduction should emphasize different parts of your argument than your conclusion does. Your argument likely will have evolved or grown somewhat over the course of writing your paper; while you may have to revise your thesis to reflect this, the way you present your argument in your conclusion will likely be slightly different from how you wrote it in the introduction. To avoid simply restating your thesis using the same language, try writing your conclusion without looking at your thesis at all. As you should now be intimately acquainted with your topic (having just written several pages on it), doing so will likely enable you to restate your thesis to reflect a more evolved and sophisticated understanding of your argument.

- *Play the "But, why?" game with a friend.*

  If you've ever spent time around young children, you are likely familiar with the "But, why?" game. It starts with an innocuous question like "Why is the sky blue?" You might answer, "Because of the way molecules scatter blue light from the sun." But far from satisfying the inquisitive youth, your answer simply prompts another question: "But, why?" After a few rounds you likely give up and say, "Just because." While it can be an irritating game to play with children, the "But, why?" game can actually be incredibly useful if you are having difficulty coming up with the greater implications or applications of your argument. Have your friend or a Writing Advisor read over the first part of your conclusion (the summary of your argument), and then have them drill you with “But, why?”s. Eventually, you will get to a point where you have to think about the greater significance or future implications of your paper in order to answer their questions (needless to say, answering a question with “Just because” is not allowed).



If you want some more ideas for writing effective conclusions, take a look at the following examples from student papers:

Example 4.2.20 Conclusion: Women in the *Odyssey*.

Athena’s relationships with Odysseus and Telemachus are clear examples of the strengthening of the gender divide, as it is these two men who win the day and the heart of Penelope. Athena stands out as the only venerable woman in the *Odyssey*, yet it is this very contrast that reminds us of the alleged lower standing of women. Before jumping to grandiose conclusions surrounding the role of women in ancient works, we must first take into consideration their actions and the ways in which they are described. Their mere presence does not represent a victory for feminism, for it often means that they are being shown in a negative light. Only by reevaluating the discourse used in such works and determining whether it is empowering or problematic can we be objective in the way we view not only a specific work, but also an entire gender.

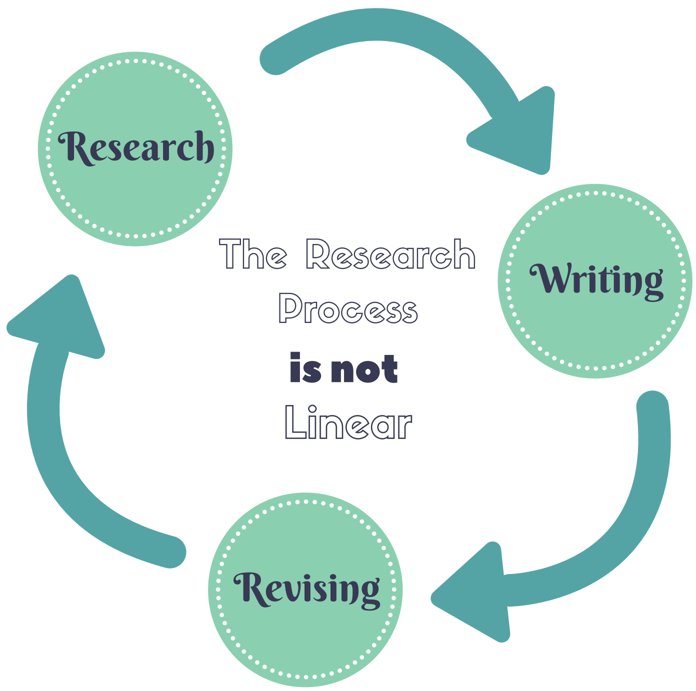
Example 4.2.21 Conclusion: Male Suffrage.

John C. Calhoun effectively summarized the essential political theme of American politics in the early nineteenth-century when he wrote "When once formed, the community will be divided into two great parties—a major and minor—between which there will be incessant struggles on the one side to retain and on the other to obtain the majority, and thereby control of the government and the advantages it confers . . .". Political struggles between the evolving majority and the politically and economically established minority were carried out on the battlefield of universal male suffrage. The two debates are related through their specific answers to the question over which group should possess more political control. This relationship between the issues and the tension it highlights allow historians to better understand the relationship between politics and economics in this period of American history. More specifically, one can see how much economic issues of class, property, and wealth were linked to the political concerns of the American people. Understanding this relationship and its implications is invaluable for further examination of American society; it lays the basis for a more in-depth study on understanding America's class structure and how its development was shaped, economically and politically, throughout the rest of the nineteenth-century.

Example 4.2.22 Conclusion: Immigration Act.

After interviewing my dad, I think it can be safely stated that his personal experience with immigration, as well as that of his family, was a pleasant one. His family suffered no great hardship in the process of moving from Glasgow, Scotland, to Greenville, South Carolina. Through the assistance of the Immigration Act, with its separate economic and family classifications, his family members were ensured that they would be able to immigrate together. Since the passage of this act in 1965, it has successfully worked to restructure the immigration policies of the United States so that no major or minor ethnic or national group is singled out. By not drawing special attention to any one group, chances for discrimination and preferential treatment are greatly reduced. This shows that the policies allowing for foreign immigration to the United States have been equalized, and have proven to be fairer than any policy set in place before 1965.

4.2.6 Researching while Writing



The process of researching, writing, and revising is not linear. You don't stop researching when you start writing, and you don't stop researching or writing when you begin revising. As was mentioned in Chapter 3, it is best to think of your initial thesis as a **working thesis**. During your research, writing, and revising process, your argument will (and should) change based on what you read and write. You may end up writing a completely different paper than you had originally envisioned, or your final thesis may simply be a revised and refined version of your working thesis. Regardless, as you write your first draft, it is important that you don't stop doing research. How, then, does your research process evolve with your writing?

Research is initially very broad. You're trying to figure out what scholarship on your topic exists and where you might contribute to the scholarly conversation regarding that topic. As you work toward a thesis, that research will become increasingly specific because you have a better idea of what kind of sources and evidence you need and what kind of background your reader will need to make sense of your argument. Figuring out when to write, when to research, and when to revise can be difficult, so below are some tips and tricks to help you determine what to do and when to do it.

Writing while Researching. Don't let the guise of "needing to do more research" let you procrastinate on writing for too long. Because time, accessibility, and resources limit the type and amount of research you can do, you will never have enough research (but that's okay!). You should start writing when you feel like you have a solid understanding of necessary background information and a good outline of your argument. (Of course, you can always write before this point in the process, too.) Even if what you're writing is incoherent and doesn't end up in the final draft, the process of getting your thoughts onto paper will help you sort out your ideas.

List 4.2.23 Hitting the Books Again

You need to do more research when you. . .

- want to say something but don't have the evidence to back it up.
- look through your evidence and realize that some (or all) of the sources no longer pertain to your topic or argument.
- have an "ah-ha!" moment that leads you to change direction such that your sources are no longer relevant.
- have nothing else to say and realize that you need to expand your research question and argument.
- are repeatedly citing the same source (unless that source is what your paper is about!).

Don't make a claim without the evidence to back it up! If you're feeling stuck but don't think you need to do more research, check out Subsection 4.4.1.

Note 4.2.24 Unused Research.

Don't worry if you don't use all of your research! If reading this list is making you sad and overwhelmed ("But I already have so much research! I've already done so much work! I'm already so overwhelmed!"), worry not. A lot of the initial research you do doesn't end up being part of your final product, but that's okay! Doing a lot of research helps familiarize you with the field and points your research in the right direction. While researching and writing, it's normal to realize that you don't actually need to write about everything that you read.

Bringing Order to the Chaos. Research can yield a lot of information (and books and browser tabs and open PDFs) in a short amount of time. Drowning in sources while mid draft can become stressful, so try focusing on one section of your paper, research, or argument development. You might also try finding an alternative way to save sources so you're not bombarded with articles every time you open your computer (Remember you can use a knowledge management tool like Zotero (see Section 12.2) to keep track of sources or a PDF reader like Adobe Acrobat Reader (see Section 12.3) to mark up your digital copies of texts).

List 4.2.25 Strategies for Researching while Writing

- *Check bibliographies!*

  If you find yourself repeatedly using a specific article, try looking up the sources that the author lists in the article's bibliography—you'll probably find even more sources that are also useful!

- *Make an annotated bibliography.*

  Sometimes professors assign annotated bibliographies to encourage students to begin researching and thinking about the research process. If you are assigned one, then take it seriously and do as much work as possible on it. By the time you're ready to start writing your paper, you'll already have most of your sources compiled, most of your citations done, and most of your background information gathered. While an annotated bibliography may seem like an unnecessary hassle, you will thank yourself later! If you aren't assigned one, though, you can create an informal version for yourself. Simply gather your useful articles and summarize the *argument* of each in your own words. You might also add a sentence or two about how you plan to use the article as evidence for your argument. If you're feeling really productive (or if you want to procrastinate productively), you could also write the citations for each article to go along with your annotations (don't leave this for the last second!).

- *Leave notes to yourself while you're writing.*

  So you have done some research, started figuring out your ideas, and finally gotten into a groove when, all of a sudden, you stumble across something that you need to research more. But the thing is, you don't want to stop writing because you might lose your groove! What do you do? Fear not! You can always leave a note to yourself (like this! "Research more about penguins." You might even highlight the note OR PUT IT IN ALL CAPS to remind yourself to go back and address it!), and continue your sentence as if you've already done the research. Especially since you can always go back and revise your sentence based on the new evidence you find, if you're mid thought and don't want to interrupt yourself, then don't!

- *Color-code.*

  If you like to color-code, you might try using different-colored sticky notes, pens, or highlighters to track your research in different ways. One color might, for example, indicate background information, another might be for quotes you want to use, and yet another could mark research you do while you're writing. This coding system is especially useful for doing research in books because you can lose a quote so easily! (But remember: ***never*** write in books from Collins Memorial Library! Save your sticky notes for those.)

- *Use technology.*

  Since most articles are quite long and you probably won't use every page from every article, save your PrintGreen[1] for printing out your class readings and look into online PDF-readers like Adobe Acrobat, Foxit Reader, or ReadCube for articles you collect independently. Tools like these enable you to store, organize, highlight, and annotate a large number of articles without a single trip to the printer. Online research tools make it especially easy for you to add new research as you write because you can add completely new folders, move or delete articles that are no longer useful, or note differences between your new and old articles.

loggers **live green**

[1] www.pugetsound.edu/technology-services/help-support/printgreen

Section 4.3 Revising

When we revise, we deal with both Higher Order Concerns (HOCS) and Lower Order Concerns (LOCS). HOCS include things such as the thesis, organization, topic sentences, and the use of evidence. LOCS include things like grammar and syntax. At the Center for Writing, Learning, and Teaching (CWLT), we focus largely on HOCS. After addressing the HOCS covered in this chapter, see Chapter 7 for a more in-depth overview of LOCS.

As you're revising, pay attention to these HOCS:

Thesis. Is it argumentative? Does it indicate the sequence of your essay? Is it specific?

For instance, a statement such as "I dislike broccoli" does none of these things. But a statement more along the lines of "By recording and examining the verbal and non verbal reactions of college students to eating broccoli, I argue that broccoli provokes feelings of disgust from the majority of college students" encapsulates the argument, mentions the evidence to be examined, and hints at the progression of the essay.

Topic Sentences. Do they articulate the main point of your paragraph?

Topic sentences should indicate the main point of the paragraphs that they head. For instance, a topic sentence such as "Scientists claim that broccoli is a good source of protein and Vitamin E" tells the reader that this paragraph will discuss some of the nutritional benefits of broccoli.

Transitions. Do they signal the direction that the paragraphs take?

Transitional words such as "whereas," "however," "in addition," and "although" can be helpful to elucidate the relation between the paragraph and the previous one (see Subsection 4.2.3).

For instance, a transitioned topic sentence such as "While dieticians expound the nutritional value of broccoli, college students insist on its inedibility" signals a shift from a paragraph on the nutritional benefit of broccoli to one recording college students' disgust at broccoli.

Evidence. In general, do you perform some type of (textual) analysis?

For instance, if one student said, "When I eat broccoli, my soul shrinks and my hands shake and my insides cleave to the sides of my stomach to avoid the broccoli as it plummets down my digestive tract," I might analyze her statement by saying, "The student's hyperbolic and anaphoric description of her reaction to ingesting broccoli, indicated by her literalizing of otherwise figurative images, reveals the intensity of her reaction toward broccoli."

Concluding Sentence. Is the reader left with a sense of the paragraph's relevance to the thesis?

Include a statement linking the point made in the paragraph to the thesis. Where does it fit in the architecture of the paper?

For instance: "The qualitative strength of students' verbal reactions to eating broccoli suggests their strong aversion to the vegetable."

Conclusion. Does it encapsulate the argument of the paper in a new way? Is there a sense of broader significance or application?

For instance, the conclusion

> "Recorded student reactions to eating broccoli indicate that broccoli is an unpopular food choice among college students. These findings suggest that broccoli should be excised from the SUB menu."

suggests the practical removal of broccoli from the SUB menu.

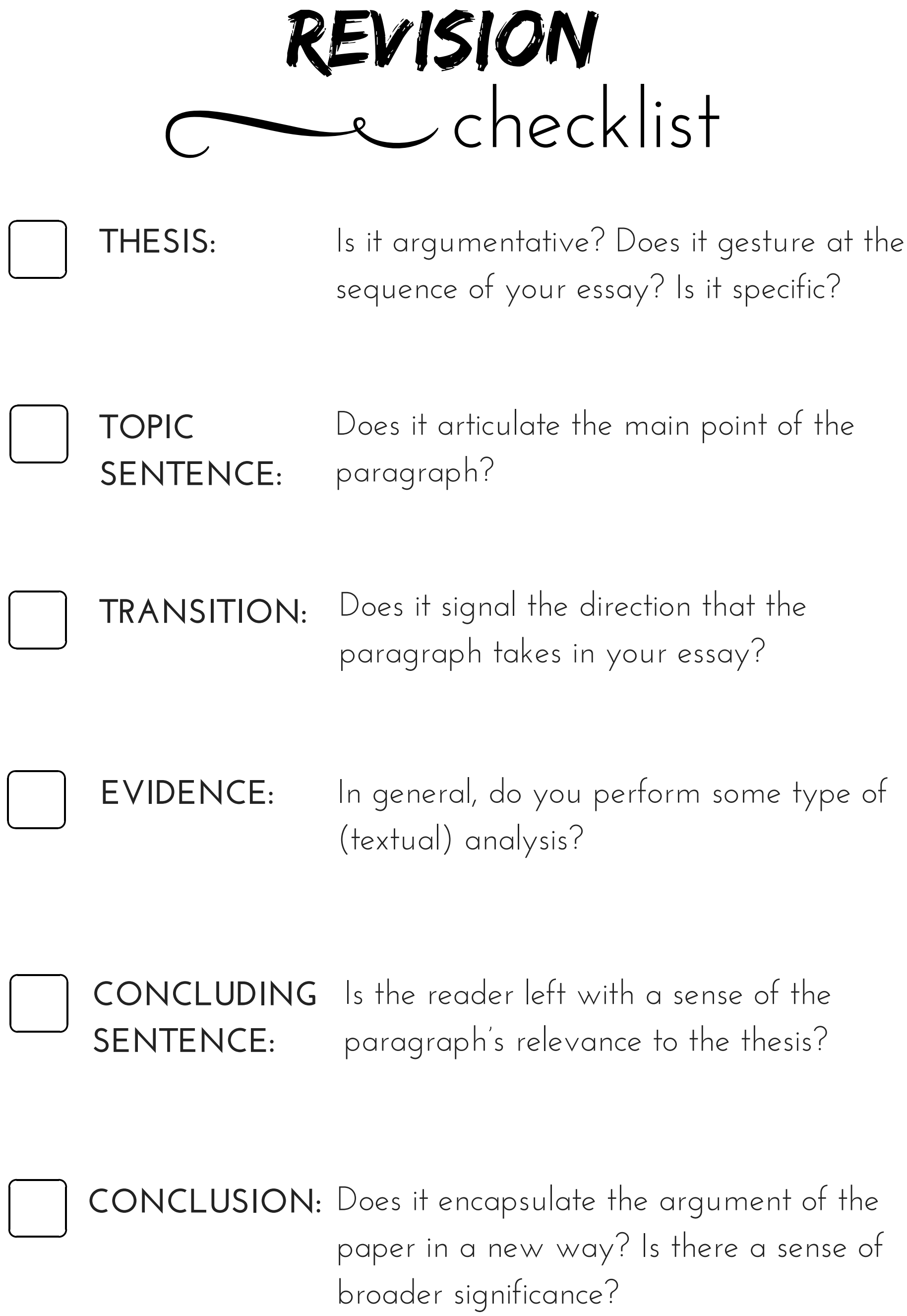


Figure 4.3.1 Revision Checklist

4.3.1 Reverse Outlining

Have you ever gone to Abercrombie & Fitch? Of course not. Well, a generic clothing store, then, where a certain T-shirt caught your eye. You held it against yourself and looked in the mirror, noting that it would look good on you but otherwise uncertain if it fit. The next thing you would do, of course, is try it on, for only after you've tried it on will you know if it fits.

A reverse outline is like looking in a mirror after you've tried on the

T-shirt inasmuch as it is an outline constructed after a draft has been produced. We all know that it can be difficult to visualize the organization of a paper before the evidence has been integrated and analyzed. By outlining the paper after the fact, the writer can consider the shape that the paper takes when dressed with a significant amount of content. It's easy to do: just put the paper aside and, using whatever method you're comfortable with (see Subsection 4.1.3), outline what you remember of the structure of your paper. By reverse outlining, you should be able to better visualize how you've actually organized your paper and, as is often the case, think of alternative organizations.

4.3.2 Peer Review

Few are more familiar with peer review than Writing Advisors. It's a lot of what we do! And it's likely that in some of your classes, your professor will also hold a peer review session at some point. That said, there are some keys to mastering the art of peer review.

List 4.3.2 Strategies for Engaging in Peer Review

- *Be friendly.*

  There's nothing more off-putting to a writer than a reviewer who either implicitly or explicitly shames that peer's writing. Start with positives and read for potential. Remember: as a *peer* reviewer, you should be offering polite and constructive criticism, not trying to prove that you're a better writer than your peer.

- *Be affirmative.*

  Let your peer know that the work they are doing is never wasted. Affirm the good things that a paper does (there are always good things). The writer needs to know what to keep in the paper or what to continue doing.

- *Be critical.*

  Even though you should be friendly, you aren't doing your peer any favors when you notice something but don't point it out. Contrary to common belief, it is possible to be both friendly and critical.

- *Be efficient.*

  Don't mark every typo or instance of non standard language usage. Look for patterns and identify one or two instances of these patterns. Focus on Higher Order Concerns relating to argument, organization, and the ideas expressed in the paper. The Revision Checklist provides a way to hone in on some of the more systemic aspects of a paper. Save your ink for more important things, like writing checks to the University of Puget Sound alumni fund.

- *Be open.*

Having your writing read—whether by a peer, or a professor, or an employer—will always entail some degree of vulnerability. Trust that your reviewer is not out to hurt you or your feelings. Remind yourself that the best revision comes about as a result of communication between parties mutually interested and invested in the success of the paper. Friends often find things that we cannot, especially those issues we have learned to overlook after reading our paper over and over again.

- *Be present.*

  Get coffee with your peer reviewer. Comments are often easier to stomach in person and when you can hear your peer's voice. And if you're reviewing remotely and won't be able to have a discussion, be especially intentional about the language and tone that you adopt. Not everyone knows that that comment you made regarding the writer's perfectly fine use of alternating pronouns was sarcastic.

Section 4.4 Overcoming Obstacles

Over the course of your writing process, you will inevitably run into roadblocks, get stuck, or have moments of panic. *These obstacles and feelings are completely normal.* Even the most accomplished professional and academic writers experience writer's block, anxiety, and frustration. The key to overcoming these paralyzing feelings is to develop strategies to use when they arise. As you practice these strategies, you will become better at knowing which strategy to use in order to overcome an obstacle most pleasantly and efficiently.

Sometimes the hardest obstacle to overcome is just getting started. If that's where your stuck, you aren't alone! Watch this video to hear University of Puget Sound faculty talk about why getting started is so hard for them.

4.4.1 Identifying Obstacles

Helpful Questions 4.4.1 Identifying Obstacles.

- Am I simply tired? Do I need a break?

  Sometimes your brain needs a break, and that is okay. Take one!

- Is there something I don't understand? If so, can I figure out specifically what I need help with?

  If you can identify what you're hung up on, then your questions and research will be much more useful and efficient.

- Is my organization not working anymore?

  Sometimes writers become stuck when the outline they had planned is no longer logical. Take a step back, reorganize, and try again.

- Do I need to do more research?

  If you're saying to yourself, "I really need to say something, but I can't because I don't have evidence," then do more research. If you don't have anything else to say, do more research! Reading more about your topic will likely spark new ideas or lines of argument (see Subsection 4.2.6).

- Am I anxious or frustrated?

  Keep reading to learn more about managing anxiety.

4.4.2 Managing Anxiety

List 4.4.2 Strategies for Managing Paper-Writing Anxiety

- *Broaden your scope of focus.*

  You will survive writing this paper. Although grades, improvement, and learning are important, your worth as a human being and as a student does not revolve around one college assignment.

- *Use your resources.*

  You go to a great school with great resources for students. Try going to your professor's office hours, making an appointment at the CWLT[1], or visiting a liaison librarian[2].

- *Remember what interests you about your topic.*

  Whether your paper is due for your favorite or least favorite class, you can always find a way to invest yourself in your topic. Focusing on the interesting parts of the topic itself may help you focus less on the stress of writing a paper and more on the intellectual conversation in which you, a scholar in training, are participating.

- *Take a break.*

  Breathe for a few minutes. Go for a walk, do some yoga, call someone, or watch a funny video on YouTube.

Using your resources is important, and your professors really do want to talk to you! Watch this video for University of Puget Sound professor perspectives on asking for help.

4.4.3 Managing Frustration

List 4.4.3 Strategies for Managing Paper-Writing Frustration

- *Know that frustration while writing is normal.*

  Words don't always come out in the way you hope they do, and sometimes you just don't know what to say. Acknowledging that you're frustrated may be enough to reorient yourself in order to try again.

- *Go back or skip ahead to work on a different section.*

  Sometimes all frustration needs is time. Try working on something else in the meantime.

- *Re-read your sources.*

  Going back through your data, evidence, or primary texts may encourage you or remind you of something to say that you've forgotten about.

- *Take a step back.*

  If you're too frustrated to continue, do something else entirely and try again later.

[1] www.pugetsound.edu/center-writing-learning
[2] research.pugetsound.edu/c.php?g=304177&p=2031209

4.4.4 Meeting Deadlines

Good time management helps prevent frustration. Since one of the greatest sources of stress during the writing process is being pressed for time, try to manage your time wisely by planning your time well in advance. Because this is such an important part of succeeding as a student, a whole section of this handbook, Section 10.3, is dedicated to overcoming procrastination and developing good time management practices (including SMART goals and time charts). If you often find yourself writing papers at the last minute, read this section or try making an appointment[3] with an academic consultant at the CWLT to practice scheduling and time management. Time management is a skill we as students have to learn and you shouldn't feel like a failure if you don't have it completely figured out, but taking these steps will set you up for success in the future.

However, you may find yourself reading this section after it is too late for a well-developed plan or academic consulting appointment. Don't despair! This happens to the best of us, and it's still way better to turn in a rushed paper than none at all. The following strategies can help you through your last-minute writing marathon.

Also, especially if you're running late due to illness or other circumstances out of your control, remember that you can always (politely!) ask for an extension. Still, you should never expect an extension and even if you sent that email you should start writing as soon as possible!

List 4.4.4 Strategies for Meeting Deadlines

- *Create a schedule.*

  Figure out how much time you have until your assignment is due, and plan accordingly. How much time will you need to do the initial research or data collection? Even if you're short on time, make sure to save time for planning—it will save you time in the long run! Aim to have time to complete a rough draft, to revise, and to polish a final draft. Planning ahead also enables you to schedule an appointment at the CWLT or Collins Memorial Library early enough to get an appointment

[3] www.pugetsound.edu/center-writing-learning/schedules-staff-profiles/meet-our-academic-consultants

time that works best for you.

- *Start early.*

  If planning a timeline is too structured for your personal writing process, you should at least plan to start early!

- *Make an academic consulting appointment.*

  Make an appointment[4] with an academic consultant at the CWLT to practice scheduling and time management.

List 4.4.5 Strategies for Managing Time when you're Pressed for Time

- *Don't put it off any longer. Start!*

  You might be frustrated with yourself, but don't let that frustration derail the time that you do have left. Procrastination happens to everyone, so it's best to forgive yourself, to move on, and to remember that frustration next time you think about procrastinating. Now, take a deep breath and figure out where you are in the writing process. If you haven't yet started . . .

- *Do your research.*

  Unfortunately, you may not have as much time as you would like to investigate everything you had hoped to. You have to be as efficient as possible, so don't dilly-dally while you're looking for sources. Use the research terms suggested in Chapter 1 to search more effectively. Read the title of an article and, if it looks promising, click on the link. Read the abstract. If the paper still looks useful to you, download the full article. Skim the introduction and conclusion. Scroll through the article and read section headings. If any part in particular might contribute to your research, skim that section (see Subsection 2.1.3). Look for arguments the author is making or any relevant data you might be able to use. When you find something you think you'll need for your paper, stop skimming and read carefully. Make a note of whatever you have found, and make sure that you label or code the note so you know which source it's from. Save the source in whatever way you save sources to keep track of them. Don't let researching become another way for you to procrastinate. When you have a sufficient amount of information, move on. You can (and should) always research more later.

- *Get out a piece of paper or a whiteboard and plan.*

  Hopefully you will have previously played around with/practiced different types of outlines so you know which to use (for outlining ideas, see Subsection 4.1.3). Even if you haven't, choose a planning and an outline format that you think will enable you to organize your ideas most logically and effectively. Before you begin an outline, try writing down all the ideas you

[4] www.pugetsound.edu/academics/academic-resources/cwlt/academic-counseling

have and connecting them in a way you see fit. Let those connections guide your outline. For your outline, focus on the components of your argument: your main claim, supporting claims, and evidence. Use the six-step process outlined in Section 3.4 to develop a solid working thesis. Identify an order for the body paragraphs of your paper, and then determine where your evidence will go and how you're going to use it. Be sure not to get too caught up on planning. You might need to revise your plan as you write, so the plan doesn't have to be perfect. It just needs to give you a solid idea of what your paper is going to look like.

- *Start writing as soon as possible, but make sure that you're going into your draft with background research and a plan in mind.*

  Some people write well under pressure, while others feel too stressed or stifled to begin writing. Identify which type of writer you are, and then relax and act accordingly. If writing under pressure works for you, then go for it. Just be sure to leave time for revision. If writing under pressure makes you freeze up, then relax! Remember why you chose your topic, what excites you about your research, or what compelling points you plan to make in your essay. Writing last minute is not ideal, but you can still write an amazing paper and develop important ideas in a short amount of time. Yes, your paper most likely would have been better if you had started earlier (remember that for next time!), but you can only move forward now. So take a breath and start writing! You have your research and your plan, and now you only need to put the ideas together. Good luck; you can do it!

- *Unless your paper is due in five minutes and you're still writing,* ***save a little time for revision.***.

  Even in that case, consider finishing up what you're writing and try revising for a minute or two—a solid, logical argument and the absence of small, accidental errors might benefit you more in the long run than a little extra length. However, when you have more time, save as much as possible for revision. Ideally you'll be able to take a short break to clear your mind before you begin revising, so aim to block off at least 15–20 minutes. As long as you have a complete draft, the more time you save for revision, the better. Taking a break and stepping away from your paper, which you'll likely have been staring at for a while, will help you have a better perspective when you return to revise. Take a walk, look out the window, do some stretches, talk to a friend, or grab a snack. When you return, take a breath and read through your paper. Focus primarily on your *thesis* (Does it make sense? Does it reflect what you ended up arguing throughout your paper?), your *topic sentences* (Do they tell the reader what each paragraph is about and how each point connects to your main argument? Are they clear?), and your *introduction* and *conclusion* (Does your introduction begin without clichés? Do you introduce the topic concisely but effectively? Does your conclusion summarize your argument without simply repeating what you've said? Do you raise questions about significance and further research? What do you leave the reader with?). If you have more time, visit the Revision Checklist. If you have even more time than you thought you would, you can also look for places where elaboration or explanation is needed, where your evidence is weak, where you could reorganize, or where sentences need to be revised or rewritten.

- *Think about next time.*

  You might have survived this paper, and maybe you even end up getting a great grade, but *don't make a habit out of starting your papers late*. It's amazing how much more you can learn and how much better you can get at writing when you have the time to reflect on what you've written, to revise thoroughly, and to talk to others about your ideas. See Section 10.3 to set yourself up for success next time!

4.4.5 Identifying as a Writer

Sometimes when you are struggling with academic work, you may have moments when you simply don't feel up to the tasks ahead of you. You may feel as though you will never be a successful student or a good writer, and these feelings can make it difficult to motivate yourself to truly put your all into academic work. When you don't feel as though you can succeed, it is sometimes easier to not do your best work and fail than to really pour yourself into an assignment and still come up short.

These feelings are really hard to experience, but you are also not the first person to feel them or the only one experiencing them right now. In fact, many very successful academics have struggled with the exact same feelings. Remember that you *do* belong in college. You are intelligent, and your ideas are valuable. You can fail an exam, or a paper, or a class, and still go on to a successful career or even a PhD if that is what you feel driven to do.

Feeling like a good writer and a part of the academic community may be even more challenging if you hold one or more identities that have been historically excluded or marginalized in the academic sphere. For example, colleges and universities often reward those who are fluent in Standard American English; this usually means students who are White, have grown up in the United States, and have college-educated parents. Students who belong to groups that are stereotyped as performing poorly in an academic setting may struggle with the very real impacts of stereotype threat[5]. Tokenization, or being called upon to represent your entire identity group in classroom settings can minimize the individuality and complexity of student identity (see Subsection 6.2.1). Still, feeling as though you can't succeed or don't belong is not an experience exclusive to any identity, and your struggles are valid regardless of who you are.

[5] www.apa.org/research/action/stereotype

Student Perspective 4.4.6 Intersectional Identities in the Classroom.

> As a black woman, I step into the classroom with both of those identities being one. . . People need to be aware of that at all times. Those are going to intersect constantly and don't invalidate that. . . Like if I'm in a classroom that's like only white women, and I was last semester, like I felt like my black side was not being represented because I'm in a class with only white women, so I'm not able to express that part of myself.
>
> —Member of Black Student Union
> University of Puget Sound
> May 2019

These challenges are complex, and unfortunately there's no magic solution to gain self-confidence and feel as though you belong in the academic community. Still, this is an obstacle you can work through, and it can be a huge asset to be able to understand and communicate within multiple communities.

Student Perspective 4.4.7 Codeswitching.

> There's some language and vocabulary from a context that I can understand even if people are using words I don't know. For example, I'm from the hood, and if I go to the hood and I'm community organizing I'm not going to be using words like "stagnation," I'm going to be saying "slowing down" or "not motivated." I'm not going to use the same terminology in different contexts. So just know that people come from different backgrounds and you don't have to always use big words to get your points across. I've had to learn that myself.
>
> —Member of Black Student Union
> University of Puget Sound
> May 2019

Many successful people, including UPS professors, once believed that they would not get through their undergrad education. Check out the Center for Intercultural and Civic Engagement. or identity-based groups on campus to connect with people who may be going through the same things you are. Professors who share some part of your identity may also be able to provide support and advice on how they've navigated academia. Likewise, enriching your understanding through courses that explore identity and power may contextualize your experience. In the end, writing is writing, and experimenting with strategies from this handbook (see Section 4.4 and Chapter 10) can help you get off the ground. At the CWLT[6], Writing Advisors or Academic Consultants can also help you get started and get organized.

[6] www.pugetsound.edu/center-writing-learning

Student Perspective 4.4.8 Writing as a Multilingual Student.

Growing up, I struggled a lot with my writing because I was learning two languages at the same time. In middle school my reading ability was at an elementary school level and entering high school I was at a 7th grade reading level. Despite having the ability to write, speak, and think in two languages, I would try to spell English words in Spanish and I would confuse grammar rules in Spanish with English rules. Even though I was able to succeed in my advanced English classes in high school, I never felt comfortable or proud of what I had written, I hated every sentence I produced and every paragraph I organized. Through lots of soul searching, I realize that I just had a different way of writing, a style that usually wasn't taught or appreciated in academia, one that represents my lived experience and identity and I needed to embrace that. Writing isn't just about the letter grade you get in red ink but about the way it makes you feel, the way in which you can effectively communicate with others, and the way in which you can express your full self.

—Member of Latinx Unidos
University of Puget Sound
September 2019

A few University of Puget Sound professors shared with us their own experiences of struggling with the transition to American academic writing. Watch this video to hear their thoughts... and remember that you're not alone.

4.4.6 Navigating Writing and AI

So—you have an essay due at midnight, and you've barely begun to think about how you might answer the prompt. You're stressed, a little over-caffeinated, and at a loss about the book/historical event/case study/experiment/poem that you're supposed to be writing about. Desperate for inspiration, you turn to the Internet and begin frantically scrolling for ideas. Still nothing. And then you have an idea: you open up Chat GPT and begin typing in your essay prompt.

Now, on the surface there's nothing terribly wrong with this. At this stage, you've essentially Googled your own essay prompt. At some point, you just need to get the gears turning!

But remember to tread with caution when it comes to using AI tools as aids in your drafting process. Technology is constantly changing, and so are the rules regarding which tools are acceptable to use and which ones aren't. Beyond that, there are things about yourself, about learning, and about AI itself that may actually make using AI as a writing aid much less useful than it might seem!

Err on the side of caution. Note that Puget Sound's policy on academic integrity[7] explicitly states that "Plagiarism is appropriating and representing the words, ideas, research, images, music, video, or computer programs of others as one's own, whether created by another human or by artificial intelligence." Here are some things to consider before you start typing your prompt into a chatbot.

Why We Write Essays

High school essays are often designed to be primarily *evaluative*: teachers assign them in order to assess how you have retained and applied the information they taught you inside the classroom. By contrast, college essays are primarily *explorative*.

In the college classroom, you are given the tools you need to engage with important discussions in your field or discipline. Your professor will give you the context you need to understand what other professionals in your field are saying about a particular topic by introducing you to relevant names, theories, arguments, and concepts. Once you have these things in your tool belt, you are expected to *make* something with them. That's what the essay is for—to give you an occasion to advance your own thinking and perhaps even the scholarly discussion in some way!

List 4.4.9 Strategies for getting started (without AI)

- *Agree with someone in your field.*
- *Disagree with someone in your field.*
- *Point out a complication in a commonly held belief.*
- *Explain how one theory applies somewhere else.*
- *Consider rhetorical approaches specific to your discipline.* (see Chapter 5)

In general, college essays are designed not to see if you can produce a single correct answer; they're designed to make you kick around ideas, explore various lines of reasoning, figure out which argument you agree with, and identify the broader implications of what you discussed in class. (Note: the bot hasn't been attending your class, so it can't possibly represent those discussions as well as you can!)

How Essays Trick You Into Learning (And Why YOU Have to Write Them YOURSELF)

If you've ever journaled, you know that the act of writing can be incredibly introspective and revelatory. The act of having to choose each word before

[7] www.pugetsound.edu/academic-integrity

you put it down on paper requires you to be attentive to your feelings—which is why people write in a journal when they need to process their emotions. Writing requires attention and intention, so writing about emotions often helps people identify their feelings (and what's causing them in the first place).

The same applies for writing academically. Because the act of writing academically almost always requires explanation—explanation of your ideas, of other people's ideas, and the synthesis of the two—professors assign you essays in order to let you really get inside an idea. Essay-writing works a different scholarly muscle than reading theory and attending lectures does; it forces you to really process and analyze concepts that you were introduced to in class instead of just remembering them. A chatbot might be able to generate writing, but it can't do this kind of cognitive work for you. Using Chat GPT to write your essay, in other words, diminishes the benefit of the essay as a learning tool.

You can't learn from an essay unless you take the time to generate your own ideas and figure out how to explain them in your own words.

How well can a chatbot write, anyway?

AI is trained by drawing on the work that other people have created and uploaded onto the internet. This means that you can be almost certain that the AI's output is plagiarized from another source—and you probably won't even know which one!

Helpful Questions 4.4.10 Questions about AI-generated writing.

- Where is the text generator drawing from? Is it drawing from sponsored articles? Reputable sites? Try Googling sections of the bot's response and seeing what phrases have been lifted directly from various websites. What are those websites?
- Is there any nuance that the bot might be missing?
- Has the bot misinterpreted your prompt (taken it too literally or not understood a reference)? Seeing this may help you to clarify what you, yourself, want to write in the essay.
- What kinds of biases might be perpetuated by the bot, based on what inputs were used to train it?
- If you are using the bot to generate citations, have you made sure that the style is correct and up to date?

At some point, you will likely wonder, is the bot actually helping you meet your deadline (see Subsection 4.4.4)?

You might find that it will actually be faster to get a brainstorming appointment with a writing advisor to talk through your ideas and get some sense of how to interpret the prompt. The Center for Writing and Learning offers many appointments throughout the week, including in the evenings. To schedule, see the Center for Writing and Learning webpage[8].

If you are in doubt about what to do in a particular situation, check in with your faculty member, and make sure to refer to the Academic Integrity

[8] www.pugetsound.edu/cwl

Policy[9] —paying special attention to what it says about plagiarism (see also Section 8.2).

[9] `www.pugetsound.edu/academic-integrity`

Chapter 5

Discipline-Specific Writing

In the previous chapters, we have discussed general traits of all (or most?) academic writing and all academic writing processes. But, as you will no doubt notice, there are some significant differences between writing in different disciplines. It may sometimes seem like faculty members just want you to keep changing your writing to fit their individual preferences. While we all have our own preferences, faculty members also are trained specialists within their own disciplinary backgrounds, and part of their job is to teach you about those disciplinary backgrounds—including the writing conventions of those disciplines.

To help you navigate the discipline-specific writing conventions you encounter in your courses, we have consulted with faculty in departments at the University of Puget Sound. Based on our conversations with them, we have compiled the following guidelines. Try using these guidelines when you write your next paper; you may find that that seemingly quirky assignment makes more sense than you initially thought!

While this chapter emphasizes many skills that are specific to writing in different disciplines, don't despair at the impossibility of learning them all! Writing skills developed in one class will also be useful in other courses and disciplines, especially between similar disciplines like Biology and Chemistry or like English and Art History. *Transfer* refers to the application of academic skills developed in one context to another context. While a literary analysis paper and a research paper are very different, a student might apply skills like argumentation and evidence incorporation that they learned in one of these contexts to the other. This requires a conscious or unconscious understanding of the similarities and differences between the two contexts. For example, how does the contextual framing of a lab report in chemistry differ from biology? How is it similar? Understanding these expectations explicitly will help you successfully transfer writing skills across the disciplines--and into the writing you will do in your life beyond college. Section 5.18 addresses transfer between scientific disciplines for writing lab reports.

Section 5.1 Writing for African American Studies

African American Studies (AFAM) is a discipline that you probably didn't encounter in high school, and hopefully you're excited about how much you have to learn. Read this guide to understand the basics of writing in AFAM!

> **Note 5.1.1**
>
> Unless otherwise stated, all italicized quotes throughout this section are excerpted from the interview with AFAM faculty members at the University of Puget Sound that informed this section.

Purpose. "*Without writing it's hard for students to even learn and process what they're getting from AFAM, because it's so much, but if you start to write it, you can really start to gather your thoughts—what you do know, what you don't know, rather than just being able to shake your head agree, or even give a couple comments randomly in class. When you're trying to put it on paper you see the fact that, most likely it's a lot bigger than you thought.*"

Distinct from other disciplines, AFAM is a deeply introspective, interdisciplinary, civically engaged and explicitly ethical field. Accordingly, the purpose of AFAM is to shape and strengthen your ethical convictions through informed research and writing. Thus, writing in AFAM is a practice that intentionally gives you a space to reflect more deeply on the bigger pictures of the discipline—to see what you didn't see before, to see your mind out loud. Therefore, even as AFAM shapes you into a better writer, it can also reveal to you how you've been taught to think by society and other disciplines, and encourage you to reflect on those teachings. This introspective quality of AFAM makes it uniquely interdisciplinary, allowing it to take on the absences, the unaddressed issues and unanswered questions of other disciplines. Lastly, AFAM will also push you outside yourself and into the experiences of others and into the civic sphere that the discipline itself is engaged in.

Traits and Characteristics. "*You have to ask 'where we should have been in history?' Because people of color are missing, that's why we cover all the disciplines, to ask 'where are we?' So, really, every discipline is a part of Black Studies.*"

At the heart of AFAM is an interdisciplinary formation. At its beginnings AFAM took on the absences of all the other disciplines, the places in them where should people of color have been. Accordingly, AFAM asks you to write conscious of the other disciplines you're writing in, not by being obedient to those disciplines, but by being aware that all disciplines have particular modes and methods of thinking and that they understand evidence differently—in a way that isn't necessarily objective. For instance, if you're citing an anthropologist on a particular topic, part of your analysis needs to include context like "What does an anthropologist tend to see and not see?" and "What is it that the field says?"

Another of AFAM's values is the importance of understanding both sides of an argument and where both sides are coming from. It's an ethic of respect and regard to ask, before you get to "I disagree" and "I'm arguing this," whether you know what the actual argument you're opposing is. This ethic of respect also extends backwards within the field itself: ideas have a long trajectory, and we tend to quote only the recent works. For example, we tend to give the prison industrial complex and the new Jim Crow conversations to Michelle Alexander, and that affects the erasure of Angela Davis. So when you're building an argument, you have to ask where the idea came from, because that's part of the battle against erasure. Further, this battle is an intersectional one, within the field, across gender, sexuality and class. Even within Black Studies there are ways in which certain writings get privileged and others don't, so the writing in this field strives not to practice the same erasure that other fields have practiced.

A third characteristic of writing in AFAM is its civic engagement. Scholarship in AFAM is meant to reach out beyond practitioners of the field to people who aren't necessarily trained in sociology or history: if someone were to pick up your paper anywhere, they should be able to know what it's about quickly and efficiently. Although your professor likely already knows or has explained in class the definitions and the context of what you're writing about, at the end of the day, a lot of people don't know, and that's who you're writing to. Consequently, you have to make sure there's a foundation within your own writing that sets up for what you're sharing. You always have that platform you kick off of.

Evidence. *"The idea that knowledge can come from outside of the academy is really central to Black Feminist thought."*

Unlike in many other disciplines, the lived experience and identity of the author are very important in AFAM. It would be difficult, in this field, to dismiss the personal because AFAM doesn't exist without questioning knowledge production, without noting that knowledge is *not* objective and that Eurocentric disciplinary knowledge comes out of a particular time and place. So acknowledgment of personal perspectives or identity or position is a part of how this field understands knowledge constructions. Indeed, AFAM literally began with personal experience, with slave narratives. Some of our first historical information about Black folks is from those stories, and it's in them that we first start to get a glimpse of what society was like for African Americans and other marginalized groups. Those narratives, written from an African American perspective, are the only way that some original truth or experience can be found. Even if you're not African American or Black and you're in this field, you still can't erase the personal because that identity situates you.

You do have to be careful with personal experience, though. Any evidence you bring forward must be part of a larger conversation, not something that only relates to you.

Conventions and Tips. *"It's not about political correctness or censorship. It's care. Historically situated care. It's not that you didn't use the politically correct thing, it's that you didn't use the contextually careful thing, the ethically careful thing. The only way to write ethically is to practice."*

- Language is important. Be very specific about the language you use throughout your writing; here are a couple of specific guidelines:
    - Capitalize "African American Studies," and it's singular not plural.

  - Use current, appropriate language in your writing. Language used in the past to identify people of color is usually not appropriate in the current context unless you are citing a quote. (see Chapter 6 for more help on this, and if you're still not sure, ask your professor).

- Understand and convey the situatedness of whatever you write about. For instance, if you're writing about DuBois, you've got to explain why DuBois was arguing the way he was (in opposition to Booker T. Washington).

- Integrating language and quotes from Non-SAE speakers is encouraged. Use your writing as a space to include different voices. For instance, in an upper level AFAM class you might write a scientific counseling article about drug addiction but you could have direct excerpts about people's experiences with drug addiction as African Americans related to whatever section you're talking about because that adds to it (see Subsection 6.3.1).

- Define your terms! You can't assume that everybody knows what you mean. Also sometimes there are many words for the same definition. You need to explain that when you say "Black," you mean this vs. when you say "African American" you mean that.

- Don't rely on jargon! Your writing should be a way you can express what you're learning in class to the public. Jargon can get in the way.

- Come to class and do the reading so that you're prepared to write respectfully.

Additional Resources. *Still Brave: The Evolution of Black Women's Studies* and *Research Methods in Africana Studies* by Serie McDougal III will give you an idea of the different registers that form AFAM scholarship.

Section 5.2 Writing for Art and Art History

Writing about art can be challenging because, before embarking on a discussion or analysis of a work, you first have to translate your experience of a visual image or a structure into language. This is true not only for Art History students whose papers are often based on the visual analysis of images or monuments, but also for Studio Art students who write artist statements in which they verbally articulate ideas and influences that they have expressed visually in their work.

> **Note 5.2.1**
>
> Unless otherwise stated, all italicized quotes throughout this section are excerpted from the interview with Art and Art History faculty members at the University of Puget Sound that informed this section.

Genres. The most frequent types of papers students write in Art History courses include visual analysis papers, research papers, critical analyses of scholarly articles, and exhibition reviews. While research papers and critical analyses of scholarly articles are similar to such papers in other disciplines (e.g., History or English), they likely include a visual analysis component that is not typical in other disciplines. Visual analysis papers and exhibition reviews are genres unique to Art History and Art Criticism, and they both build on the close reading of a single object/monument or a close reading of a series objects and the space in which they are displayed. Studio Art students frequently write exhibition reviews or responses, analyses of the work of an influential artist, and artist statements.

Purpose. The purpose of writing in Art and Art History courses is to derive meaning from visual works from the past and present, to become more skilled in visual literacy, and to develop and amplify skills of analysis and argumentation, and independent thinking. Art and Art History papers will also develop your self-expression and facilitate your immersion in the creative field of Art or the scholarly field of Art History based upon sound research skills and careful, solid arguments. Studio Art courses will prompt you to reflect carefully on your own artistic processes and ways of thinking and to articulate your relationship to the tradition of art-making.

Valued Characteristics. A unique characteristic of writing in Art History is its reliance on visual analysis. The ultimate goal of writing a visual analysis is to understand how the work you're writing about conveyed and conveys meaning. A convincing visual analysis is an interpretation of the work that combines the examination of formal, experiential details in light of relevant contextual information, therefore close reading of visual information and the critical analysis of primary and secondary sources are valued characteristics of art historical writing.

For visual analysis papers and exhibition reviews, the first step is translating your experience of what you see and what you feel or perceive with your senses into words; for example, when you stand in front of Michelangelo's *David* at the Gallery of the Academy in Florence, you not only look at the composition and carefully crafted details of the sculpture, you also react to its size, its placement on a high pedestal, your opportunity to walk around the figure, and the space where it is displayed and other visitors' reactions to it. When you are not able to visit the work in person, you should still try to imagine how it operates in its physical context, taking into account whether it is currently found in its original location. Once you have performed this first, observational step, the second step in visual analysis is to contextualize the artwork you're writing about in its historical moment. One way to contextualize an artwork is to compare it to works of art that have a similar subject matter, share its time period, or both. This kind of comparison will help you and your reader understand how the work fits into larger artistic developments. Another way to contextualize an artwork is to understand its social, religious, or cultural role by using primary textual sources (e.g., diaries of artists or patrons involved, documents of the work's commissioning, preparatory sketches or studies of the artist, newspaper articles that reveal how the work was received when it was first displayed, and historical accounts that describe the work). A third way to contextualize an artwork is to understand how it was originally displayed. A final contextualization strategy is to use the work of scholars who have studied the same monument or related monument to build on or refute.

A common genre in Studio Art is an artist statement. The valued characteristics in an artist statement differ somewhat from those in a visual analysis. An artist statement is a short essay, about one page in length that is written in the first person. The purpose of artist statements is to articulate the processes, influences, and concepts that inform your independent artistic practices. These statements verbalize the multi-faceted ideas that inform artists' work, providing helpful context for viewers, curators, selection panels, and peers. A compelling artist statement communicates significant elements about the motives and concerns that inspire works of art. It can address a number of meaningful issues and influences such as your sense of identity, intellectual or technical aspects of your artistic process, and your position in relation to the history of your medium. An artist statement is subjective in the sense that it reflects personal creative processes, yet it should also reflect and even interrogate broader cultural, social, political, and/or scientific themes.

Evidence. For Art History papers, your evidence will be drawn from three types of sources: the visual evidence provided by the work of art that you are analyzing; primary textual sources that date to the same period as your visual evidence; and scholarly secondary sources. Secondary scholarly sources can provide you with a framework for analysis, or can provide factual information about primary sources that the author used but you may not have easy access to. Secondary sources can also offer an interpretation of the work you are analyzing which you may accept or reject based on your own critical analysis of the work, primary sources, and the scholarly literature. You will need to document the sources of your ideas and information vigorously throughout your paper in order to show what sources you have used for your work; art historians typically use footnotes or endnotes for such purpose.

Papers that you will write in Studio Art courses will focus primarily on visual evidence, although occasionally primary sources of artists' writings or secondary scholarly sources will also be used.

Conventions and Tips.

- Be selective. When you are writing a visual analysis, keep in mind that you will not be able to describe every detail of the work, so you will need to select the most dominant features that convey the meaning of the work. In organizing a visual analysis, always provide a brief description of the work as a whole before examining specific details of it more fully.

- Be descriptive and analytical. When you describe visual features of an artwork in your visual analysis, explain why those aspects of the work contribute to the overall meaning conveyed by the work. Describing a visual feature of an artwork is similar to using quotes in other disciplines, such as History or English. Just as you do not throw a quote from a primary or secondary source into your text without explaining its importance, do not let the visual evidence speak for itself, since a different viewer might draw different conclusions than what you are getting at.

- Use Chicago Style to format your citations in Art History papers (see Chapter 8).

Additional Resources. Read Section 5.10 and Section 5.7 to gain more understanding about close reading and analysis of primary and secondary sources.

Consult Sylvan Barnet's *A Short Guide to Writing About Art*, Pearson, 2014 for more detail about writing about art (including medium specific questions one may ask when analyzing a work), for tips and examples of effective visual analyses, and for advice on completing research papers.

Section 5.3 Writing for Biology

Some students initially believe that writing is not important to science; however, lab reports are actually vital to understanding the context and the relevance of the science you are doing in lab and learning about in class, and their format allows scientists to communicate findings concisely and succinctly. After learning the specific skills that are needed, many students learn that they particularly enjoy writing for the natural sciences. Read this guide to learn about how writing for biology can be helpful and meaningful to you!

Note 5.3.1

Unless otherwise stated, all italicized quotes throughout this section are excerpted from the interview with Biology faculty members at the University of Puget Sound that informed this section.

Genres. As in most science classes, the vast majority of the writing you do will be in the form of lab reports. Lab reports are papers based on an investigation that follows the standard template of an introduction, a methods section, a presentation of results, and a discussion of those results. In most biology classes you will be asked to write both full-length lab reports as well as individual sections of one for practice. Other kinds of writing that you may be asked to do include abstracts, critical reviews (in which you synthesize the primary literature on a topic) or, in upper-division classes, research proposals, and research papers.

Purpose. *"We spend so much time in lab on the methods portion and results portion, but lab reports are really helpful because they make us put our results in the greater context."*

It's entirely too easy to become myopic in lab (both figuratively and literally—goggles don't help anyone's eyesight). Because of this possibility, lab reports become not only effective ways to communicate the results of an experiment to other scientists, but also good places to help you understand the science you have done more fully and in the context of biology as a discipline. Further, while the prescribed format may seem constraining, there is a reason why it has lasted: it can help you organize your own thoughts and give you the space to "step back" and find the larger frame for your experiment. In this way, lab reports are actually great opportunities to rethink what you've done in lab and learned in class on your own and to understand the larger import of the experiment you conducted.

Traits and Characteristics. *"I like to think of science almost like a coral reef you can build on: you build on what's beneath."*

The purpose of doing an experiment is never just to have done the experiment; rather, as the quote marking this subsection indicates, the purpose of a lab is not to repeat something already known but to build innovatively on what you've learned, allowing you to explore the emergent properties of scientific knowledge. This idea is particularly important to remember when you're writing for biology because writing in biology requires that you frame any experimental description with the "why" behind your research.

Further, because biology is a natural science, it adheres to the principles of the scientific method, requiring objectivity, reproducibility, and quantitative results. For these reasons it's important to communicate clearly and efficiently in a style that reflects this objectivity and relies on quantitative values rather than vague words like "more" or "greater."

While there is a convention-driven style to a lot of science writing in which you follow established norms, a good scientist thinks creatively about the field, where the gaps are, and where they can contribute. In this way, there is always room within the individual sections and their connecting links to explain ideas in an innovative way, ask creative questions, and propose new ideas for future research.

Evidence. Because biology is a natural science, the only kind of data you should use is empirical, reproducible data you have collected yourself or data from a peer-reviewed, secondary source published in a scholarly journal. Quoting is generally discouraged, although there are exceptions for research papers, proposals, or grants.

Conventions and Tips.

- Don't write your paper in the order it's presented to you in the template. It's easier to reverse-engineer your paper by starting with figures, tables, and the methods and results sections, and then working your way through the discussion, finishing with your title and introduction. This approach will allow you to focus the information that you include in your introduction so that it is relevant to the rest of the experiment rather than wasting time writing about things that aren't relevant.

- Rely on the formatting given to you by your professors. Specifically ask your professor about whether they prefer active or passive voice—this issue is still up for debate in science writing, and different professors (and different branches of the field) have different policies.

Additional Resources. *A Student Handbook for Writing in Biology* by Karin Knisely; *The Science of Scientific Writing* by Kathleen Fisher; and *The Art of Scientific Writing* by Claus Bliefert, Hans Friedrich Ebel, and William E. Russey are all great resources for additional writing guidelines.

Student resources from the department, including the ecology stats guide (which has great advice for both doing statistics and writing about statistics) and a sample lab report that is annotated by faculty, are available on the biology department webpage[1].

Section 5.4 Writing for Business

Business is a social science, making it part of a distinct group of disciplines that use scientific methods to study individual and social behavior. Among these disciplines, business is uniquely oriented toward the professional world outside of purely academic domains. Its professional focus can be unfamiliar and can sometimes disconcert new writers. Read through these guidelines to get a better idea of how to write for business.

> **Note 5.4.1**
>
> Unless otherwise stated, all italicized quotes throughout this section are excerpted from the interview with Business faculty members at the University of Puget Sound that informed this section.

Genres. The typical genres you'll be writing in for business are short memos—in which you will brief your audience with the relevant and pressing facts of a situation—and case studies, which consist of three parts: an introduction, in which you will provide appropriate historical and contextual information about a business or company; a strategic analysis section, in which you will identify and analyze structural and organizational problems with that business or company; and a final section, in which you will recommend solutions for those problems. Other typical genres include position papers, in which you will present a disputable issue from one side; research papers, for which you will research a topic and present that research to support a thesis; literature reviews, in which you will summarize and analyze secondary sources relevant to a specific topic; and personal reflections.

Purpose. "*Writing is used in decision-making.*"

The purpose of writing for business classes isn't exactly the same as the purpose of writing in the professional business world: classes are specifically designed for you to practice and improve your writing skills, whereas the professional world is often more results oriented. For this reason, academic papers are generally more focused and less broad than professional ones so that you will have enough time to do a thorough job. Despite the difference between class and the professional world, you should treat the business essays you write as though they were directed at a real professional audience. Accordingly, because your imagined audience is made up of practicing professionals, it's important to remember that, whereas in most other disciplines you are only trying to persuade someone to *believe* something, in business you are trying to persuade someone to believe something *so that they will do something*. You can think of your writing

[1] www.pugetsound.edu/academics/departments-and-programs/undergraduate/biology/for-current-students

as a tool you can use to have a direct impact on a person's, company's, or government's actions.

Valued Characteristics. *"Don't make your reader do the work. You need to do all the work."*

Writing for business should be as direct, simple, concise, and accurate as possible—don't use too many adjectives or try to sound poetic. Although this spare style of writing may feel impersonal, there are very important reasons to use it. The writing done for business in the professional world is used directly in decision-making. In consequence, the conventions of business writing are oriented toward informing your readers so that they can make their decisions as accurately and efficiently as possible. By being direct and simple, you allow your audience to understand the situation and ideas you are describing while simultaneously making it clear to that audience that you understand the situation and are a competent source. By being concise, you show that you are efficient and that you value your readers' time, and by being accurate you show your reader that you are willing to be honest and realistic.

Further, within these guidelines there is room to be creative: an important part of business writing is innovation. In the last part of many business papers (such as case studies) you will be asked to suggest possible solutions to the problem or question you've outlined in the body of your paper. This is a place in your writing where you get to think innovatively about the possible futures and outcomes of various choices, and present your ideas about how best to implement strategies to ensure the best possible future. In this part of your writing it's particularly important to be value neutral: these possible solutions are not about what a person *should* do; these possible solutions are about what a person or company *can* do.

Evidence. When you're providing evidence in a business paper, the kinds of evidence you'll want to rely on will come largely from peer-reviewed publications. In business scenarios, quantifiable evidence is usually the most persuasive, so using figures and situating data in its dated time period are key to building a reliable, accurate argument.

Conventions and Tips.

- Proofread your paper for spelling and grammar. While grammar may seem less important to some writers, imagine that you are a business executive sending an email to your staff. If the email you send has spelling errors in the first sentence you could lose credibility and professionalism in the eyes of your readers.

- You can use subheadings to organize your papers. While subheadings are discouraged in some disciplines, feel free to use them for business papers to add extra clarity and formality.

- Don't use clichés, contractions, or passive clauses. And while personal pronouns are okay, don't start a sentence with "I think." While these rules may seem overly fastidious, it's important to follow them so that your writing is both professional and reflective of your own distinctive voice. Using clichés is counterproductive to both of these values because they aren't your own words and they are not particularly professional. Further, starting a sentence with "I think" can sound

> demure rather than convincing. And finally, using passive clauses rather than active ones can sometimes emphasize the responsibility or actions of the subject of a sentence. Write actively to ensure that your prose is fluid and compelling.

Additional Resources. You can find good writing samples in annual reports (at http://www.AnnualReports.com). The best way to become a good writer for business is to read good business writing.

Section 5.5 Writing for Chemistry

Writing can sometimes seem like an obstacle for science students. Within scientific culture, the importance of effective communication is often underemphasized. This under emphasis leads many students entering college to see science writing as, at best, a necessary evil, and at worst, a tangled mess of jargon and arbitrary formatting. So far from being true, the exact opposite is the case. In the wise words of Professor Steven Neshyba, “Science is in the communication. Science doesn’t exist in someone’s head. The science *is* the communication.” To learn more about how to be an effective science writer, read this guide!

Note 5.5.1

Unless otherwise stated, all italicized quotes throughout this section are excerpted from the interview with Chemistry faculty members at the University of Puget Sound that informed this section.

Genres. Writing in chemistry is challenging for new students since there are many different types of writing in chemistry. However, most of these genres can be broken down into a shared set of sections, each with its own distinctive style and purpose: a title, an abstract, an introduction, an experimental section, a results section, a discussion, a conclusion, and a literature cited. Together, these sections make up the most fundamental genre in chemistry writing: research articles (i.e., lab reports). Further, these sections also make up the research posters, review articles, and research proposals you’ll be introduced to in upper-level classes. The only kind of writing in chemistry not made up by these sections is the notes you’ll take in your laboratory notebook.

Purpose. The purpose of chemistry writing depends on the genre. A lab notebook is meant to be fairly informal, but clear and detailed enough that another chemist unfamiliar with the experiment you’re doing could open up your notebook and repeat the experiment. Keeping this kind of detailed record of your lab work will allow you to go back later and understand what it was you did in lab. In turn, understanding what you did will give you the context you need to write an informed lab report and thus make the process much easier.

These lab reports are formal papers that are meant to be places for you to practice sorting through, presenting and analyzing data. Further, lab reports also give you practice deepening your understanding of what you did in lab by allowing you to see your knowledge gaps and fill them by looking things up or asking your classmates and professor. Last but not least, lab reports are the avenues of communicating your results to faculty and other scientists, making them the crucial places where science really occurs.

Valued Characteristics. *"Brevity may be the soul of wit, but it is the cerebrum of good science writing."*

When you write for chemistry, be clear, concise, and precise. In art, ambiguity is often ripe with meaning, but in scientific writing ambiguity is distracting. One of the most common writing errors chemistry students make is being vague when they should be precise. Don't say "the product was obtained in good yield" when you could just as easily say "the aldehyde 3 was obtained in 64% yield," a statement that contains much more useful information for other scientists trying to replicate your experiment.

Despite the importance of clarity, being precise shouldn't prevent you from telling a story with your data: structuring a lab report as a narrative is a higher-level skill that can turn a seemingly mundane paper into a compelling one. Your Title provides a hook to draw in the reader; then the Introduction sets the narrative background and poses the problem that needs solving; the Experimental and Results sections show how your protagonist has interrogated nature, and the answers they have gained; and then the Discussion puts the results in context with other results cited in the Intro (by either verifying or contesting them) while forcing you to explain why this might be. Of course there are often questions left unanswered, or new questions that arose in the course of the work; these then appear at the end of the Discussion to entice the reader to look for the sequel (that is, the reader's own subsequent research).

Evidence. *"A figure saves a thousand words."*

Evidence in chemistry—as in all natural sciences—is exclusively empirical, reproducible data from experiments you have done yourself or from a peer-reviewed, scholarly source. As the quote marking this subsection suggests, it can be very helpful to organize your results and explain the context you give in your introduction using figures and tables. These tables and figures are a powerful way to harness your evidence if you pair them with descriptive captions and embed them in the text of your lab report. That said, figures and tables don't *replace* words: don't include a figure if you don't explain it in text!

Conventions and Tips.

- Don't write from beginning to end. Many students think they should write a report in the order that it appears, but this is often an inefficient way to write a research paper—the abstract comes immediately after the title, but it should normally be written last, because it is easier to summarize the research after you've written the entire report and have thus refined your understanding of the research. Although there is no one-size-fits-all approach, here is an order that is usually effective: Organize your thoughts and your data, write the Experimental Section, prepare the important illustrations (i.e., Tables, Figures, and Schemes), write the Results section (using the illustrations as a guide), draft an outline of the Discussion section, write the Introduction, complete the Discussion Section, write the Conclusions, add References, write the Title and Abstract.

- Start early and get help if needed. Usually professors won't have time to go over your whole draft, so make sure you go into office hours or send an email with a few specific questions for them to answer.
- Know your audience. You are writing for other chemists with a similar level of knowledge to your own but who are not familiar with the exact experiments you performed. You don't have to go into gory detail about procedures that any chemist should know—it is even OK to use a little jargon if it is part of the chemist's lexicon. For example, "the reaction was heated at reflux for 2 hours" is perfectly clear to any chemist who has taken organic chemistry.
- Delete superfluous words: don't say "the melting point *was determined to be* 198-199ºC," say "the melting point *is* 198-199ºC."
- Chemical names are not capitalized (unless they are trade names).
- All manuscripts should be double-spaced (unless told otherwise).
- Use the proper number of significant figures when reporting data.
- Always put a space between a number and its units.
- Always put a zero in front of a decimal value, otherwise a decimal can be mistaken for a period.
- Use the correct citation style (see Chapter 8).
- Write in pen in your lab notebook. You'll find out why, if you spill something!

Additional Resources. The *Journal of the American Chemical Society* is a great place to look for examples of excellent writing in chemistry. The more papers you read the more successfully you will be able to write one.

Collins Memorial Library provides a very helpful online "Chemistry: Subject Guide" at http://pugetsound.edu/chem—there's even a tab on "Writing and Citing"!

Section 5.6 Writing for Computer Science

While it may seem like Computer Science (CS) has very little to do with writing, strong written communication skills will help you succeed and stand out in this field. Writing code is a fundamental skill in CS, and while it's different than any other form of writing it still requires organization and clarity. Other writing in CS includes commenting code to give it longevity and utility to other coders, and academic papers to share your work with other computer scientists. Read this section to learn some strategies for effective writing in computer science classes! Writing for CS classes generally takes two forms: Code and code comments, and formal academic papers. Because these two genres are so different, this chapter is split into a section for each. Other writing takes the form of less formal responses and short assignments. These will vary considerably and your professor's instructions will provide the best guidelines.

5.6.1 Writing Code and Code Comments

Note 5.6.1

Unless otherwise stated, all italicized quotes throughout this section are excerpted from the interview with Computer Science faculty members at the University of Puget Sound that informed this section.

Purpose. Coding is the meat of computer science, and comments are critical for communicating what your code does to other users. Though comments are usually short and don't always contain full sentences, they never-the-less require clear communication of the most important ideas. Comments generally fall into two categories: informal and formal. Informal comments are notes sprinkled throughout the code that annotate the algorithm to make it clearer for anyone who needs to work with it (including your future self!). Because computer code can be incredibly tedious to understand, and because two people will write different algorithms to accomplish the same goal, the purpose of these comments is to make your code more human-readable and to communicate the main ideas and steps in your code, as you would if outlining an essay. Informal comments do not need to follow an official style guide. In fact, they don't even have to be complete sentences, but they should be clear and easy to understand. Formal comments (such as Javadoc comments in the Java language) explain the functionality and any inputs (parameters) and outputs (returns) of your methods, fields, and classes. They must follow a specific format so that they can be used to generate a webpage outlining the functionality of the code and giving instructions to use it. To write formal comments, carefully follow your professor's directions and/or provided style guides. Good comments, both informal and formal, should not state obvious parts of your code, such as that you are using a loop; they should convey what the code does, but not unnecessary details about how it does it.

Valued Characteristics. "*All of the writing I give to my students is an attempt to have them practice the skills they will be doing when they are professionals.*"

Concise and precise writing are vital for good comments. The comment should include everything someone might need to use the code successfully, but nothing they can tell just from looking at it. One comment for every 4–5 lines of code is generally a good amount, but it can vary depending on the complexity of your work. Comments should tell the user *what* the code does, but not all of the details of *how* it does it.

When writing code, efficiency is also highly valued. This doesn't mean that the shortest code is best, but code that makes the computer do less work, use less space, and run faster (e.g., has smaller **time complexity** and **space complexity**) is valued professionally, where the efficiency of your code can cost or save money and impact customer satisfaction. As you code, think about ways to eliminate redundant code and use less computer memory. In the earlier days of computing, when memory was expensive, writing compact code was an important skill. However, in modern times the professional value of human readable and intuitive code is much higher.

Conventions and Tips.

- Exact formatting, down to use of punctuation and white space, is critical in formal commenting and coding because a computer needs to be able to generate a documentation website from what you write. *Read and use style guides to make sure your comments are properly formatted!*
- The number of informal comments you should have throughout your code varies with the complexity of the code you are annotating and the language you are writing in. When writing in Java, a higher-level (more human-readable) language, you can expect to comment on average every 4–5 lines. However, when writing assembly code, which is much lower-level (and consequently difficult to read), it is standard to comment every line of code.
- Many cs classes involve pair or group programming. When working with others, be sure to set yourself up to share the work equally. Choose a workspace where everyone is involved and pass the computer back and forth between logical units. Be self aware about the amount and ways you contribute, and give your partner space to contribute. Be open-minded and curious about what your partner has to add to the project.
- Write your comments as you write your code, even if you need to go back and alter them later, rather than hurriedly adding them right before turning in your assignment. As you write longer and more complicated code and work as part of a team of programmers, it will be increasingly difficult to remember what your idea was when writing old code, and your colleagues will need to stay updated on your code as you write it because their code may depend on your implementation.

Note 5.6.2 Coding and academic honesty.

Code is a form of writing, and, even when programming a simple task, one person's code differs from another's in the same way essays differ. While tons of code is available online (such as on Stack Overflow) and sharing code is useful in more advanced projects, copying someone's code without crediting them *is plagiarism* (see Section 8.2). If you are unsure about whether you can use code you found online or elsewhere, always ask your professor.

Additional Resources. Google style guides provide detailed instructions for coding in different languages. These exist for coding languages including Java[1], C++[2], C[3], and more[4].

[1]google.github.io/styleguide/javaguide.html
[2]google.github.io/styleguide/cppguide.html
[3]google.github.io/styleguide/objcguide.html
[4]google.github.io/styleguide/

5.6.2 Writing Academic Papers

Academic conference papers present your work to the academic community, and are formally written in active voice and generally about 8 pages in length. They are divided into sections like methods and introduction. They are centered around a project that you or your team performed, and clearly communicate what you did and what you found to the larger community of scientists. A paper should place your work in context and explain what it contributes or why it is valuable.

Note 5.6.3

Unless otherwise stated, all italicized quotes throughout this section are excerpted from the interview with Computer Science faculty members at the University of Puget Sound that informed this section.

Purpose. The purpose of CS papers, like in other sciences, is to contribute to academic knowledge in the field and share your work. The audience is other computer scientists, though not necessarily in your specific subsection of the field. A paper shares new ideas or contributions, so that others can learn from them and potentially build on your work. While student papers may or may not actually be presented at a conference, they are practice for this type of academic work and should be written with the same goals in mind.

Valued Characteristics. *"If you're on the monkey bars, you have to have one hand here and then you reach out and grab here and then you let that go and you reach out and grab here. At no point do you let go with both hands. In the same way you are carrying your reader from one sentence to the next to the next and you can't let them go."*

In academic papers, computer scientists must be able to convey complex ideas with enough detail and clarity that their colleagues can understand them. Therefore, it's vital for the writer be able to break down complicated ideas into precise, logical steps. This is sometimes referred to as **algorithmic thinking**. For example, think about the level of clarity that would be required to teach a child to perform a task like tying their shoes... over the phone. Your writing should walk the reader through every step, never making logical jumps that might leave them behind. It should start at the beginning and introduce all the important terms and notation before you use them.

Concise writing is also valued in CS. While you should include anything the reader will need to understand, avoid unnecessarily fancy words or sentence structures. The ideas are complex and difficult to understand, but your writing should not be. "Untwist" your sentences, clearly linking nouns and verbs and avoiding dangling phrases. Likewise, precision in language (see Subsection 7.3.1) is very important. Avoid vague phrases or sweeping claims. Instead, use language that conveys your ideas as exactly as possible without going beyond the scope of your work. The main challenge is including all the necessary information, but nothing extra.

Evidence. In CS papers, evidence takes the form of data sets or models from your own work, as well as previous related information or conclusions from other peer-reviewed academic papers. This often includes equations or tables mixed with text. Be sure to meticulously interpret these data for your reader, as they are often confusing. When using evidence from others, also be sure to explain how it relates to your topic and to cite it properly. For your data to be meaningful, think about how you can use experiments to measure and convey the success of your project. This gives your work meaning and context for a larger audience.

Conventions and Tips.

- The IEEE standard is sometimes used for citations, but standards vary among professors and professional journals.
- Professional papers in Computer Science are usually written in the document markup language LaTeX. This makes formatting easier, especially when working with equations. The accompanying citation tool, BIBTeX, can reformat your citations to fit whatever standard is required. Plus, it looks super professional! To write in LaTex, you can download a program like TexShop or TexMaker, or you can use Overleaf[5], a free, online LaTeX editor.
- Well-designed figures are an invaluable tool for communicating complex ideas clearly.
- Avoid sweeping statements and broad criticisms of others' work. Instead, focus on your specific scope and make statements you can fully back up.
- The standard sections in CS papers are:
  - Intro/motivation
  - Background and problem statement
  - Approach or algorithm (methods)
  - Experimental evaluation
  - Discussion of results
  - Related work
  - Conclusion and future work

Additional Resources. *The Science of Scientific Writing*[6] by Drs. George Gopen and Judith Swan includes excellent advice on how to convey complex ideas clearly. *BUGS in Writing: A Guide to Debugging Your Prose* by Lyn Dupre is a useful book about writing for people who work with computers.

[5] www.overleaf.com/
[6] cseweb.ucsd.edu/~swanson/papers/science-of-writing.pdf

Section 5.7 Writing for English

Many students entering college think they know what writing for an English class should be like: While most students haven't taken a psychology or Science, Technology, and Society class, the majority of students have taken several English classes before college and have prior experience writing English papers. Depending on their experiences, students may believe that English writing is congenitally imprecise and emotional because it is founded on subjective opinions rather than facts because "there are no right answers." Alternately, students may think that English papers are brittle five-paragraph essays that impoverish the texts that they analyze. While these assumptions can be hard to displace, English essays are neither unsubstantiated opinions nor life-sucking exercises in pedantry. Rather, English essays can be powerful transformations of your impressions and emotions of a text into a substantiated analysis that reveals the more profound underpinnings of that text. Read this guide to get an idea of how to get the most out of writing for English!

Note 5.7.1

Unless otherwise stated, all italicized quotes throughout this section are excerpted from the interview with English faculty members at the University of Puget Sound that informed this section.

Genres. "*Close reading is the meat and potatoes—or the tofu and seitan—of what we do.*"

Although you'll be asked to write in scads of different genres for your English classes, close readings are the foundation on which all English writing rests. Close readings are essentially papers that ask you to move beyond saying *that* something exists in a text (for instance, alliteration), to *how* it's used: That is, what it suggests in relation to other elements of the text, and why that realization matters. Longer papers in English classes can take the form of open-ended research papers, or analysis of the relationships between a text and its historical moment; however, these longer papers are built upon extended close readings for which you will have developed a theoretical framework. Other genres in English include many kinds of creative writing, such as personal essays, memoirs, and poetry, as well as book reviews or letters. You may be asked to write in these creative genres in traditional English classes as well as creative writing English classes.

Purpose. "*We are not teaching, for the most part, content, as much as we're teaching habits of mind and skills. . . . We are asking students to become practitioners of the genres and the forms that we ourselves work in.*"

The purpose of writing in English classes is to become a better writer and a better reader. In your English classes your professors don't want you to put on an analytic production just for the professor's eyes; rather, you are being asked to take a step in a larger series of conversations that will allow you to practice habits of mind and transferable analytical skills. Hopefully these habits of mind will include a deeper appreciation for the profound and subtle ways language shapes our imagined realities, as well as how our own theoretical biases affect how we read a text.

Valued Characteristics. *"Show me that I'm progressing. . . . I want to feel like I'm learning with the paper."*

Writing for English, perhaps more so than any other discipline, emphasizes the process or craft of an essay rather than the product. This emphasis is inherent to the discipline because English is so consummately qualitative: you are not presenting quantitative data or known observations and conclusions. Rather you are making a qualitative analysis that puts your data (your textual observations) into a meaningful pattern and then commenting on the overall meaning or effect of that pattern. In this way, the form of an English essay is just as important as its content: *how* you have organized your ideas and presented them is just as important as the ideas themselves. For this reason English papers should not be like lists of evidence; rather, they should show the development of an argument over the course of an essay, with each paragraph advancing the argument.

Because the writer's process of thought is so important to the English essay, your professors will tell you that good reading is the beginning of good writing and that the process of good reading is itself good thinking: how you read will be reflected in how you write—meaning that to be able to write well you yourself must think critically, take notes, and make observations while you read instead of merely absorbing the words on the page.

One aspect of English essays that can be a stumbling block to students is also the thing that can make it so rewarding: Far from having a single correct answer, texts have a multitude of possible solutions and interpretations. Because there is no absolute, definitive interpretation, many students can be caught in the difference between opinions and arguments: sometimes it can feel unnerving to make an interpretive leap because you think that it isn't 100% certain—but that's actually the nature of the claims we make as English writers: while they are substantiated, they are fundamentally arguable. An arguable claim is different from an opinion in that arguments are substantiated by textual evidence while opinions are not.

Evidence. *"Evidence is two parts: textual evidence (quotes and paraphrases) and analysis."*

Evidence in English is almost exclusively textual; however, textual evidence is not "evidence" in itself! When you include textual evidence it should be because its specific language or mechanical aspects are "meaningful in a way that is irreducible"; that is, it would be impossible to rephrase the language in any other way without losing some important part of the meaning. However the meaning that *you* see in the textual evidence is not self-evident: when you include textual evidence you must always use your own words to explain how it is meaningful to your argument.

Conventions and Tips.

- When you get an essay back, carefully consider the comments your professor has made. Professors put a lot of time and thought into writing them. These comments are a great way not only to improve your writing but also serve as the beginning of a conversation you can have with your professor during office hours.

- Although English writing has a reputation for being florid and ornate, as in every other discipline, good writing is clear writing. Don't use as many adverbs as possible or sacrifice clarity and coherence for an elevated register.
- Make sure you're telling your reader exactly what you want them to think. Don't make your reader intuit your argument.
- If you don't know something, look it up! Answering your own questions is part of the writing process. You have the vast power of the Internet at your fingertips! If you're having trouble doing this on your own, schedule a writing appointment or get in touch with a librarian!
- You can get better with each assignment, but you're not going to become a top-tier English scholar in one assignment, or even one semester. Don't get discouraged! Focus on getting better.
- A thesis can be more than one sentence! And it doesn't have to be at the end of the first paragraph.
- You can use the first person, but use it carefully. Use *I* when you need to acknowledge that your view diverges from others' views or when you need to be clear about some aspect of your methods which you personally did (*One* did not review a year's worth of newspapers; *I* did).
- Don't hide behind an *I* to say that it's just little old me who thinks something, but that it's probably not right; however, some hedging is good! You don't have to "prove" something beyond a shadow of a doubt; you can be circumspect and use words like "suggests" or "indicates" to acknowledge where the evidence isn't strong enough to make a bolder claim.
- Introduce the authors of your secondary sources in text. This helps establish context and shows that you are entering into a conversation with other scholars.

Additional Resources. The Oxford English Dictionary (or the OED, for short) is a great place to look for the history and meaning of words. When you encounter words in older texts that seem to have different meanings, you can see if the meaning of those words has changed over time. You can also use the OED to make a point about the double meaning of a particular word. And, of course, you can look for words whose meanings you don't know. Puget Sound students have access to the OED through Primo[1] at Collins Memorial Library.

Section 5.8 Writing for Exercise Science

Students in Exercise Science, like other STEM students, must learn to write well in order to communicate scientific ideas both to other scientists

[1] alliance-primo.hosted.exlibrisgroup.com/primo-explore/fulldisplay?context=L&docid=CP71109195270001451&lang=en_US&search_scope=everything&tab=default_tab&vid=UPUGS

and to general audiences. Writing assignments in Exercise Science classes build on the foundational scientific writing skills developed in introductory biology and chemistry to prepare students for careers in research or health professions. Strong scientific writing requires practice and attention to detail; read on for ideas on where to start.

Genres. One common genre in Exercise Science is the research paper. These are student versions of published scientific journal articles written by collaborative research teams; students sometimes write research papers as group assignments. Research papers include prescribed sections such as Introduction, Methods, Results, and Discussion. The best way to develop research paper writing skills is to read lots of exemplary papers from high-quality journals. Learn from the format and writing style. Some classes may also assign lab reports, which are similar to research papers but are about smaller experiments. While data presented in lab reports may not be novel, it's still important to place them in the context of the field in the introduction and conclusion.

Another type of writing assignment is a position statement. Position statements are argumentative papers where the author should give their personal stance on an issue, and support it with considerable evidence on both sides. Be sure to clearly articulate how the evidence has led you to the stance you hold.

Lay summaries of scientific journal articles are another common writing assignment. These papers help you hone your written communication skills to explain challenging scientific concepts to people from outside the field. Make sure you take time to understand the article yourself; if you don't understand it, how can you explain it? Use clear language and because the field of Exercise Science isn't a field that uses quote evidence, don't quote directly from the article.

Finally, literature reviews also require you to synthesize information from scientific literature, but for a more informed audience. Instead of summarizing a list of related papers, a lit review should show how the ideas in the papers interact with each other. As you write, group papers thematically and focus on their similarities and differences. What conclusions can you draw from the whole body of literature you examined?

Purpose. *"There are two big pieces to writing: one is communicating what you mean to say, and one is being right about the science."*

In the field of Exercise Science, writing is used to communicate scientific discoveries and how they fit into the broader context of research in the field. As a student, you are practicing this skill: written assignments show your professor that you can synthesize published studies and/or your own data to draw conclusions about a topic. Writing can help you integrate information, demonstrate your knowledge, and communicate specialized knowledge to different audiences, including people without scientific training. By writing for different audiences, you comprehend the science better yourself and learn to communicate it in new ways.

Traits and Characteritistcs. *"The best way to learn how to write is to read and see how it's done."*

Good writing in Exercise Science communicates difficult concepts clearly. Try to make your argument clear by explicitly laying out how point A leads to point B and point B leads to point C. If you're struggling with this, take a step back and consider what main points you're trying to convey. Use simple words where possible, and strong verbs instead of adjectives or flowery language. Concision is best: "Heart rate increased by 23% over 5 minutes" is much better than "This caused the heart rate to be gradually augmented by a moderate amount." There's no need to confuse yourself or others by trying to sound smart! Precision of language is also important: be sure the terms you use are the correct ones, and that you define specialized jargon.

Lab reports and research papers adhere to a strict format with prescribed sections. Within sections, use paragraphs that are clearly organized around one idea and supporting evidence. Research papers and lab reports have a concise and formal style that may be different than other forms of writing you have experienced. This consistency adheres to the expectations of readers and makes it easy for them to find information. Again, reading articles from respected Exercise Science journals is the best way to familiarize yourself with the tone and the way sentences and paragraphs are constructed.

Evidence. Evidence should usually be drawn from primary sources, which are peer-reviewed scientific journal articles. The PubMed database[1] from NCBI is the best place to go for papers. When incorporating evidence, avoid direct quotations. Instead, you should read the article until you understand it well enough to clearly paraphrase the results or conclusions. Remember that paraphrased information still needs to be cited. Every statement of fact that isn't data you collected yourself should be backed up with a citation. Evidence may also include empirical data that you or your classmates collected in lab. When you report evidence from data that you collected yourself, don't just list numbers; think about the question and what data meaningfully answers it. Think about meaningful metrics like percent change or differences between experimental and control groups. In a research paper with lots of results, group results logically into paragraphs.

Conventions and Tips.

- Get Zotero (Section 12.2) and learn how to use it! Exercise Science doesn't have a standard citation format, and Zotero allows you to move quickly between formats while keeping the details accurate. If you need help, see a librarian.
- Pay attention to detail with your citations. Consistency is key. Even with Zotero, it's important to double- and triple-check that everything is right.
- For assignments with multiple drafts, be sure to revise based on your professor's feedback. Be sure to open any feedback they've left with track changes. If the feedback is confusing, ask about it in office hours!
- Pay attention to tense! If you're proposing something you haven't done, it should be in future tense. If you're reporting something you already did, like methods or results for a completed experiment, it should be in past tense. Either way, be sure to maintain consistency throughout the section. If you're unsure what tense to use, ask your professor.

[1] pubmed.ncbi.nlm.nih.gov/

- Conventions on active and passive voice can differ from professor to professor, but be sure to be consistent. If you're confused about what passive voice is, check out using passive constructions cautiously (Subsection 7.3.3).
- Take care using "I." It may be appropriate in assignments like position papers and independent research proposals, but if you performed an experiment in a group, "we" is preferred.

Additional Resources. The article *Writing for the Journal of Orthopaedic Research* by Timothy M. Wright, Joseph A. Buckwater, and Wilson C. Hayes (published 1999 in the *Journal of Orthopaedic Research*) provides excellent guidance for writing research papers and lab reports. While some details are specific to this journal, many suggestions (including details on concision and phrasing) are widely applicable.

Again, reading and emulating articles from high-quality Exercise Science journals is a great way to improve your writing. Some journals to look at for examples are *Medicine and Science in Sports and Exercise*, the *Journal of Applied Physiology*, the *American Journal of Physiology*, and the *Journal of Orthopaedic Research*.

Section 5.9 Writing for Geology

While you may imagine geologists as a bunch of dirty scientists looking at rocks through hand lenses, geology, like every science, is all about storytelling and communication. Learning to write well for your geology classes will help you succeed in the field and convey your understanding of complex concepts. Read this guide to learn the key aspects of writing in geology!

> **Note 5.9.1**
>
> Unless otherwise stated, all italicized quotes throughout this section are excerpted from the interview with geology faculty members at the University of Puget Sound that informed this section.

Genres. Almost all writing for geology is technical scientific writing, but the form varies in different classes and assignments. Writing in class may be single-authored or collaborative. Most geological researchers publish collaboratively these days, so take advantage of your opportunities to learn collaborative writing skills! The audience can also vary: some pieces of writing should be accessible to a broad audience, while others are written for other geologists specifically. If you aren't sure, ask your professor.

Many assignments will ask you to engage with primary literature. Literature review papers require you to survey relevant literature on a specific topic, summarize papers, and then *synthesize* how papers interact to draw conclusions about the field. Shorter article review assignments will also require synthesis and analysis, but of just one journal article. In upper-division classes you may also write National Science Foundation-style grant proposals, where you review literature in the field and then use it to propose a novel research project.

Some writing assignments will also be sharing research that you did yourself. These could be as short as writing a results section based on a lab exercise or as long as a full journal-article-style piece about summer research. Along with grant proposals, articles disseminating new research are the most common form of writing for academic professionals in the field.

Purpose. *"Even hardcore geochemistry can be made accessible by establishing context... remember that you are telling a story about Earth's history."*

The purpose of most writing for your geology class is to convey your understanding of knowledge in the field and refine technical writing skills you'll use as a geologist. For lab or research writing, you are also presenting new information in the context of existing literature. Using your writing to make connections with literature is critical. Professional academic geologists write to disseminate their research and put it in the context of larger inquiries in the field.

Valued Characteristics. *"Focus on clarity in your technical or scientific writing since often what you're trying to convey is potentially very complicated or confusing."*

Like all scientists, geologists value clarity and concision. Work to master the skill of distilling potentially confusing concepts into words that make sense to any reader! This won't always be easy; be sure to have others read over your work. Use headings and sections to make longer papers more approachable to the reader.

Using primary literature appropriately is very important (see next section). Make connections between the work you're doing and the literature, or between different articles that you read. This synthesis is really important: how does literature in the field build or contradict? How have methods or core research topics changed over time? What conclusions about your topic does this lead to? Finally, remember that science is storytelling! Be sure to zoom out and connect your work to the big picture of our planet's past and present.

Evidence. *"Find the original source, even if that means going back to 1927."*

Valid evidence for geology writing is usually peer-reviewed journal articles or data you collected in a lab or research project. When you cite data, it's important that it was collected with up-to-date technology and methodology. Remember that any statement of fact you make needs to be cited! This gives credibility to your statements in addition to not being plagiarism.

Looking through the literature thoroughly is key, especially for grant proposals or lit review assignments. Search for any important original landmark papers on the topic you're researching, even if they're old. Then, look over all articles from the last ten years or so and all the most frequently cited articles from the last twenty years. These exact date ranges may vary for different topics, but your professor will be able to tell if you actually reviewed the literature or picked the first studies you could find at random. Additionally, if you're going to cite a piece of information, use reference sections to find where it originally came from. Don't cite a 2004 study for a piece of data that has been recycled 5 times and actually comes from 1955! If a fact is presented in the introduction, it usually came from somewhere else (again, you can use the references to find it).

Conventions and Tips.

- Conventions about using active or passive voice and first or third person can vary depending on what you're writing about; ask your professor if you don't know!
- Journal articles and lab reports have the same standard sections as other sciences: intro, methods, results, discussion, and conclusions. However, not every assignment will ask you for all of these sections.
- Geology uses APA styling and citations (see Chapter 8).

Additional Resources. Books for writing in other sciences can be useful resources, like *A Student Handbook for Writing in Biology* by Karin Knisely and *A Scientist's Guide to Writing* by Stephen B. Heard. For grant proposals, use the National Science Foundation guide[1] and examples for ideas.

Section 5.10 Writing for History

Among scholars, historians are unique in their pursuit of knowledge from pasts that only get further away rather than clearer as time goes on. The difficulty of sometimes vast amounts of elapsed time combined with the intense and often bewildering particularity of different historical moments can make writing academically about history challenging for students. Read this guide to get an idea of how to think about your task as a historian in training!

Note 5.10.1

Unless otherwise stated, all italicized quotes throughout this section are excerpted from the interview with History faculty members at the University of Puget Sound that informed this section.

Genres. Of the several kinds of writing you will be asked to do in your history classes, close readings of a primary source are perhaps the most foundational. A close reading is a paper in which you develop an analytical argument that takes into account the historical context the source is from. The skills you use to write a primary source close reading are transferable to the secondary source critiques that you will be asked to write. Another way to think of these critiques is as a way to "test other scholars." Other history papers include papers that put primary and secondary sources in conversation with one another, annotated bibliographies, research prospectuses and comparisons of a historian's versus a popular source's version of an event to elucidate the difference between how historians and how others think about the past.

[1] www.nsf.gov/pubs/1998/nsf9891/nsf9891.htm

Purpose. *"[The purpose] is two-fold: firstly writing is a creative process, so we figure things out as we write, . . . but the end goal is to understand the people of the past and why they did things the way they did."*

Unlike writing in many other academic disciplines, most good historical writing is open and accessible to the general reader. Part of the purpose of historical writing, then, is to bring the stories and patterns of the past to the attention of modern readers. Within these stories and patterns are the figures of the past. These figures can sometimes seem very strange, they can seem evil, they can seem funny, but they are ultimately human beings, and your task as a historian is to make sense of them from their perspectives to the extent to which that's possible—and it's a task that is, in fact, impossible. And that's part of what you can love about it: Your job is to try to make sense of a puzzle, always knowing that you can't quite get there.

Valued Characteristics. *"Imagination is really important. "Analytical" for us isn't like looking through a microscope, but having to really imagine, and being willing to think about things in new ways."*

Writing for history can be very difficult because you are, in essence, being asked to disregard what you know—what your present has taught you—and recreate a world that you have never seen and that has ceased existing. For this reason, historical writing is an act of inquiry that is both logical and imaginative. To be a good historian you must begin by making observations and then use these observations to ask good questions that will help you re-imagine the past in a new way or to find the gaps in existing ways of understanding it. These questions and new ways of seeing will allow you to gain a deeper knowledge of the past and, hopefully, a deeper empathy for its figures.

A second important part of writing historically is understanding that making a historical argument does not mean disregarding your sources to write what you want; rather, it means to allow your observations to help you make a convincing argument by presenting them in the truest possible way: historians feel they have an ethical responsibility to not abuse their evidence, to not do violence to the sources of the past, to not force a source to say something that it did not intend to say. For this reason, when you make an interpretive leap you must justify it so that you do not misrepresent a source.

This second characteristic of historical writing is often called being "value neutral." However, being value neutral doesn't mean that historians don't see things as right and wrong—instead it means that in order to actually be able to distinguish one from the other a historian must first begin by understanding the people of the past—and you can't do that unless you have put aside your own moral lens long enough to figure them out. Putting aside your lenses is, indeed, the thing that will allow you to ask the questions you will need to ask in order to imagine the past—questions that are not merely factual, that are not anachronistic or judgmental, but analytical.

Evidence. *"We can't run experiments, or recreate the French Revolution in a test tube, so we have to make use of the surviving evidence."*

History is a "quoting discipline"—you'll need to use quotes from your primary sources to make supportable claims. However, writing for history will also give you the opportunity to use non linear textual evidence at times, such as maps, historical artifacts, and art.

Conventions and Tips.

- It is fundamental to historical writing that you put your sources in context. Without this contextualization, your analysis may be anachronistic.
- Secondary sources aren't proof. Don't use theories as facts, instead use them to frame your argument rather than "prove" it.
- Because you want to appeal to non expert readers, avoid jargon. If you absolutely need technical terminology, then be sure to define your terms.
- Avoid the counterfactual. Write about what happened, not what would have, should have, or could have happened.
- Don't make broad claims or generalizations about human nature. Instead work to preserve the particularity of the past.
- When writing historically, chronological order should be your default way to organize, however, don't be limited by chronology if your paper would be clearer organized another way (e.g., thematically, by historical figures or groups).
- Write in the past tense!
- Citations are important. Use the Chicago style in general (see Chapter 8).

Additional Resources. Some good resources on writing in history include *A Pocket Guide to Writing in History* by Mary Lynn Rampolla, Patrick Rael's guides[1] at Bowdoin College, and the Harvard University Style Guide[2].

Section 5.11 Writing for International Political Economy

Writing for International Political Economy (IPE) can be difficult because, although it's a social science and subscribes to these writing conventions, it requires clearly integrating the social, cultural, economic, and political dimensions of international issues in order to develop sufficient depth into your topic, a task that can initially be overwhelming. Additionally, IPE research is not just an intellectual exercise; it has vast real-world impacts. Policy briefs and theories can shape generations of international relations and have drastic effects on people's lives around the globe. Therefore, along with learning how to research and organize your ideas, it is important to write with intention and care about the greater implications of what you are arguing. Read this guide to learn more about important aspects of writing for IPE!

[1] www.bowdoin.edu/faculty/prael/
[2] history.fas.harvard.edu/files/history/files/historypdf.pdf

Note 5.11.1

Unless otherwise stated, all italicized quotes throughout this section are excerpted from the interview with IPE faculty members at the University of Puget Sound that informed this section.

Genres. The vast majority of IPE writing is explanatory, analytical, and synthetic. Three of the most common types of papers you will be asked to write for IPE are research papers, position papers, and essays analyzing course readings. Research papers require you to find outside sources to formulate and support your argument. Position papers typically include an explanatory portion, as if you were writing a report for your employer about your topic, and an analytical section where you will use IPE theories to evaluate the current state of your topic. In other essays you will be asked an analytical question about readings you have done in class and expected to summarize the authors' complex arguments, identify points of agreement and disagreement among authors, and incorporate relevant passages from the readings into your writing that elaborate (rather than simply restate) your point; these essays are an opportunity to deepen and showcase your understanding of the course readings. You may also be asked to write case studies, outlining the development of a particular issue, international relationship, or country over time; policy briefs, summarizing a particular issue, its policy options, and your recommendations; and reflections, where you'll describe your own personal standpoint on an issue. One of the common writing challenges in these genres is covering enough breadth to develop sufficient depth on your topic. As you write, work to integrate the political, social, cultural, and economic perspectives of your topic and explain in detail how they relate to one another. Also, don't merely summarize readings, but instead put the authors in conversation with one another; look at the points that authors agree or disagree on and come up with a unique angle on how they speak to each other (for example, how might one author expand upon an idea developed by an earlier author?).

Purpose. *"Students have to write to find out what they don't know."*

The purpose of writing in IPE is to develop the written communication skills that will make you most effective in your job when you graduate. Many careers that draw on IPE will require you to write succinctly, and to synthesize complicated international issues into digestible documents that combine many perspectives and nuances. IPE papers are an opportunity for you to develop these skills. They are also an opportunity to test your command of classroom and research material and identify what you don't know. Putting complicated IPE frameworks, policies, and theories into words is an opportunity for both you and your professors to assess your mastery of the topics and theories at hand. IPE papers are also an opportunity to develop information literacy, to know when more research is needed, and to locate, evaluate, and use scholarly and gray literature effectively as evidence for your argument.

Valued Characteristics. *"It's vital to be concise, specific, not make generalizations, and not speak vaguely and broadly."*

The professional world of IPE focuses heavily on international relations and economics, and your writing may be used to make important decisions that have huge impacts on people's lives around the world. Therefore, valuable characteristics of IPE writing include clarity, conciseness, specificity, and consideration of many perspectives of a debate. Though nuance is important, clarity and conciseness are key because many of the topics you will write about are complex and in order for your future employer to be able to make a well supported decision they need to easily and clearly understand the state of the issue from your writing. Specificity is also imperative; broad generalizations and sweeping statements are almost always inaccurate and do not help your reader understand the true nature of the issue you are writing about.

It is also important to recognize that you will not emerge from your writing with a clear answer to your topic. The top experts on an issue have dedicated their lives to this research and still disagree with one another on the solutions. For all of the scholars with whom you agree, there are scholars who have counterarguments for their points. Therefore, you should work to put authors in conversation with one another and anticipate counterarguments when you are making a claim. Additionally, because IPE theories have real-world impacts, it is crucial to openly evaluate both sides of a debate and really think about the implications.

Evidence. *"Research, research, research, and cite everything!"*

The vast majority of evidence used in IPE papers should be peer-reviewed scholarly sources or **gray literature**. Gray literature is research from outside of academia, including government documents and reports from organizations such as the World Bank or the UN. There are some exceptions depending on the assignment, however, and you should pay attention to the specific audience for which you are being asked to write. For example, if you are asked to write a letter to the editor, the peer-reviewed aspect of sources isn't as important. Make sure to always cite your sources, including the data that you collect, and use Chicago style unless otherwise directed by your professor (see Chapter 8).

Conventions and Tips.

- Use the Chicago citation style unless otherwise directed by your professor. If in doubt, ask what they prefer.
- Make sure to read over your professor's feedback on drafts and take the time to learn from their comments and make their suggested changes. They spend a lot of time giving feedback so not only is it respectful but it's arguably the process that helps your writing grow the most.
- Learning the difference between an opinion and an argument is key for writing a strong IPE paper. An opinion is based on values or beliefs and doesn't necessarily have to be supported with evidence. You can disregard all of the evidence to the contrary and still hold onto your opinion. An argument must be something about which other reasonable parties could disagree and it must be supportable with evidence. When writing an IPE paper, don't take off running with your first opinion and try to find sources to support it. Instead, take the time to read sources and build an argument before writing.
- You should not start your paper with broad generalizations such as "since the dawn of time. . ." (see List 4.2.7). While your paper should

be accessible to any college educated reader, it's important to begin with the topic your paper is actually about.

- There are few IPE specific writing conventions because IPE is not a distinct discipline per se, but social science writing conventions should be followed. Active and passive voices are both generally okay (though see Subsection 7.3.3), and sometimes first person is allowed as well. Different professors will have different preferences, so check in with them about the writing style they prefer.
- Your professors may disagree about aspects of your paper (such as having a roadmap sentence in your introduction) or emphasize different features (such as having a contained introduction). These are all great opportunities to visit your professor's office hours and ask them about their writing preferences.
- Be aware that some words, such as "liberal," carry a different meaning in IPE than in the general public. When using IPE terminology, make sure that you know its meaning in the field.
- The amount of research you do indicates to your professor how much effort you have put into your paper; often professors look at the reference page before reading your paper to get a sense of the scope and depth of your research. Therefore, to write a strong paper you should do a lot of research, go well above the minimum number of sources required, and cite everything!
- IPE papers can be very long, and the secret to not getting paralyzed by their length is to break your work into chunks. Start early and set small deadlines for yourself. You should not write these papers in one sitting; rather, your professors expect you to build your paper and argument over time.

Additional Resources. Check out *They Say / I Say* by Gerald Graff and Cathy Birkenstein for tips and practice putting authors in conversation with each other in your writing. There is a copy in the CWLT!

Section 5.12 Writing for Mathematics

Contrary to the popular belief that mathematics and writing are opposites, strong writing skills will make you a better mathematician. Writing for mathematics is all about communicating complex ideas with precision and concision. Initially new genres like proofs may be intimidating, but practice, your professors, and this section can help you learn the craft of writing in the field of Mathematics.

Note 5.12.1 Writing for Statistics.

The genres of writing in statistics differ from those mentioned here, particularly because statistics is often used in the context of another field, like psychology or biology. While similar characteristics are valued, refer to the specific field for style guidelines.

Note 5.12.2

Unless otherwise stated, all italicized quotes throughout this section are excerpted from the interview with Mathematics faculty members at the University of Puget Sound that informed this section.

Genres. *"You shouldn't be afraid to do proofs."*

The fundamental genre of writing in mathematics is the proof. In a proof, a mathematician walks through the logical steps from a known statement to prove another statement. Proofs should be devoid of complexity beyond the logical steps required to prove the statement. They range in length from just a few lines to several pages or longer, depending on the complexity of the problem.

The other genre more common in upper division mathematics classes is a paper using mathematics to solve real-world problems. This genre involves more expository writing, as the problem must be used to write a mathematical model, and then the results of the model must be contextualized with respect to the original problem. They are generally 5-7 pages in length, including graphics.

Purpose. The purpose of writing in mathematics is to work through difficult ideas and communicate them clearly. Writing helps develop and deepen thinking. Proofs are applications of complex concepts and methods learned in class; in order to write them successfully, you have to explore and understand those ideas, a process that facilitates learning.

In the professional mathematical world, a proof is also something more, a way of demonstrating (proving!) previously unknown knowledge to the academic community. While student proofs are not usually new discoveries, they require the student to practice the same kinds of thinking and logical moves required for more advanced academic work.

Valued Characteristics. *"Erdős (a famous mathematician) said that God has a book with all the proofs in it… and when you wrote a nice proof he would say, 'oh, that's from the book.'"*

Precision and concision are the most highly valued characteristics in mathematical writing. Precision means that the piece of writing is logically correct. You cannot write a good proof without correct logic. Concision means that the ideas are communicated efficiently, without anything unnecessary included. For example, if you're using a theorem from the book, cite it instead of writing the entire thing out again. Avoid unnecessary explanations like "now I will show that X is 3…" instead, simply show it. Concision also means knowing your audience and not including details they would already know. For most proofs, the expected audience is another student doing reasonably well in your class, who wouldn't need to see every basic algebraic step you took. If, for example, you already covered solving systems of equations in class, there's no need to list every step you used to solve a system. You can simply tell the reader what technique you used and what the results were. Concision, along with mathematical elegance, also means using big theorems that move the proof along in fewer steps. A good proof does its work as efficiently as possible, without descending into detailed computations where they aren't needed.

To write concisely, also keep in mind that a proof is the logic itself, not the story of how you worked it out. X did not become three when you figured it out; it always was three, and you simply discovered that fact. In the process of writing a proof, you will likely struggle down many dead ends, but the final project should only include the most efficient logical steps.

Evidence. Pre-existing theorems and definitions are important starting evidence, which are generally cited from the textbook. Mathematical equations, incorporated into the text in complete sentences, also provide evidence. In more applied projects, working out specific cases or examples of a theorem can also provide important explanation. Longer projects might also cite mathematical literature, usually books and occasionally journal articles.

Conventions and Tips.

- A proof is a piece of writing in paragraph form. This means that even when mathematical equations are used, they go within complete sentences with proper punctuation.
- When possible, don't start sentences with numbers or symbols.
- Proofs are written in the present tense using the first person plural ("we"). Write as though you are walking through the logical steps with the reader.
- Choose notation carefully and define variables, parameters, and constants clearly when they are introduced.
- While expressions are used in text, don't use shorthand like replacing the words "less than" with the "<" symbol.
- Be thoughtful when inserting graphics: use consistent designs that convey contents clearly, and be sure to reference them in the text.
- Mathematical writing is generally done in LaTeX, a document markup language. This makes proper formatting of equations in text much more elegant.
- Most professors return incomplete or incorrect proofs for revisions. This is an important part of the learning process; be comfortable with working through revisions several times.
- When writing about equations or formulas, remember that they exist and are not evolving or springing into being. Refer to them as factual entities that simply *are*.
- Writing in mathematics classes is generally done individually, while professionals may work solo, in pairs or small groups, and infrequently in large groups
- Many students find starting proofs challenging but, as with any piece of writing, it's important to just start and not worry too much about being right immediately. Try strategies recommended by your professors, like starting with definitions of important terms or working backwards.

Additional Resources. A very useful guide[1] to proof writing is available from Dr. John Lee at the University of Washington. Your professor may also have written something along these lines.

Mathematical Writing[2] by Donald Knuth, Tracy Larrabee, and Paul Roberts is a somewhat more in-depth booklet on writing in the discipline (based on a course taught at Stanford), available free online.

A Primer of Mathematical Writing by Stephen Krantz is a great book for students interested in diving deeper into the topic.

Section 5.13 Writing for Music and Music History

While everyone has heard, and probably even played, music, writing about it is an entirely different province; so even if you are the most ardent music-lover, be prepared to find writing about music unfamiliar. Read this guide to learn more about the skills you will need to write well about music.

Note 5.13.1

Unless otherwise stated, all italicized quotes throughout this section are excerpted from the interview with Music and Music History faculty members at the University of Puget Sound that informed this section.

Genres. *"It's a pay-attention sort of paper."*

Some music-writing genres—the sort that require extensive knowledge of terminology—are limited to music majors and include analytical papers in which you will look at a score and make an argument about it using technical descriptions of its subtleties as evidence. Other music-writing genres—which do not require heavy amounts of technical vocabulary—will be assigned to both majors and non-majors. These less technical papers include a version of the analytical paper, where you write a listening guide for a piece of music; book reviews, patterned after professional book reviews, where you review books dealing with musical issues; field work papers, where you analyze the interaction between music and culture on or off campus; reception histories, where you describe the reception of a particular composer when they were alive, and analyze why and how that reception changed over time; broader versions of reception histories, where you take a work where there is a critical mass of scholarship and then combine analysis, history, and criticism of that work; performance reports, informal pieces of writing where you describe what you heard at a performance, what the event was like, and how the audience responded; as well as conventional research papers.

Purpose. *"If you don't write your ideas down, no one will know them."*

Like most endeavors, writing academically about music has many entwined purposes. First of all, writing about music will help you learn about music. This will mean going beyond your subjective reaction to a score and

[1] sites.math.washington.edu/~lee/Writing/writing-proofs.pdf
[2] jmlr.csail.mit.edu/reviewing-papers/knuth_mathematical_writing.pdf

exploring the details of its artistry. Further, by learning to write well about music, you will also foster writing skills that you will be able to apply to other kinds of writing that you will do in future. Still more, by writing papers about music, you will be joining a scholarly conversation, whose complex and multifarious voices will push you to evaluate complex arguments and learning how to persuade others yourself.

Valued Characteristics. *"How the heck do you write about sound?"*

One of the greatest stumbling blocks for new music writers can sometimes be the thing that drew you to music in the first place; we have all heard music, and we love it and know how important it is. But being able to transform that love into a profound and specific analysis of the "hows" and "whys" of a chosen piece of music is an exercise in patience and practice. But hang in there! That exercise will lead you to a deeper appreciation for music than you began with.

When you are writing about texts, you are using words to analyze words. However, when writing about musical texts, the thing you are analyzing is sound, which is invisible. So in order to write well about music you will need to meaningfully translate what you hear into writing.

When you are trying to do the work of such meaningful translation, when you are listening to and looking at a score, there will always be an infinite number of ways of looking at it, some of which are more persuasive and reasonable than others. In order to write persuasively, and choose which way to "look" at a score or even a book, the most important thing to keep in mind is to go beyond description. While description is a great starting point—because good description ensures that you are paying attention and noticing what is unusual—analysis requires explaining why that something is unusual or significant.

Evidence. *"We have a broader definition of text . . . music is a text, performance is a text."*

In your music classes, just like your English and history classes, evidence is almost exclusively textual. However in music-writing, scores and performances are also considered to be texts, and accurate descriptions of them are what constitute evidence. Unlike in the sciences, you won't be creating evidence yourself (by doing an experiment), instead you are finding evidence in secondary sources and by your own observation.

Conventions and Tips.

- Describing music involves using a series of agreed-upon metaphors (e.g. a wet sound v. a dry sound). While such terminology can be daunting, it can be very helpful when writing about sound.

- With the above tip in mind, there is sometimes a misconception that when you are writing about music it has to be really jargon-laden and technical. If you are uncomfortable with writing about music, it is always better to say what you have to say clearly rather than throwing words out like a cloud of squid ink.

- Because music takes place in time, there is a tendency to work your way through a piece that you are writing about from beginning to end. Part of mastery is not being stuck doing this kind of "inchworm" writing. If you notice yourself using "and then" a lot, think about whether you could organize your thoughts in a more persuasive way.

- Make sure to refer specifically to the measure in a score or the timing in a recording when describing a musical piece.

Additional Resources. Check out *A Short Guide to Writing About Music* by Jonathan D. Bellman and The New York Times book review section[1].

Section 5.14 Writing for Philosophy

Writing for philosophy is all about arguments. Philosophy essays create a conversation between the arguments of others and the author's own arguments, for the purpose of answering a philosophical question. While somewhat similar in structure to papers in other disciplines, philosophy papers follow unique conventions. Read this section to learn how to write a top-notch paper for your philosophy class!

> **Note 5.14.1**
>
> Unless otherwise stated, all italicized quotes throughout this section are excerpted from the interview with Philosophy faculty members at the University of Puget Sound that informed this section.

Genres. *"Have a question that you're answering, look at a couple of different answers to that question, then explain what your answer is and why you're not answering the question in other ways."*

The fundamental genre of philosophy is the argumentative essay. These are centered around a thesis that clearly states a position and develops a sustained argument for that position. In addition, philosophy papers have a few unique emphases. First, most papers include one or multiple counterarguments to the author's claim. A good paper will fully explain these counterarguments and then defend against them; this should be a real section of the paper, not just an afterthought in the conclusion. Second, philosophy papers often use fewer sources than research papers in other disciplines. Using a few sources very fully and intentionally is much better than pulling in a lot of outside information in a cursory way. Finally, philosophy papers are often shorter than big research papers in other disciplines. However, this doesn't mean that they are easier to write. Every sentence is important; a good paper might start at ten pages and be edited down to five. Papers in philosophy are generally single-authored, especially at the student level.

Purpose. *"Writing in philosophy... serves as a way of clarifying one's own views. Just going through that process of having to write it out helps people figure out what they believe."*

The purpose of writing in philosophy is to defend or clarify a philosophical position or view, contributing to a conversation that can take place

[1] www.nytimes.com/section/books/review

across time and space. A good paper presents one or several existing positions on a topic, develops its own position, and responds to potential counterarguments. Writing in this field should be interesting and accessible to any intelligent reader, not just members of a specialized academic community. While potentially less complex, student papers serve this purpose in the same way a professional academic's would. Writing a philosophy paper can also serve to clarify your own thinking about an issue: the process of interrogating your argument and considering counterarguments can help you realize what you believe and why you believe it!

Valued Characteristics. *"You should be constantly telling me what you're going to do. Like this that you're discussing on page three... what exactly is that relation to what you said on page two? Make that as explicit as you can as opposed to allowing your reader to sort of guess."*

Again, writing for philosophy is all about making an argument. A very clear argumentative thesis is the most important part of your paper. Make sure you know what you're arguing and sustain the argument throughout the paper, laying it out clearly for your reader. Clarity is one of the most important elements of a good philosophy paper. Philosophical ideas can be confusing; don't make them more difficult by trying to use artsy language! Likewise, philosophy papers should be clearly organized and roadmapped. Don't be afraid to tell the reader exactly what you're going to argue in each paragraph. Phrases like "Now I will argue…" are great here. Carefully chosen examples also make your argument more clear.

Creativity of thought is also valued in philosophy. Even if a text has been analyzed for centuries, think about novel perspectives you can bring to the conversation!

A good paper almost always presents a charitable, comprehensive summary of the perspective of at least one author's argument. Read the argument you're using several times and make sure you can explain it clearly. Charitable analysis is key: don't try to make the position weak so it's easy to argue against. A more nuanced, challenging argument will make a better paper.

Evidence. *"It's a matter of using sources to create this conversation, this dialectic."*

Use of evidence in philosophy papers can take several forms. Evidence can be textual, often in the form of explaining an argument written by another author. These arguments should be put in conversation with each other. While quotes are okay, a good explanation of an author's argument is often best. Remember to cite properly and to clearly distinguish the point of view you are paraphrasing from your own.

Empirical evidence—such as for instance data from the fields of neuroscience or psychology—can also be used to back up claims and support your argument. Avoid making broad claims about human nature without this kind of support. This form of evidence should also be cited.

Philosophy values logical thought, so some forms of evidence that aren't common in other disciplines are also valid. These include thought experiments or well-thought-out examples or counterexamples that provide proof for a point. These often won't come from an outside source and don't need to be cited.

Again, using a few sources thoroughly and purposefully is better than picking facts from a wide number of sources.

Conventions and Tips.

- Clarity of language is valued over style. Don't be afraid to use repetitive language if it's the clearest way to state something.
- Clearly define any jargon you use.
- Carefully distinguish between your argument and others you introduce. Cite (see Chapter 8)!
- Use of "I" is encouraged in philosophy papers, and helpful to distinguish between your argument or contribution and the other arguments you are using. Distinguishing your novel contribution from the arguments of others is key!
- Clearly roadmap your paper. Tell the reader "In this section I will be arguing . . .", tell them "In this section I argued . . . ." Do all the work for them.
- In the same vein . . . use of subsections with headings is encouraged, especially for longer papers.
- The target audience for philosophy papers is an intelligent reader who is interested in philosophy but has no background on the topic. Your paper should make it clear and interesting to them.
- Engaging your reader in the introduction is important, but avoid cliches and broad sweeping statements.
- Outlines (see Subsection 4.1.3) and reverse outlines (see Subsection 4.3.1) are useful planning tools that will help confirm that your argument is cohesive!

Additional Resources. *"They Say / I Say": The Moves That Matter in Academic Writing* by Gerald Graff and Cathy Birkenstein is a great resource for language and structure in academic writing. There are several copies available in the CWLT! *Writing to Learn: An Introduction to Writing Philosophical Essays* by Anne Michaels Edwards is another great book aimed at first time philosophy students.

Check out this very useful guide[1] from Dr. Jim Pryor at NYU for a more indepth resource on writing philosophy papers. The guidelines provided by your professor in the prompt or other class materials are also a vital source of information.

Section 5.15 Writing for Politics and Government

For many students, writing for Politics and Government classes means being exposed to a breadth of different genres, prompts, and argumentation styles. Although there are many different types of assignments in Politics and Government, each paper that you write will help you grow academically and provide a way for you to exercise your skills in written communication and argumentation development. As in all writing, make sure that

[1] www.jimpryor.net/teaching/guidelines/writing.html

your organization and use of evidence support your main goal and idea and are appropriate to your audience. Read this guide to gain a better understanding of the writing conventions and expectations you should expect for Politics and Government classes!

Genres. There are many different genres within the Politics and Government discipline. Some papers follow a more traditional argumentation route, wherein you are writing for an academic audience and are asked to form a thesis centered around an argument and then support your argument in the subsequent body paragraphs. Although these types of papers are present in Politics and Government classes, there are a host of other typical genres and prompts that are commonly seen throughout the department.

Position papers, which are a form of argumentative paper, are one of the most common forms of assignments you may receive in Politics and Government classes. For these papers, you are asked to take a position or perspective on a topic or issue and develop a comprehensive argument in support of your stance. Incorporating evidence properly in these types of papers is crucial, as relevant sources should support your overall argument.

Some other common genres seen in Politics and Government are literature reviews and case studies. Literature reviews encompass an analysis of published academic sources. To write a literature review, you will find a topic of interest, look into the literature on your selected topic, and then identify common themes throughout the literature in your paper. It is important to note that a literature review should go beyond simply summarizing each source independently; it is about finding themes and places of disagreement within several academic sources before coming to a conclusion about any significant gaps in scholarship. Case studies are used to better understand a phenomenon that may be occurring within the political realm. To write a case study, you will often have to dig into previous literature before conducting your own research, which is commonly done by searching through archives, news reports, indexes, and other relevant material.

Some of the other genres that are more specific to Politics and Government include policy briefs/memos, opinion pieces, as well as long-form journalism. For policy briefs, you will be asked to find evidence and incorporate it in a succinct way to try and educate your audience on why they should support the proposed policy. These papers typically incorporate a list of explained recommendations for policymakers to consider when thinking about how to implement these important political decisions. Opinion pieces are very similar to what is found in the media, as you are prompted to write in a style akin to what is published in popular Op-Ed sections in newspapers. To write an Op-Ed, you will determine a topic and opinion, form a thesis, and incorporate relevant evidence to support your ideas. Long-form journalism is another genre that you might be exposed to when writing for a Politics and Government course. Long-form journalism can appear as an extended article—to what is found in the popular press—a podcast, or even a video. For long-form journalism, incorporating evidence is just as important as in other academic papers; the main difference is that the audience is everyone, rather than only an academic audience, so it is crucial to write in a way that is easy for people from a variety of different backgrounds to understand.

Purpose. *"Writing an argument is different than just thinking it. Writing is about developing an argument and working through its implications."*

The main purpose of writing in Politics and Government classes is to help you develop important academic skills. Writing assignments for Politics and Government act as ways for you to practice your written communication. Most of these prompts revolve around learning how to make arguments and convince others in intelligible and well-supported ways.

As you progress throughout your time in the department, you will find that your communication skills—both written and verbal—develop in such a way that you feel confident in pursuing a variety of careers and academic programs after you graduate.

Valued Characteristics. *"Writing takes two forms: the first thing you do when you're writing is figure out what you think; the second thing you are trying to do with your writing is communicate what you think to other people. Take the development of the idea and package it so it is accessible to others. Writing as a process is key."*

A valued characteristic for writing for Politics and Government is knowing how to convey your argument in a way that is comprehensible. First, think about what you want your message to be before deciding on an argument or topic. Then, after picking an argument, focus on making your paper legible and cohesive. It is also important to be careful and deliberate with paragraph placement, organization, and purpose. You should know why each paragraph is placed where it is, what they are trying to communicate, and how they relate to your overarching argument and goal. Knowing how to incorporate evidence is also a valued characteristic. There should be a connection between a piece of evidence and the central claim; evidence should not be thrown in at random, but rather used methodically and intentionally in ways that reflect your thesis.

Evidence. Writing in Politics and Government means working with different types of evidence. Many students are exposed to academic literature, indexes, opinion pieces, and news articles in their classes and should be expected to pull from a variety of different types of sources depending on the assignment. For a literature review, most of the sources you will use will be from peer-reviewed academic journals; however, for a long-form article or policy brief, sometimes you will have to use sources from the media or popular press. Regardless whether your source is academic or popular, remember to cite and paraphrase your evidence properly (see Chapter 8)!

Conventions and Tips.

- Remember that a thesis statement is a claim that can be argued against, not simply a statement of fact. To brush up on writing a thesis statement, refer to Section 3.4.
- Try to roadmap your paper! Identify your thesis and your body paragraphs and look at how they connect. Road mapping will help you figure out the overall structure of your paper and ensure that the organization makes sense.
- Try to stick to writing in the third person and avoid writing statements using "we" unless otherwise instructed by your professor.

- Avoid the passive voice; when you make an argument in the passive voice there can be a lack of agency.
- Know when you are stating a fact vs. stating an opinion, and avoid making an opinion appear to be a fact.
- Although there is no universal citation style for Politics and Government, try to use Chicago when possible and, as always, make sure you stick to just one citation style for the entirety of your paper.

Section 5.16 Writing for Psychology

Psychology presents unique challenges to student writers: It can be difficult to navigate between quantitative scientific data and the ineluctably qualitative arguments that you'll need to make about human behavior. Read this guide to get a better idea of what it's important to focus on while writing for psychology!

Note 5.16.1

Unless otherwise stated, all italicized quotes throughout this section are excerpted from the interview with Psychology faculty members at the University of Puget Sound that informed this section.

Genres. There are two main kinds of writing in psychology. The first is research reports, in which you will convey to your audience the research you have done, the reason you did it, what method you did it by, and the results and conclusions you arrived at. The second type of writing you will do is literature reviews, in which you will write papers focused on canvassing a particular area of research to generate new conclusions about that area. Another type of writing you may be asked to do that is less common is translational writing, in which you will be asked to "translate" scientific writing for general audiences.

Purpose. "*If your grandmother is a reasonably smart person and she's still alive and she's never majored in psychology, and if she can't understand your paper from beginning to end, there's probably something wrong with it.*"

The purpose of writing in psychology is, at its most fundamental level, to communicate our understanding of behavior and mental processes. Because knowledge in psychology can make a good and meaningful difference in the lives of people, it is paramount that your writing is understandable. In order to promote meaningful change in people's lives, you must first be able to communicate the findings of empirical research effectively to both other scientists and larger audiences.

Traits and Characteristics. "*The goal is to be honest.*"

Because psychology is a science and psychological writing is used to change how individuals and societies think about and treat others, it is crucial that arguments are made honestly and using empirical data. In your essays, it's therefore important that you prioritize presenting your data fairly over pushing your own interpretation of the data. Instead, while you make your argument you should allow room for alternate explanations: be honest about what you know and what you don't know and recognize the limitations of your argument.

In your attempt to be as honest as possible with your findings, you will be aided by being precise and concise rather than ambiguous and flowery. It is difficult to be straightforward if your writing is confusing or vague about what your results actually are and how you obtained them.

While presenting the facts of your research clearly and plainly is vital, it is equally important to "go beyond the data" by writing about its applied relevance in interdisciplinary and ethical spaces.

Evidence. *"In psychology, you can almost never see the thing you want to know . . . "*

The data you use should be empirical rather than textual. For this reason, a theory from a secondary source is not evidence, and most professors discourage the use of quotes. However, while psychological data is scientific, *how* you interpret it is inherently qualitative. While in the natural sciences, for example, if you want to know the temperature at which a metal melts, you can take a thermometer and watch and see when it melts and you'll know the answer: you can observe the physical process you want to know about directly. In psychology you can almost never see the psychological process you want to know about because it's inside a person. For example, you could have an idea that a pharmaceutical increases hunger and then, when you give this pharmaceutical to people they eat more. Did the pharmaceutical increase hunger? Possibly. That's a good possible explanation for what happened, but you didn't see hunger, you just saw eating and you have to make a link between what you saw (which was people eating) and the underlying thing you think is in there (which is hunger). In this way, while the data you collect are wholly scientific, the way you choose to explain that evidence is, by nature, conjectural.

Conventions and Tips.

- Psychology writing operates on the sometimes subtle differentiation between broad generalizations and possible explanations. For this reason, writing in psychology relies on the "tentative tone." Don't say "love is dangerous," instead say "love can be dangerous" and add supporting evidence, allowing room for other conclusions.

- Writing in psychology seeks to de-emphasize the "who" and instead focus on the "what." For this reason don't "call on experts" or name-drop the authors of your secondary sources in text as you would in other disciplines. Cite them, but don't introduce them formally (see Chapter 8).

Additional Resources. The 6th edition of the *Publication Manual of the American Psychological Association* (also known informally as the *APA Writing Manual*) is a great place to look for more technical writing instructions.

Section 5.17 Writing for Spanish

Writing in Spanish (or any foreign language) is difficult because you are expected to think critically about the subject of the paper while also mastering grammatical concepts and developing fluency. Though daunting, critical thinking about a variety of different topics actually helps writers master grammar (tenses, moods) and sentence construction and learn new vocabulary, meeting two objectives with one task! Read this guide to learn more about the skills you will need to write well in Spanish.

Note 5.17.1

Unless otherwise stated, all italicized quotes throughout this section are excerpted from the interview with Spanish faculty members at the University of Puget Sound that informed this section.

Genres. The type of writing Spanish students are asked to do varies by level—100– and 200–level students typically write letters, summaries, and interpersonal communications, while upper-level students most often write literary and film analysis papers within Latin American and Spanish cultural contexts.

Purpose. "*We write in Spanish to practice the expression of ideas that leads to fluency.*"

Though the ultimate goal of writing in Spanish is to achieve fluency, it cannot be achieved without both the mastery of grammatical concepts and critical, original thinking about relevant topics. In other words, grammatical correctness and original expression are equally important. By encouraging writers to think about different topics and ideas that arise through reading literature in Spanish and watching films, writing assignments in Spanish help students become "speakers of Spanish—who are prepared to speak their minds in any situation—rather than linguists."

Valued Characteristics. "*Persuasion is not synonymous with categorical assertiveness. Spanish writers demonstrate more politeness and openness to perspectives than English writers.*"

Writers in Spanish are expected to dedicate an equal amount of time and space to a variety of viewpoints throughout a paper. In English, it is often accepted to have one paragraph or even one sentence that discusses and refutes opposing viewpoints, but this is not sufficient in Spanish. Nuance and close reading are key to achieving the kind of paper that devotes equal attention to a variety of viewpoints, but it is important to remember that everything must still relate back to the thesis. If an alternative viewpoint contradicts the thesis, the writer must also refute that viewpoint such that faithfulness to the thesis is maintained.

Don't summarize. While a paper must demonstrate that a writer has closely read a text, writers must also offer insight beyond summarization of the plot. Like all academic writing, literary and film analysis papers in

Spanish must add to an ongoing conversation about the text and themes–a summary offers nothing to add.

Evidence. *"Writing in Spanish should be grounded in a close reading of the text [or film]. It should not use the text as a pre-text to talk about other things or what is happening in the world but should use the text as an object of analysis."*

Evidence should be exclusively textual. While it may be tempting to use the text as a springboard to talk about the sociopolitical context of the time the text was written or about something that's happening in the "real world"—and while this is not only acceptable but highly valued in other disciplines—papers in Spanish must remain grounded in the text. The text provides clues about themes that the author is thinking about, and the writer's goal is to uncover these themes and defend them using those very clues from the text.

Conventions and Tips.

- Take cues from the conventions of the English department. Because English department papers usually also involve literary and film analysis, the expectations are often quite similar!
- Accept a lack of sophistication while you approach fluency. Writing in a foreign language is difficult, so it's ok to start simple! Papers can be written in short, simple sentences which can later be edited and combined to add nuance. Sentences in formal academic Spanish writing tend to be long with several subordinate clauses, but writers can always combine several short sentences to achieve this.
- Translation is not the answer! Though online translation software is becoming more and more sophisticated, it cannot provide the kind of nuance that is required of Spanish writers and will prevent learning in the long run!
- Write as if the reader has not read the text. While it is important to avoid summarizing, the more detail about the text you include, the better.
- Don't feel tied to the chronological order established by the text. Organize points thematically rather than chronologically if it makes more sense.
- Maintain continuity of tense. Make sure all of the verbs in the paper are conjugated in the same tense. When discussing actions that happen in the plot of the text, the convention is to use the present tense.
- For grammar concerns, identify patterns of consistent errors, and focus on correcting those. You might not catch every error you make, but by focusing on errors you make frequently, you'll learn to avoid them over time.

Section 5.18 Writing Lab Reports

Lab reports are a common genre of writing used in the sciences to convey the results of a scientific experiment and place them in the context of knowledge in the field. Do not underestimate the importance of the report: a scientific experiment has little value if its purpose and results are not communicated clearly! Lab reports are also a building block to writing a publishable thesis or scientific paper. While lab reports in most scientific disciplines have similar sections and share some stylistic expectations, emphases and conventions vary across disciplines. As a student in the sciences, engaging with these differences will help you apply your scientific writing skills in different classes.

Structure is important to lab reports in all scientific disciplines, and with some variations they use the same basic sections. This chapter includes an overview of the basic principles of each lab report section and uses examples from different scientific disciplines to examine the similarities and differences between them. The focus is on biology and chemistry, the disciplines where most students write lab reports at the 100- and 200-level. However, the general sections should be useful for other disciplines as well. While sections are presented in order here, it's much easier to write out of order: begin with the methods and results, then move to the introduction and discussion, and write the abstract last!

Note 5.18.1 Examples.

Biology examples are drawn from student work from Biology 111, written on an experiment about photosynthesis in *Elodea canadensis*. Chemistry examples are drawn from student work from Chemistry 110, written about experiments to determine the identity of unknown gasses or unknown salts. They are student work and not perfect in every way, but useful for examining these concepts! For another example of an exemplary annotated upper-division lab report in biology, see the biology department student webpage[1]. In addition, handouts and examples from your professor are always an excellent resource, as are published scientific papers in your discipline.

Note 5.18.2 Style for Lab Reports.

Technical writing in the sciences uses clear, concise style with somewhat strict conventions. One source of confusion is the use of active and passive voice, which is an ongoing debate in scientific fields. Proponents of passive voice suggest that it maintains scientific impersonality, while those who prefer active voice argue that it is clearer or that authors should claim ownership of their work. Use of passive voice in the sciences may be declining (check out this article[2]). For more on the mechanics of passive and active voice, see Subsec-

[1] www.pugetsound.edu/academics/departments-and-programs/undergraduate/biology/for-current-students/

tion 7.3.3. For other disciplinary stylistic preferences, see the section of this chapter focused on your discipline.

5.18.1 Abstracts

The abstract summarizes the whole paper in about 200 words. It should include 1-2 sentences on each section of the lab report: some context from the introduction, the basic methods, some important results, and a few takeaways from the discussion. These statements should be concise, with specific results instead of sweeping statements. The abstract should stand alone: a scientifically literate person who just reads the abstract should have a reasonable understanding of the experiment and its results. Abstracts are similar across disciplines.

Tip 5.18.3

Abstracts are challenging! Write yours at the end of the writing process when you have a clear idea of what ideas are most important to communicate.

Note 5.18.4 Formatting scientific names.

Example 5.18.5 Abstract: Biology.

> Plants adapt to environmental fluctuations by changing how they manage energy. Photosynthesis occurs in plants as both light-dependent and light-independent reactions. Chlorophylls within plant cells are responsible for harnessing light energy and water in order to create oxygen, ATP, and NADPH. This experiment studied the effect of various light intensities on oxygen gas production as a measure of photosynthetic activity, in order to see if the oxygen production rate increased with available light energy. Samples of *Elodea canadensis* were dark adapted and oxygen production was measured at various light intensities (0, 10, 30, 50, 80, 140, 200, and 380 μmol photons $m^{-2}s^{-1}$). The average rate of change in dissolved oxygen for 0 μmol photons $m^{-2}s^{-1}$ was -0.162 0.154 mg/L,hr due to the intake of oxygen through cellular respiration. *Elodea canadensis* shows the most efficient use of light energy for O_2 production at 80 μmol photons $m^{-2}s^{-1}$ and plateaued around 0.9 mg/L/hr for any higher light intensity. This suggests that photosynthetic activity can only perform efficiently at certain light intensities, confirming trends from research with photosynthetic algae. Further research should investigate the limiting factors on photosynthetic activity

[2] link.springer.com/article/10.1186/s40554-017-0045-5

> and evolutionary drivers and discrepancies between organisms.

This example does a decent job of addressing every aspect of the lab report. The first three sentences address the introduction, summarizing the most essential information. The fourth sentence states the question and study aims, and the fifth sentence summarizes the methods. Sentences 6 and 7 give the most important results, including numeric values. Finally, sentences 8 and 9 summarize the discussion and future directions. Obviously, this is more easily said than done, especially with longer or more complicated lab reports. Be sure to remove every unnecessary word or phrase and any repetitive information. Concision is key!

Tip 5.18.6

Try verbally summarising each section to a friend or recording yourself and then writing it down.

Example 5.18.7 Abstract: Chemistry.

> Gasses can be impossible to identify visually, but their other physical characteristics, like flammability, smell, and molar mass, are well documented. The objective of this experiment was to determine the identity of three unknown gasses. Molar mass was determined using the ideal gas law, PV = nRT, and a container of known volume. Flammability was determined using flame tests. Similar gasses were distinguished using a limewater test. Based on a molar mass of 39.97601g/mol, lack of flammability, and formation of a precipitate in a limewater test, unknown gas one was determined to be CO_2. Based on a molar mass of 35.9581g/mol and lack of flammability or a precipitate in a limewater test, unknown gas 2 was determined to be Ar. Based on an experimental molar mass of 42.5765g/mol and a positive flame test, unknown gas 3 was determined to be $C_3H_{8(g)}$.

This example includes a quick overview of each part of the lab report. The first 2 sentences summarize the introduction, the next three sentences summarize the experimental section, and the last three sentences summarize the results and conclusions, including specific important numerical results. This is an easier task with a short report like this than with a long, complex lab report, but the fundamentals are the same: be concise and be organized!

5.18.2 Introductions

The introduction presents (1) the primary/secondary literature or known scientific background that contextualizes the experiment and (2) the objectives of your current experiment. Introductions generally follow what's called an 'inverted triangle' format: they begin by broadly introducing the topic, then zoom in on the specific focus, then identify the unresolved question you're trying to answer, and end with the objectives of the experiment you performed to answer that question. In biology, the introduction should discuss published peer-reviewed studies in this line of research, and how their results lead into the experiment you did. In chemistry, intro level lab reports may only require background information from your textbook, while higher level reports should include primary literature. Introductions in biology often start with a broader focus, while in chemistry they come more quickly to the specifics of the experimental work.

Note 5.18.8 Literature for intro-level lab reports.

Note 5.18.9 Quoting in lab reports..

Note 5.18.10 Variation within fields.

Example 5.18.11 Introduction: Biology.

> The primary source of energy for nearly all life comes from the sun. Plants use photosynthesis to transform light radiation from the sun, carbon dioxide, and water into usable chemical energy stored in sugars. Photosynthesis is a process involving light-independent and light-dependent reactions that occur in the chloroplast of a plant cell. In light-dependent reactions, the pigment chlorophyll absorbs light energy in the form of a photon. When the energy is absorbed by chlorophyll, it causes an electron to "jump" to its next orbital. This causes photosystem II to begin. Through PSII, water molecules are split to replace the electron and oxygen is released as a waste product. The electron is then used to provide energy to create a H+ gradient that ATP Synthase uses to transfer energy in the form of ATP. The next step in light-dependent reactions is through photosystem I. In PSI, an electron from PSII replaces the "lost" electron. This electron then moves through an electron transport chain where its last electron acceptor is NADP, becoming energy in the form of NADPH. The ATP and NADPH produced through these light-dependent reactions are then used to complete the light-independent stage two of photosynthesis, or the Calvin cycle (Campbell et al. 2009). For the purposes of this experiment, we will focus solely on the light-dependent reactions that occur during photosynthesis.

This first paragraph begins broadly by establishing the context and significance of photosynthesis as a biological process. In biology papers, breadth is important, because biology is concerned with complex living systems. Quickly, the author transitions into providing more focused background information on the details of photosynthesis that are relevant to this experiment. Arguably, some of the details included here aren't actually important to the experiment, which just requires an understanding of the importance of light and production of Oxygen.

> Past research has shown that an increase in light intensity has a positive effect on photosynthetic activity specifically in six species of marine phytoplankton. Researchers varied the amount of light each phytoplankton was exposed to and respective O_2 levels were recorded. The results showed a direct relationship between the increase in light intensity and O_2 production up to a certain point. After this peak was reached, O_2 levels leveled off. This suggests that light does not always directly equal photosynthetic activity (Falkowski and Owens, 1978).

This paragraph reviews published, peer reviewed literature related to the lab topic, which can be found through Collins Memorial Library. This example does a good job summarizing the main takeaways of the study instead of leaving readers to try to figure them out themselves and also uses paraphrasing effectively. While the citation used here is correct, the writer could also choose to credit the authors of the study more directly. This might look like opening the paragraph with the phrase "In their 1978 study, Falkowski and Owens showed that an increase in light intensity…"
For an intro-level lab like this, only citing one study may be just fine. However, for a 200+ level class, find several articles that lead to your research question. What *unknowns* or *gaps in literature* does your experiment address? Maybe the relationship between light intensity and photosynthesis has been thoroughly studied in phytoplankton, but your experiment contributes by studying it in plants instead. Even if your experiment is investigating things that are already well understood in existing science, published studies provide context. Be sure to make the connections between studies you cite and your own experiment clear. A more advanced lab report would have several paragraphs about different elements of important background literature, each containing information from a few published studies that lead to the question proposed by the lab.

> In this study, we examined photosynthetic activity at different light intensities in the aquatic plant *Elodea canadensis*. Because light energy is essential to begin photosynthesis, we hypothesize that increasing the light intensity will subsequently increase photosynthetic activity, showing an increase in the level of dissolved oxygen. Conversely, the plants exposed to no light in this experiment should be forced to use oxygen to survive, showing a decrease in the level of dissolved oxygen. Additionally, we hypothesize that the plants may reach their peak production capacity making the increase in light intensity no longer advantageous after this peak and therefore

> will not increase photosynthetic activity past this point.

The final paragraph introduces the study you did, your hypothesis, and your predictions. While you don't need to include details of the methods, you should include a quick overview and definitely introduce your study system (or the plant/animal/cell type/other you worked with). This example introduces the study system (*Elodea canadensis*) but it would be stronger if it included some justification of why this is a good study system for the experiment at hand. This could be super simple, like "...in the aquatic plant *Elodea canadensis*, which was selected because it is well-studied and easy to care for in the lab (citation needed)."

This student explains the reasons for their predictions and connects photosynthesis to the variable measured, dissolved oxygen. The prediction is directly related to the results of the published study cited above, but also novel because it uses a different organism. This paragraph could be more clear about what the study will achieve, although this can be difficult to articulate for labs that aren't actually novel research. An example would be adding this sentence to the end: "This research improves our understanding of the limits of photosynthesis for plants like *Elodea Canadensis* and will help determine sunlight needs and optimum growing conditions for this species."

Tip 5.18.12

Including a quick overview of the methods of studies you cite helps the reader understand similarities and differences with the current experiment.

Example 5.18.13 Introduction: Chemistry.

> Gasses can be difficult to identify due to their similarities in appearance. However, various physical characteristics of gases are well-documented and can be used for identification. These include molar mass, flammability, smell, and reactivity with other chemicals.
>
> Determining the molar mass of a gas is possible thanks to the ideal gas law, PV=nRT, which was created by Émile Clapeyron in 1834 by combining previous gas laws (Flowers et al. 2015). The ideal gas law can be used to determine how many moles of a known gas or gas mixture, like air, fit into a flask. Italian chemist Amedeo Avogadro determined that an equal volume of two different gasses at the same temperature and pressure would consist of the same number of moles, so by calculating how many moles of a known gas fit in a container we can assume that the same number of moles of an unknown gas fit in the same container under equivalent environmental conditions (Flowers et al 2015). By determining the number of moles and the mass we can determine the molar mass,

an important clue to identify the gas.

In this lab, we will use standard techniques including flame tests and determining molar mass to examine the properties of three unknown gasses. The properties of the unknowns will be compared to literature values for different gasses in order to identify them.

For lab reports in general Chemistry, you may not be expected to write an introduction. This is because these labs are focused on learning experimental methods and chemical principles, so less background is required to place them in the context of scientific literature in the field. This introduction focuses on giving relevant background information on the techniques used and laying out the objective of the lab, and is notably shorter than the biology example. The only cited source is the textbook. For upper division chemistry work, you should provide more substantive background information, including citing the original papers that pioneered this synthesis, experiment, etc. Also look into how the experiment applies to real life of the field more broadly: does it have functional applications, or is it used in making everyday products? Still, introductions for chemistry lab reports will generally start less broad than those for biology.

The last paragraph addresses the objective of the lab. In this example, hypotheses or predictions are not included because there aren't yet any clues as to the identity of the gasses.

5.18.3 Materials and Methods or Experimental Sections

Materials and methods sections (in biology) or experimental sections (in chemistry) contain a straightforward explanation of how you carried out your lab experiment, addressing any methodological choice that may have impacted your results. They should be written with enough detail that a trained scientist in the field could duplicate the experiment. This should include details like chemical concentrations and number of replicates. However, you don't need to explain standard techniques that someone with in-field knowledge would understand. Also avoid giving a historical narration of what you did: for example, "Professor Saucedo brought us the solution and we began to pipette it" is unnecessary detail. If the logic behind a specific method isn't obvious, include a brief explanation. The style and content of materials and methods or experimental sections is similar between biology and chemistry, but chemistry has a more standardized subheading structure for distinguishing between experiments and general information.

Note 5.18.14 Style for Materials and Methods/Experimental Sections.

Example 5.18.15 Materials and Methods Section: Biology.

> In order to measure the photosynthetic activity of *Elodea canadensis*, many 10 cm sprigs were dark adapted (deprived of light for a minimum of four hours). One glass bottle was then filled with 500 mL of 0.1% sodium bicarbonate solution. The initial oxygen content of the solution was measured using an oxygen meter (Extech Model 407510) while stirring for 60 seconds. Two 10 cm sprigs of the dark-adapted *Elodea canadensis* were then placed into the bottle and capped. The bottle was placed in front of a bank of lights on a light table and left at a specified light intensity for 90 minutes. Light intensities were manipulated by changing the distance from a lightbulb. The specified light intensities utilized within all lab sections were 0, 10, 30, 50, 80, 140, 200, and 380 μmol photons $m^{-2}s^{-1}$ and were measured with a light meter (Li-Cor LI189). After 90 minutes, the *Elodea canadensis* was removed and the final dissolved oxygen of the solution was measured in the same way as before (same procedure as initial reading). Seven independent trials were performed at each light intensity. The average changes in dissolved oxygen content were normalized as rate per hour (mg/L-hr) for each light intensity and were analyzed by standard error.

This is a great example of using an appropriate level of detail. It includes everything another scientist might need to know to replicate the experiment, like the light intensity measurements and time periods. Details such as the specific instruments used should be included paranthetically. However, it doesn't include details that might appear in the lab handout but another scientist could do differently or figure out on their own (for example, how to cut sprigs of *Elodea canadensis*, how to use a stir plate, or the bottle sizes used for the experiments). One weakness of this example is the underdeveloped data analysis section, which comes at the end of the paragraph. The phrase "analyzed by standard error" is unclear and lacks detail. For longer reports the data analysis section of the methods should be its own paragraph or even an independent subsection, although this depends on the number of statistical analyses conducted. It should be clear to the reader how data were processed and what groups were compared in the statistics.

This section is written in past-tense passive voice, which is common for materials and methods sections. Another appropriate style would be past-tense active voice. The first sentence, re-written in active voice, could read like this: "In order to measure the photosynthetic activity of *Elodea canadensis*, *we* dark-adapted many 10 cm sprigs by depriving them of light for a minimum of four hours."

Example 5.18.16 Experimental Section: Chemistry.

> *General.* All reagents and solvents were obtained from commercial suppliers and used without further purification. All reactions were performed at room temperature and atmospheric pressure unless otherwise noted.
>
> *Unknown Cation Determination.* Solutions of 0.10 M sodium sulfate, sodium phosphate, sodium chromate (10 drops each), and sodium molybdate (20 drops) were added to individual wells in a 24-well plate, followed by 10 drops of a solution of unknown salt (0.50 g) in deionized water (5 mL). The resulting solutions in the well plates were gently stirred by rotating the plate in circles. The wells were examined against a black background for the appearance of precipitates. A flame test was performed by dipping a wire loop into the solution of unknown salt, holding the loop in a Bunsen burner flame, and noting the color of the resulting flame.
>
> *Unknown Anion Determination.* Solutions of bromine, chlorine, and iodine were prepared in three separate test tubes and mixed vigorously. The bromine solution was orange and composed of 10 drops of 6M KBr solution, 20 drops of hexane, 2 drops of 6M H_2SO_4 and 3 drops H_2O_2 (3%). The yellow chlorine solution was prepared with 10 drops of (5%) NaClO solution, 20 drops of hexane, and 5 drops 6M HCl. Finally, the iodine solution was purple and composed of 10 drops 6M KI solution, 20 drops of hexane, 2 drops 6M H_2SO_4 and 3 drops H_2O_2 (3%). A small amount of the unknown salt, covering just the tip of the spatula was added to each test tube. The mixtures were shaken vigorously until the halide ion mixed with the halogen in the hexane layer. The color of the hexane layer either changed or remained the same depending on if a reaction occurred. By comparing the colors of previous mixed solutions, the unknown anion was identified through color matching.

In chemistry, this section is called the experimental section. It should be divided using subheadings into a “general” section and a section for each experiment, with the subheadings bolded and each followed with a period like in the example above. Each section should be about one paragraph in length. This is an example of how structure in chemistry often is a bit more rigid than in biology. Similar to the biology example, this example demonstrates an appropriate level of detail to repeat the experiment but nothing extra like the details of standard techniques or what type of glassware the author used. For chemistry, it’s important to include the concentrations and exact quantities of reagents and their physical state (gas, aqueous, etc.). Also include details like the source of reagents and temperature and pressure, as they can impact outcomes.
This section is written in past tense passive voice. This is conventional for chemistry experimental sections. It is also conventional to avoid starting sentences with numbers.

5.18.4 Results

The results section should present the findings of your experiment without interpretation. This section often includes figures or tables, figure captions, and the important results presented in paragraph form. For biology, figure captions should include sufficient detail that the figure would make sense without the context of the results section. For chemistry, the caption should include enough information that a reader can understand the figure but it does not need to stand alone. One of the most challenging parts of a results section is deciding which results to present in paragraph form. Focus on the most important trends or findings for answering your research question. Present these results as clearly as possible, using references to figures and results of statistical tests to back them up. The content and style of results sections is similar between biology and chemistry. However, watch out for differences in formatting for figures, tables, and figure captions.

Tip 5.18.17

When chosing results to report, pick numbers like means or effect sizes that may be more meaningful to a reader who doesn't understand every aspect of the experiment.

Note 5.18.18 Style.

Note 5.18.19 Referencing figures, tables, appendices, and statistical results.

"Trees on the east side of the valley were on average 6 feet higher than trees on the west side (figure 1)."Ecology stats guide[3]

Example 5.18.20 Results: Biology.

> The lowest light intensity (0 μmol photons m^{-2}s^{-1}) showed the lowest and only negative average change in dissolved oxygen (ΔDO), at -0.162 ± 0.058 mg/L-hr (Figure 1). At light intensities of 10 and 30 μmol photons m^{-2}s^{-1} the ΔDO increased from 0.267 ± 0.038 to 0.562 ± 0.062 mg/L, hr for a 53% increase in average ΔDO. From light intensities 30 to 50 μmol photons m^{-2}s^{-1} the average ΔDO increased 11% (to 0.562 ± 0.062 to 0.762 ± 0.021 mg/L, hr). The standard errors of average ΔDO for light intensities 0 to 50 fell between .04 to .06 without any overlap, and thus were all statistically different from one another. There was a notable increase (over 200%) in O_2 production from light intensity 0 to 80 μmol photons m^{-2}s^{-1}, and a generally positive relationship between light intensity and ΔDO from 0 to 80 μmol photons m^{-2}s^{-1}. ΔDO plateaued after

[3]edblogs.pugetsound.edu/ecology-statsguide/

80 μmol photons m^{-2}s^{-1}. The ΔDO at light intensities 80, 140, 200, and 380 μmol photons m^{-2}s^{-1} were not statistically different from each other, and ranged from 0.7 to 1.1 mg/L, hr (including overlapping standard error).

This paragraph lays out the notable results, reporting numeric values and trends. One strength of this example is that in addition to raw number values the author reports percent increase between groups, which gives a clearer sense of the magnitude of change. They also focus on important trends and leave out details that are less important to interpreting the results, like the individual values of ΔDO at the high light intensities. Simply listing data in a results section is not an effective way to communicate results. Results sections do not include any interpretation of what results might mean, leaving that for the discussion. Figures are referenced parenthetically, and the written section appears before the figure it references. If results from statistical tests (like a t-test or ANOVA) were reported, they should be in parentheses as well.

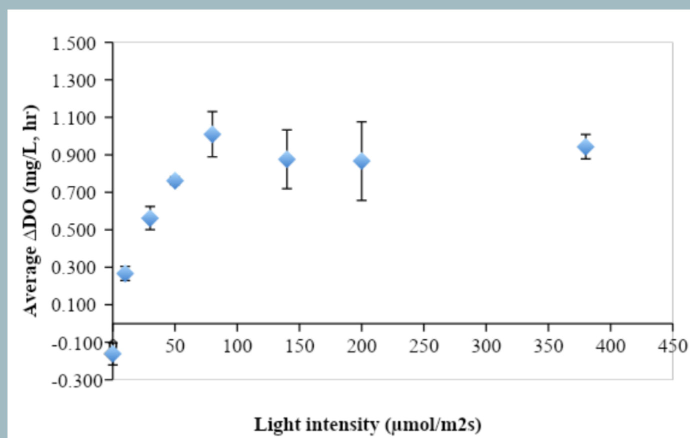


Figure 1 Increasing light intensity causes an increase in *Elodea canadensis* photosynthetic activity up to 80 μmol photons m^{-2}s^{-1}.

Samples of dark-adapted *Elodea canadensis* in diluted sodium bicarbonate solution were introduced to a bank of lights at varying light intensities for 90 minutes, and change in the dissolved oxygen value (mg-L^{-1}) of the sodium bicarbonate solution was measured as a marker of photosynthetic activity. From light intensities of 10 to 30 μmol photons m^{-2}s^{-1} the average ΔDO increased by 53%. From light intensities 30 to 50 μmol photons m^{-2}s^{-1} the average ΔDO increased by 11%. There was a notable increase (over 200%) in O_2 production from light intensity 0 to 80 μmol photons m^{-2}s^{-1}. ΔDO plateaued after 80 μmol photons m^{-2}s^{-1}. *Elodea canadensis* shows the most efficient use of light energy for O_2 production at 80 μmol photons m^{-2}s^{-1}.

The details of good figure design are beyond the scope of this chapter, but a well-designed figure should clearly convey the important trends in the data. Looking at figures and figure captions is one of the first things people do when reading a scientific paper, so figure captions should include enough information that they make sense to someone who hasn't read the rest of your results or methods. Make sure the caption states what important biological takeaways a reader should get from the figure. This means there will be some repetition: notice how this caption mentions some of the same things as the results without repeating them exactly. It also includes a quick overview of the methods used to produce these data. For a lab report with multiple figures, each caption should only reference methods and results pertaining to that figure.

Example 5.18.21 Results: Chemistry.

The mass of the Erlenmeyer flask, stopper, and air within it was measured to be 143.6151g, and the calculated mass of the air within the flask was 0.31034g. Subsequently the mass of the empty flask (flask with air and stopper mass minus the air mass) was found to be 143.3053g. The volume of water that filled the flask was measured to 265 mL, so the volume of the flask was said to be 265 mL, or 0.265 L.

Table 1 gives reagent information about all the gases that could have been encountered in the experiment. Each gas was a possibility for the identity of the unknown gases.

Table 1. *Table of Reagent Properties of Possible Gases Encountered*

Gas	Molecular Formula	Molar Mass (g/mol)	Reactivity with Flame
Hydrogen	H_2	2.01588	Highly flammable
Helium	He	4.0026	Inert
Methane	CH_4	16.043	Flammable, supports combustion
Nitrogen	N_2	28.014	Inert
Air	N_2=78.084% O_2=20.947% Ar=0.934% CO_2=0.03% N=0.0018% CH_4=0.0002% Kr=0.0001%	28.97	Supports combustion
Oxygen	O_2	31.998	Supports combustion
Propane	C_3H_8	44.097	Supports combustion
Argon	Ar	39.948	Inert
Carbon Dioxide	CO_2	44.009	Inert

Table 2 summarizes the data measured and calculated about each unknown gas, as well as the results of their reaction with a flame.

Table 2. *Gathered and Calculated Data from Unknown Gas Weighing and Flame Tests*

Gas	Room Temperature (K)	Room Pressure (atm)	Mass of Empty Flask (g)	Mass of Flask + Unknown Gas (g)	Mass of Unknown Gas (g)	Molecular Mass of Unknown Gas (g/mol)	Reaction with flame
Unknown Gas 1	298	0.988534	143.3053	143.7335	0.4282	39.97601	Flame extinguished
Unknown Gas 2	298	0.988534	143.3053	143.6905	0.3852	35.9581	Flame extinguished
Unknown Gas 3	298	0.988534	143.3053	143.7614	0.4561	42.5765	Gas caught fire

The mass of the sample of Unknown Gas 1 was 0.4282g. Using this, the molar mass of the gas sample was found to be 39.97601 g/mole. The mass of the Unknown Gas 2 sample was 0.3852g, and the molar mass of the gas sample was then found to be 35.9581 g/mole. The Unknown Gas 3 mass was 0.4561g, and the molar mass of the gas sample was calculated to be 42.5765 g/mole (see appendix for calculations).

The hypotheses for each unknown gas's identity were supported by the flame test results, except for Unknown Gas 1. The gas was confirmed to be inert by the flame test, yet to narrow the gas's identity possibilities down to one, further testing was needed. Unknown Gas 1 was subjected to the limewater test. The $Ca(OH)_{2(aq)}$, when added to the gas in the flask, formed a whitish grainy precipitate in the liquid.

This results section presents results without interpretation. The text is used to present important results which may also be listed in figures or tables. In this example, the important results to emphasize are the ones that were used to identify the unknowns. Many projects in college chemistry involve identification or synthesis, so the results might not always translate to visually interesting graphs. However, if you draw out the important clues that lead to your conclusions, you can build dry numerical results into a compelling narrative. This results section is written in past tense passive voice, which is standard for chemistry.
Detailed results are presented in tables. The tables should be numbered, have concise, unambiguous titles, and have clear column headings that include units when relevant. For table 2 in this example, units are included except for 'gas' and 'reactivity with flame.' When presenting lots of numerical results, be sure to use consistent and appropriate numbers of significant figures. Formal tables use only three horizontal lines and no vertical lines. While this example does not include a figure, figures should also be numbered sequentially and have short captions describing the data they present. Figure captions for chemistry are usually shorter than for biology and should describe but not interpret the figure. Captions for figures and tables often include information about how the data was collected, which is less common in biology. However, the figure and its caption

should still be able to stand alone. Figures and tables should be referenced in the text of the results section, either directly (ie. “Table 2 summarizes the data measured and calculated about each unknown gas, as well as the results of their reaction with a flame” from the above example) or parenthetically (ie. “The mass of the sample of Unknown Gas 1 was found to be 0.4282g (Table 2).”). Check with your instructor for specifics of formatting and examples of figures and tables.

5.18.5 Discussions

The discussion synthesizes the findings of your experiment in the context of literature in the field. It should return to scientific concepts you introduced at the beginning of the lab report and clearly state how your results relate to them. The discussion should use the opposite structure of the introduction, beginning zoomed in on your specific results and then broadening in focus. It should clearly state how your results do or do not support your hypotheses. Then, it should zoom out and compare the results with current knowledge in the field. Be sure to compare the methods you used with other studies you examine. Don’t shy away from pointing out inconsistencies with other studies or potential errors in your work.

For undergraduate classes and especially at the 100 or 200 level, discussions for biology lab reports are much more broad than those for chemistry. Biology lab reports usually require more comparisons to outside published literature, while chemistry lab reports may focus more on clearly interpreting the results of the experiment. Biology lab reports also put a heavier emphasis on what questions are raised by the research and important directions for future work.

Note 5.18.22 Conclusions.

Some longer lab reports may also include a seperate conclusion, but this is unusual at the introductory level and not included here. The conclusion expresses the significance of your work, explaining how your results contribute to the field more broadly and potentially introducing ideas for further work. These same goals should be achieved in the closing paragraph of your discussion if a conclusion is not included.

Example 5.18.23 Discussion: Biology.

> The results of the experiment supported the hypothesis that as the light intensity increases the amount of dissolved oxygen would also increase. The results also support the idea of a light saturation point with the plateau seen on the graph. As light intensity increases it reaches a point where adding more light will not increase the rate of photosynthesis because the chloroplasts have reached their saturation point. The overlapping of the standard error bars of the last four light in-

tensities shows that there is no significant difference between the numbers, and the peak represents the amount of light *E. canadensis* can use most efficiently, which is 80 μmol photons $m^{-2}s^{-1}$.

Light saturation points have also been found in other studies on photosynthesis, mostly using photosynthetic algae. In the experiment referenced in the introduction, marine plankton algae were tested at different light intensities and had a saturation point after which more light no longer enhanced the rate of photosynthesis (John H Ryther, 1954). In addition, in a 1973 study Diner and Mauzerall measured photosynthesis in the algae *Chlorella vulgaris* and *Phormidium luridium*. Dissolved oxygen was measured in these algae after being tested in low light intensities and high light intensities using a repetitive-flash method. Both *Chlorella vulgaris* and *Phormidium luridum* reached similar saturation points around a light intensity of 180 μmol photons $m^{-2}s^{-1}$. The saturation point of the algae is notably higher than that of the tested *E. canadensis* at 80 μmol photons $m^{-2}s^{-1}$. The algae may have evolved higher light saturation points so that they can take full advantage of the light they get because their habitat, water, can limit the amount of light they can absorb. The *E. canadensis* does need to have this ability because they grow out of the water, unlike algae that is always surrounded by water and sometimes grows deep underwater. This study concluded that the *C. vulgaris* and the *P. luridium* reached saturation points where they could no longer increase their rate of photosynthesis because there was too much light for chloroplasts of their size to absorb (B. Diner, D. Mauzerall).

In order to address the importance of chloroplast size as a limiting factor for photosynthetic rate, another study investigated the potential of creating modified chloroplasts with continuous grana, the stack of thylakoid disks. Using the female thalli of *Marchantia polymorpha* grown on a petri dish the chloroplasts were isolated using a centrifuge at 2000 g for 1 minute. The chloroplasts were then modified and tested under very specific different light intensities. The saturation point was 43.2 μmol photons $m^{-2}s^{-1}$ higher for modified chloroplasts, but a limit still existed (R Mache and S. Loiseaux, 1973). The experiment proved that there would always be a saturation threshold even with modified chloroplasts because larger chloroplasts still have a capacity limit and will regulate the photosynthetic rate. Further studies could compare chloroplast size and photosynthetic capacity between different kinds of photosynthetic organisms and seek to understand the evolutionary trade-offs of chloroplast size.

These three paragraphs explain one of the major results of the study, the existence of a light saturation point, and compare it to other published studies. The first paragraph makes it clear what the peak in dissolved oxygen production rate means. The second paragraph looks at two other studies that also found light saturation points. It's important to include interpretation here. One strong statement in this example addresses the habitat difference between the study organisms, which could explain different values for light saturation. The third paragraph goes further by explaining a study that may help explain results observed in the lab. Finally, it presents ideas for further investigation in this direction.

In a longer lab report, multiple significant findings should be explained and compared to studies in this way. Think about what larger interpretive claims this leads you to: do the patterns line up? If not, how could the differences be explained or investigated? What further questions do these results raise?

> When plants were kept in the dark, dissolved oxygen decreased over the 90 minute trial period. These plants used oxygen to convert sugars into usable energy through cellular respiration (Campbell et al 2009). In light independent settings the plant is required to use what is known as the Calvin cycle, where the plant converts carbon dioxide into glucose in the stroma, using what it had created from light dependent reactions to support itself through the light independent reaction (Campbell et al 2009). This process requires oxygen, explaining a loss in dissolved oxygen over time.

This paragraph addresses another result, the negative values for plants left in the dark. This interpretation is based on facts from the textbook. For a more advanced lab this result might also be compared to published studies, but because this phenomenon is universally understood and accepted it is appropriate to just quickly explain the science behind it here.

> While patterns are clear, there was considerable variation between the three trials. This experiment did not control for temperature or time of day, which could have influenced the photosynthetic rate and created excess variation. The overall error is fairly minimal but does vary a lot with larger error bars at 140 and 200 μmol photons $m^{-2}s^{-1}$ and small error bars at 30 μmol photons $m^{-2}s^{-1}$.

This paragraph addresses variables that were not controlled for by the experimental design. This is an important thing to address, and just saying "results may be due to human error" isn't going to cut it in college. Think about any potential confounding variables.

> This experiment supported existing literature on photosynthesis by showing that *Elodea canadensis* reaches peak photosynthetic efficiency around 80 μmol photons $m^{-2}s^{-1}$. Differences in photosynthetic efficiency between species may be explained by different

chloroplast size, but their evolutionary purpose is not fully understood. Further research should be conducted to determine how photosynthetic efficiency and capacity are related to habitat.

The concluding paragraph of the discussion should remind the reader of the major results and their potential implications, which is especially important when the discussion is long enough that they might be overwhelmed. This last paragraph ties up what the author thinks is most important and shares a path forwards for this research. Thinking critically about what new research questions this work suggests is an important part of lab reports for biology!

Example 5.18.24 Discussion: Chemistry.

Determination of Unknown Gas 1

By comparing the calculated molar mass of Unknown Gas 1 to the molar masses of the gases given in Table 1, it was hypothesized that Unknown Gas 1 was Argon gas ($Ar_{(g)}$). This was because the calculated molar mass of the unknown gas, 39.97601g/mol, was very close to Argon gas's ideal molar mass of 39.948g/mol. However, because the experiment dealt with real gases in real conditions, and the values given in Table 1 are for ideal gases, it was conceded that it was possible Unknown Gas 1 might have been carbon dioxide gas ($CO_{2(g)}$), which has an ideal molar mass of 44.009g/mol. Because both $Ar_{(g)}$ and $CO_{2(g)}$ are inert gases, the results of the flame test only confirmed that it was one of the two. To distinguish between which gas it actually was, the limewater test was used. Limewater [$Ca(OH)_{2(aq)}$], when mixed with $CO_{2(g)}$, forms a precipitate. The reaction for $Ca(OH)_{2(aq)}$ mixed with $CO_{2(g)}$ is given by:

$$CO_{2(g)} + Ca(OH)_{2(aq)} \rightarrow CaCO_{3(s)} + H_2O_{(l)}$$

Because the $Ca(OH)_2$ formed a precipitate when it was added to the $CO_{2(g)}$, Ar(g) was ruled out as a possibility, and it was concluded that the identity of Unknown Gas 1 was carbon dioxide, $CO_{2(g)}$.

Determination of Unknown Gas 2

When the molar mass of Unknown Gas 2 was compared with the ideal gases' molar masses in Table 1, it was hypothesized that the identity of Unknown Gas 2 was $Ar_{(g)}$, with a possibility of it being oxygen ($O_{2(g)}$). Although $Ar_{(g)}$ was hypothesized to be Unknown Gas 1, it was proven to be $CO_{2(g)}$ instead, so $Ar_{(g)}$ was still a possibility (a term of the experiment was that none of the unknown gases would be the same as each other). Unknown Gas 2's molar mass was found to be 35.9581g/mol, which is about equidistant between $Ar_{(g)}$'s ideal molar mass (39.948g/mol) and $O_{2(g)}$'s molar mass (31.998g/mol).

$Ar_{(g)}$ was selected as the more likely candidate because of the comparison between Unknown Gas 1 and $CO_{2(g)}$'s molar masses. The calculated molar mass of the unknown gas ended up being roughly 4g/mol less than the ideal molar mass of $CO_{2(g)}$. This is most likely because of the difference between actual and ideal gases (see Sources of Error). So, $Ar_{(g)}$ was more likely to be Unknown Gas 2 because its ideal molar mass is roughly 4g/mol more than the calculated molar mass of Unknown Gas 2. The actual identity of Unknown gas was confirmed with the flame test. If the gas had been $Ar_{(g)}$, the inert reaction would have snuffed out the flaming matchstick. However, if the gas had been $O_{2(g)}$, which supports combustion, the gas inside the flask would have combusted. The flame test showed that Unknown Gas 2 was an inert gas, supporting the hypothesis that it was $Ar_{(g)}$. To definitively confirm the gas's identity and rule out $CO_{2(g)}$ as a possibility (despite the fact that $CO_{2(g)}$ had already been confirmed as the identity of Unknown Gas 1, and no gas could be used twice), the limewater test was applied to Unknown Gas 2. When the dropper of $Ca(OH)_2$ was added to the flask and swirled, no precipitate formed, confirming that Unknown Gas 2 was Argon gas, or $Ar_{(g)}$.

Determination of Unknown Gas 3

The experimental molar mass of Unknown Gas 3 (42.5765g/mol) was compared with the ideal molar masses of the gases given in Table 1, and from that it was hypothesized that Unknown Gas 3 was propane gas, or $C_3H_{8(g)}$. This hypothesis was supported by the fact that the first two unknown gases' actual molar masses were consistently less than the gas they were identified as. So, because $C_3H_{8(g)}$'s ideal molar mass is 44.097g/mol and Unknown Gas 3's experimental molar mass was 42.5765g/mol, $C_3H_{8(g)}$ was likely to be the identity of Unknown Gas 3. The other possible identities of Unknown Gas 3 were $CO_{2(g)}$ and $Ar_{(g)}$, because they had the ideal molar masses closest to Gas 3's molar mass, but they were deemed unlikely to be the gas because they had both already been identified as Unknown Gases 1 and 2, respectively, and no gas would be used twice. The flame test for Unknown Gas 3 confirmed the hypothesis that Gas 3 was $C_3H_{8(g)}$. $C_3H_{8(g)}$ supports combustion, and so if the gas had been $C_3H_{8(g)}$ the gas inside the flask would have caught fire when exposed to a flaming matchstick. This is exactly what happened, and so definitively ruled out $Ar_{(g)}$ and $CO_{2(g)}$ from the list of possibilities, as both are inert gases and would have caused a flaming matchstick to be extinguished. So, Unknown Gas 3 was identified as propane gas, $C_3H_{8(g)}$.

These three paragraphs walk the reader through an interpretation of the results for each unknown gas. Subheadings make for excellent organization. The author explicitly lays out how the data presented in the results leads to the conclusions drawn by the author. Take the last four sentences of Unknown Gas 3 as an example. First, the author asserts a conclusion: that the flame test confirmed the identity of the gas. Second, they pull in outside information supporting the conclusion, which is that $C_3H_{8(g)}$ is combustible. Third, they describe the result, that the gas caught fire. Fourth, they bring in additional outside information (that $Ar_{(g)}$ and $CO_{2(g)}$ are inert) to confirm their conclusion. Finally, they re-assert the conclusion so it is clear to the reader.

An important distinction from the biology example is the way outside information has been used. In the biology example, results are compared to similar published studies to look at larger trends. Here, the outside information used is molar mass and flammability information that is known for the gasses in question. These data are not cited because they are chemical facts drawn straight from the lab handout. While this lab teaches important chemical concepts and techniques, it is far from representing novel knowledge in the field, and drawing comparisons to contemporary chemical literature (or even literature from the 1970s) would be forced and inaccurate. Thus, the emphasis is much narrower: instead of demonstrating context in the field, the author just shows how they used their results to draw their conclusions. In higher-level chemistry classes where experiments are more novel, more outside literature will be required. However, discussions at an undergraduate level should still avoid the kind of broad statements that might occur in a biology paper.

Sources of Error

While all the tests led to conclusive results, there was still the possibility of error during experimentation, which could have affected the values and qualities recorded. A possible source of error in the experiment is the equation used to calculate the molar mass of the unknown gases. The ideal gas law was used, which is given as: PV=nRT, or PV=gRTMW, Where P is the atmospheric pressure, V is the gas volume, n is the number of moles of the gas, R is the universal gas constant, T is the temperature, g is the mass, and MW is the molar mass (also known as the molar weight). The ideal gas law assumes that the temperature and pressure are constant, and that no forces act upon the gases except for the negligible ones created by the gas atoms colliding momentarily. It is nearly impossible to ensure perfectly constant temperature and pressure, and to remove all external forces, so the calculated molar mass of the unknown gases could not have been equal to the ideal values given in Table 1. By possibly giving a molar mass value closer to the ideal value of a gas that was not the actual gas, the predictions of the identity of the unknown gases could have been less accurate. However, this source of error was compensated for. It was recognized that the calculated molar masses of the unknown gases were consistently less than the ideal molar masses, and so the pre-

> dictions were based on the ideal gases with molar masses slightly larger than the experimental molar masses.

The discussion is also a space to discuss potential sources of error in your experiment. This is most important if your results were inconsistent, like if your percent yield is very low or over 100% or (in this example) if flame test results and molar mass didn't lead to one conclusive identification. If you are comparing to outside sources and your results disagree with the literature, it's important to discuss what differences in methodology could have led to different results. Novel results can be valid, but should be assessed critically! In a college course, "human error" as an explanation is insufficient: be specific and thoughtful about what could have impacted your results.

> The three gases identified in this experiment were carbon dioxide ($CO_{2(g)}$), argon ($Ar_{(g)}$), and propane ($C_3H_{8(g)}$). These three gases are fairly similar in that they are heavier and denser than air, yet all have their own unique properties that make them identifiable from each other. Carbon dioxide forms a precipitate when mixed with limewater, propane is combustible, and argon is a non-reactive inert gas. All of these gases are present in earth's atmosphere naturally, though in mostly very small quantities. By isolating these gases and working with them individually, it was possible to examine their separate properties with negligible interference from the rest of the atmospheric gases

The closing paragraph summarizes the report by restating the most important results. Because this experiment is more about learning techniques and chemical properties than contributing to research, there's less of an emphasis on future research than in the biology example. Ideas for future research become more significant in upper division Chemistry courses.

Chapter 6

Writing with Awareness

> We at Puget Sound intentionally conceptualize and view diversity as a matter of equity and inclusion. In doing so, we aim to understand and actively respond to the ways organizational aspects of our society and of our own university often work against those principles, excluding some groups and individuals from our community while including others. The work of diversity, accordingly, seeks to account for and redress deeply embedded historical practices and legacies, forms of cultural and social representation, and institutional policies and processes that can systematically exclude groups or individuals from full participation in higher education and the considerable benefits it offers.
>
> —Puget Sound's Threshold 2020
> Diversity Strategic Plan

Language use is part of this work of diversity; as writers, we are also part of that work. While the impacts of language on individual feelings and circumstances may, on the surface, seem insignificant ("sticks and stones," as the adage goes), language can embody prejudice, discrimination, and status hierarchies. Words, like people and societies, have histories. Some words, such as racial slurs, are overtly bigoted, while others more subtly express longstanding stereotypes or attitudes about particular groups of people. For instance, patronizing and parochial treatment of specific languages or linguistic types derives from discrimination and intolerance of groups who speak those languages.

By acknowledging the role language plays in reinforcing inequalities, we recognize the privileges and disadvantages of different groups of people. Additionally, using words rooted in hate and oppression perpetuates hate and oppression and denies groups of people opportunities to reclaim their individual and collective agency. However, if we are unfamiliar with such histories, it can sometimes be difficult to identify terminologies of oppression.

This chapter aims to offer different ways for us, as scholars and citizens of the world, to be intentional about and ethical in the language we use. We have attempted to clarify terms and provide more inclusive, equality-based alternatives, and we hope that these will help us all as writers to be aware of and attentive to the diversity of experiences that our audiences will have.

Because terms and preferences vary and change, we have compiled only general guidelines, and our suggestions should be considered in the contexts of their usages. Please also note that each section deals with a complex subject, and there are excellent resources here on campus for learning more. We make suggestions in each section below about departments and programs that offer relevant courses, but our suggestions are not comprehensive. Looking for courses that fulfill the Knowledge, Identity, and Power[1] (KNOW) graduation requirement is another good way to find relevant courses. Get involved in the Race and Pedagogy Institute[2] (RPI) or in programs offered through the Center for Intercultural and Civic Engagement[3] (CICE).

We've tried to be as nuanced as possible in a short space, but, there are surely things we have missed and things we still need to learn. However, just as language can change, so, too, can this handbook. If you would like to suggest any improvements to the guidelines that follow, please email us at `soundwriting@pugetsound.edu`[4].

Section 6.1 Writing with Respect

Writing with respect is a crucial component of writing with awareness. By demonstrating to your readers that you strive to be aware and respectful of their various identities and experiences, you make your writing more inclusive and inviting—and make it more likely that your audience will engage with your ideas.

To write respectfully about other people, it is helpful to be aware of our own identities and positionalities. We are all informed by our experiences, and it is not always easy to recognize how our cultural lenses affect our worldviews. We are all, to some degree, ethnocentric; we know our own culture (and gender, ability, race, sexuality, class, religion, etc.) best, and we cannot help but view and evaluate other cultures through our own experiences; we may even implicitly consider our own identity to be superior to that of others, and it may take explicit attention to remember that there are other equally valid lifestyles and experiences. In order to write with awareness, then, we should avoid writing ethnocentrically.

Helpful Questions 6.1.1 Writing Respectfully.

- Am I making broad generalizations, or do I write with complexity and nuance about people who are different than me? Am I considering other perspectives respectfully rather than in a patronizing or paternalistic way?
- Am I making value judgments about other ways of living? If so, are they appropriate to the specific discipline or course for which I'm writing?

[1] `www.pugetsound.edu/academics/curriculum-graduation-requirements/knowledge-identity-and-power-know`
[2] `www.pugetsound.edu/race-pedagogy-institute`
[3] `www.pugetsound.edu/center-student-support`
[4] `mailto:soundwriting@pugetsound.edu`

- Do I use thorough and fair scholarly sources?
- Are all of my claims supported with evidence?
- Do my warrants (the logic connecting my evidence to my claims, see Subsection 3.2.1) rely on Western/American definitions or world-views (for example, evidence: a certain group of people still uses hunting and gathering as its primary mode of subsistence; claim: people in this group are uncivilized; warrant: "civilization" is defined by advanced agriculture)?
- Am I aware of my own cultural biases and mindful about how they might affect my scholarship and language choices?

Historical Baggage. Words carry baggage made up of the social structures, hierarchies, and power dynamics that they are associated with. These social contexts have long-lasting legacies and so even though a social structure may no longer exist, the words associated with it carry forth the historical memory of that structure and their use can reinforce or assert it. For example, the use of the n-word by White people hearkens back to a time in America when White people enslaved, tortured, raped, and murdered Black people in a systematically supported way. Some Black people today have reclaimed the n-word, and many other marginalized groups have reclaimed other slurs used against them. In these cases, the use of a slur by a member of the group targeted by the slur can be empowering because it is a symbol for surviving an oppressive, violent system and serves as a source or empowerment for continuing to fight oppressors and oppressive systems. On the other hand, its use by a White person is unacceptable because it is a reenactment of those oppressive power systems, which have a legacy that continues to impact people's lived experiences in the United States.

To complicate things, some once-derogatory words can become neutral, and some once-neutral terms can become derogatory, and this too is important to keep in mind as you write and speak about people and their identities. For example, the term "Quaker" was originally a derogatory label for members of the Religious Society of Friends; however, it has since lost its offensive meaning and is an accepted name. Contrastingly, the word "moron" started out as a clinical term for people with mental disabilities but has since become derogatory. Furthermore, some words carry specific derogatory histories when used together. For example, calling Black women "angry" or women in general "hysterical" connotes racist and sexist stereotypes, respectively.

Because the historical contexts that words reference have ongoing legacies that impact people differently, a word that seems harmless to one person might cause harm to another person. As you write, take care to learn about the historical baggage that the words you use carry, and be receptive to feedback your readers share with you about the impact your word choice has on them.

Othering. Some words and concepts create and perpetuate a narrative about who and what is normal, and who deviates from this norm, usually based on aspects of identity, such as race, religion or gender. Often this process of "Othering" dehumanizes those marked as different, and engenders and justifies supremacist ideologies such as racism and ethnocentrism. "Othering" has been used to justify many horrific acts of violence, such as settler-colonialism in the Americas, the transatlantic slave trade, and the Holocaust and other genocides.

"Othering" continues to justify violence. For example, calling women of color "exotic" is often dehumanizing and "othering," reinforcing a cultural narrative in the United States that hypersexualizes women of color and underlies the high rates of sexual violence against (particularly transgender) women of color. Sometimes "othering" paints the "other" in a positive light, but this is still dehumanizing. For example, the "noble savage" trope has encouraged the appropriation of Native American traditions by non-indigenous people in the United States. As you write, take care not to "other" groups you are writing about through your words or narratives.

List 6.1.2 Strategies for Writing with Respect

- *Write with specificity.*

  Don't make generalizations about groups of people. No individual represents an entire group, and individuals cannot be wholly defined by the groups they are in.

- *Write with attention and the desire to keep learning.*

  Don't intentionally write harmful, bigoted, or ignorant statements about people or groups of people. If you're unsure of whether or not what you're writing is harmful, do some research or ask people who have a greater knowledge of the group in question, preferably someone within that group.

- *Write with equity.*

  Don't make marginalization central to your description of marginalized individuals or groups, unless marginalization is the topic at hand. For instance, a woman of color can be a scientist—just as someone with a less culturally marked identity can be. When you write about a woman of color who is a scientist, unless the focus of your writing is how her identity has impacted her professional life, concentrate on the science she does, and simply describe her as a scientist.

- *Use your best judgment about using people-first language.*

  People-first language can be an important way to emphasize a person rather than one aspect of their identity. For example, saying "She is an asthmatic" can emphasize her disability while "She is a person who has asthma," emphasizes that she is a person first—a person who may also be a parent, a teacher, and a person with any number of other significant identities. At the same time, there is no universal preference for people-first language; there are many situations where person-first language might actually be more awkward or inappropriate. For example, many members of the Autistic community are resisting being called "a person with Aspergers" as opposed to Autistic or Aspie, saying this IS a central part of their personhood and that the other theoretically more inclusive language is dismissive of their experience. This is similar to how we would not call a White person "A person with Whiteness." Because of the continuing historical salience of race in the United States, race is centrally important to identity in this country (see Subsection 6.2.4). When writing, do some research and use your best judgment to determine if you should use people-first language, and whenever possible use the language preferred by the people or community you are writing about.

- *Commit to spending time educating yourself.*

  Keep in mind that you bear the responsibility of your learning; do not expect others to teach you if you have not put in the work to teach yourself. As you seek to learn from others, be aware of the workload you may be placing on them. Often people facing the most marginalization are most burdened with educating others about their identities and experiences, so work to educate yourself first before potentially adding to this burden.

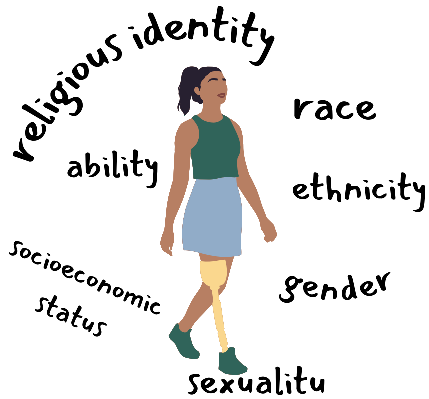
Section 6.2 Inclusive Language

This section is a thorough rebuttal of the childhood idiom "sticks and stones may break my bones, but words will never hurt me." Here you can learn how words are connected to existing and previous power structures within and beyond academia and why it is important to consider your choice of language, especially as you write about individuals' complex, intersectional identities and the relationships those identities have to the many different systems and personal interactions that comprise society. As you will read many times over again, this section is an introduction to the ever-changing task of writing respectfully and knowledgeably about identity, not the be-all and end-all of writing with awareness.

6.2.1 Intersectionality

At the root of writing with awareness about identity is an understanding of **intersectionality**. Despite its frequent use, there remains a great deal of misunderstanding about what the term actually means (even among scholars!). Consequently, the aim of this guide is to help you begin thinking about intersectionality, and ultimately write more inclusively about identity.

Intersectionality is a framework for understanding how marginalized individuals and groups of people face complex and interlocking forms of oppression due to the overlapping nature of their identities.



Student Perspective 6.2.1 More than a Single Identity.

> When we step into a place we are not just Black; we are Black males, we are Black women, we are people who are part of the LGBTQ community, we are more than just one single identity. These identities do conflict and they do affect us, sometimes equally and sometimes one more than the other. I've been in a situation where I knew for a fact that it was my gender that got me into the problem, but because I was Black, it was worse.
>
> —Member of the Black Student Union
> University of Puget Sound
> May 2019

"Intersectionality" is a relatively new word to describe a very old concept. The term was coined in 1989 by Black feminist lawyer Kimberlé Crenshaw to describe how the discrimination faced by Black women is simultaneously based on race and gender. In a seminar at the 2001 World Conference Against Racism, Crenshaw used the metaphor of a traffic intersection to describe how women of color must simultaneously navigate multiple forms of oppression saying "intersectionality is what occurs when a woman from a minority group . . . tries to navigate the main crossing in the city.. . . The main highway is Racism Road. One cross street can be Colonialism, [the other] Patriarchy Street." Rather than navigate each road in isolation of the others, the woman of color must navigate them all at the same time, their interaction making her task that much more complex. Accordingly, because everyone has intersectional identities oppressive systems are not navigated separately but rather concurrently. Thus, when intersectionality is overlaid with power imbalances, those with multiple marginalized identities—such as being Black and female in the U.S., or disabled, Queer and poor—experience oppression and discrimination against several aspects of their identity.

Student Perspective 6.2.2 Intersections within an Identity.

> Latino is not one identity. Someone who identifies as Afro-Latino is probably going to have a very different experience than someone with lighter skin and hair. It's important to acknowledge that not only do we have different national identities, but there are also other differences within those places.
>
> —Member of Latinx Unidos
> University of Puget Sound
> May 2018

Student Perspective 6.2.3 Identity and the Cultural Context.

> Gendered expectations in different cultures are just different. So what we in American view as masculine expectations are very much not masculine expectations in a large variety of Asian cultures. . .When you're going to do research about, like, the intersections of gender in Asia you really need to think about why is it that we gender Asia a certain way, why is it that like when we think about Asian American men we think that they're really like feminine, really castrated, really nerdy, non-social, those kind of things. But then on the other hand, Pacific Islander men, and just Brown men in general, get hypersexualized; [it's sometimes assumed that] the darker your skin is the more sexual you are, and then the lighter your skin is the more virginal and pure you are.
>
> —Member of the Asian and Pacific Islander Collective
> University of Puget Sound
> May 2018

While the term intersectionality was initially coined to describe the struggles of Black women in the feminist movement, it can be used even more broadly to understand how systems of oppression are interconnected, and how individuals and groups face discrimination based on multiple identities. As you write, consider the ways that intersectionality applies to your topic. For example, if you are writing about salaries in the United States, explore how they intersect with gender (e.g. men make more money than women, gender non-conforming, and trans people), race (e.g. white women make more money than women of color), and ability (people with mental and physical illnesses have a harder time acquiring and keeping jobs than their able-bodied counterparts). At the same time, be careful about highlighting an aspect of someone's identity if it may not actually be relevant (see the guideline in Section 6.1 which contains other important notes about people-first language and writing with specificity). As you write, we encourage you to use the following subsections in conjunction with one another.

6.2.2 Language Toward Gender Inclusivity

Sexism refers to discrimination against individuals based on sex and has historically described discrimination specifically against women. Cissexism is a form of sexism based on gender identity and gender expression, and it often refers to discrimination against trans, non-binary, and gender-nonconforming people. The perceived social and biological inferiority of women and gender-non-conforming people has existed for centuries in the West (and also throughout the globe). Although women in the last century have made advances—the right to own property and vote, for example—sexism prevails, especially against women of color and trans women. Women still, on average, earn lower wages than men; women are much more likely than men to be raped or stalked. Both women and gender-diverse people are still underrepresented in positions of power and leadership. Importantly, women of color, at the intersection of race and gender, face each of these challenges to a greater extent than White women. Examples of such intersectional injustices are how, on average, White and Asian American women make about 20% less than White men, while Black and Latina women make about 30 and 40% less than White men respectively or how female immigrants of color sometimes have to choose between reporting domestic abuse and facing deportation or detention. (To learn more about intersectionality, visit Subsection 6.2.1) Part of writing with awareness and respect means that you as an author are attentive to the context of historical and current discrimination that women and gender-non-conforming people face. It is important to be cognizant of how the choices you make in writing engage with that context.

Writing with attention to gender inclusivity, however, can be onerous because sexism is ingrained in English. As we wrote at the beginning of this chapter, language can embody prejudice, discrimination, and hierarchies. We have historically used the pronoun "he" as the standard, universal pronoun. In English, we have only "Mr." for men (a title that is the same, regardless of men's marital status), but "Miss" and "Mrs." for women (titles that mark not only gender but also marital status as an essential component of a woman's identity). We also have policemen, firemen, fishermen,and many other job titles that are used generically for all employees in the profession, even though women also work in those professions; many of those titles have female equivalents (policewoman, firewoman, fisherwoman), but those titles are never used generically to refer to all people in the profession—and gender is not necessarily important to the work involved in those job titles.

But language changes! "He" is no longer generally accepted as a universal pronoun, and alternatives like singular "they" have grown in popularity and acceptance (to read more about they as a singular pronoun, check out They As a Singular Pronoun). "Ms." was created as a parallel title to "Mr.," as titles that do not mark marital status. Professional titles such as "flight attendant," instead of "stewardess," offer gender-neutral job titles that emphasize the work the person does, rather than the gender of the person doing the work. These changes come not from grammarians; they come from people like you who saw injustice and acted against it. Keep reading to learn more about what you can do to continue to combat sexism in your speaking and writing.

List 6.2.4 Strategies for Writing with Gender Inclusivity in Mind

- *Be aware of binaries.*

  Unless gender is a central facet of your discussion, it's best to avoid perpetuating gender binaries. Rather than addressing a crowd of people as "ladies and gentlement," you might instead call them "distinguished guests." Rather than saying "men and women," or "boys and girls," you might use gender-neutral alternatives such as "people," "human beings," "children," "adults," "individuals," and/or "couples." In that way, you avoid exclusion or oversimplification.

- *Mix up the order.*

  If you refer frequently to men and women, husbands and wives, sons and daughters, ladies and gentlemen, boys and girls, etc., mix up the order to avoid putting one gender continually ahead of the other.

- *Refer to women in the same way you would men.*

  If you wouldn't say "Mr. Faulkner" when writing about Faulkner, then don't say "Ms. Austen" when writing about Jane Austen. Similarly, if a woman holds a title like "Dr.," then refer to her as Dr. in the same way you would refer to a male M.D. or Ph.D.

- *Avoid sexist descriptions and terminology.*

  Numerous English words are rooted in sexist ideas about how women should act and live. Terms like "barren," "spinster," "feisty," "coy," "shrill," "emotional," "hysterical," "frumpy," "exotic," "ditzy," and "catty" can all convey implicit judgments about women. Note: the word "exotic" in particular is an intersectionally oppressive word that has been historically applied to women of color. The word acts to reify Whiteness as the norm while in turn hypersexualizing women of color, and thus making them the targets of sexual violence.

- *Be conscious of gender stereotypes.*

  Pay attention to where you're using particular pronouns. Making generalized statements that assume a gender-specific pronoun, like "A good nurse always knows where to find *her* scrubs" or "Every experienced lawyer knows what it feels like to lose *his* first trial" are forms of sexist language because they perpetuate gender stereotypes (i.e., the assumption that nurses are always women and lawyers are always men).

- *Be conscious of heteronormativity.*

  Women don't always marry men. Women don't always marry. To this effect, statements such as "He needs a girlfriend" or "She should get married" perpetuate heteronormative expectations.

- *Be conscious of cisnormativity.*

Discussions about the human body, its anatomy, and its internal processes often assume that all people identify as the gender that they were assigned at birth, but this lack of inclusivity can lead to misinformation and oversimplification. For example, it would not be correct to say "Only women can menstruate" because some transgender men and non-binary people can menstruate as well. It would be more correct and specific to say "Only people with uteruses can menstruate."

List 6.2.5 Terms

Sexism is discrimination against individuals, historically women, based on sex.

Misogyny refers to institutionalized or deeply held hate or prejudice toward women.

Androcentrism describes when masculinity is central to a particular entity or outlook.

Heteronormativity refers to the belief system that normalizes and prefers a patriarchal, heterosexual, and gender binary way of living.

Transgender is an adjective and umbrella term that describes individuals whose gender identity is different from the sex that they were assigned at birth. Many people take hormones and some undergo surgery, but neither of these medical treatments is requisite for a transgender identity. This term can be shortened to "trans." It is inappropriate to use transgender as a noun (e.g., a transgender) or to use the term transgendered.

Cisgender refers to individuals whose gender identity is the same as the sex they were assigned at birth.

Trans∗ is an abbreviation of transgender. The asterisk in trans∗ represents the multitude of identities that "trans" encompasses, and it is most often used to denote when the word "transgender" is being used as an umbrella term. For example, a binary transgender man is not trans∗, but he is a part of the trans∗ community. This is an outdated term that often appeared in discourse during the 2010s. While not offensive, it is no longer popularly in use.

Nonbinary is an umbrella term that describes all gender identities other than strictly male or female. A person who identifies as nonbinary might identify as neither male nor female, both male and female, or somewhere in between the two.

Gender Non-Conforming is an adjective that describes when someone's expression of their gender does not adhere to normative expectations about how men and women should behave and dress. Both cis and trans people can be gender non-conforming.

Please consider this section as a starting point rather than a comprehensive guide, and please continue to grow your awareness in your life and education outside this book! Taking courses in Gender and Queer Studies[1] (GQS) would be a good way to continue learning, as would getting involved in programs through the Center for Intercultural and Civic Engagement[2] (CICE).

6.2.3 Language Toward Neurological and Physical Inclusivity

What is considered an illness or disability has changed throughout history and also varies between cultural contexts. Disability has also been stigmatized and wielded as a form of social control; a student member of the National Alliance on Mental Illness (NAMI) gave the examples of both *drapetomania*, an illness that white psychologists hypothesized as the cause for Black slaves to want to run away from enslavement in the 19th century, and hysteria, which was used as a form of social control for women. Today, both of these illnesses are considered pseudoscience and understood to be part of a long history of scientific racism, and sexism respectively.

Despite the progress that has been made, disabilities and illnesses continue to be stigmatized, and the way we write about them has the power to break down or perpetuate stereotypes that directly affect the lives of people with these conditions. Additionally, many terms carry historical baggage that we, as writers, aren't always aware of; for instance, while in the early twentieth century people classified as "idiots" were subject to forced sterilization, we now use the word casually. By learning the history behind the words we use and choosing to write respectfully about people with mental and physical disabilities we help create a culture that rejects ableism.

Student Perspective 6.2.6 Cultural Context of Mental Health and Illness.

> This is why I'm always saying research those cultural contexts, you know, because *with mental illness and mental health, the way in which we talk about it is all a form of social control.*
>
> —Member of NAMI
> University of Puget Sound
> May 2018

Mental health and mental illness are frequently mistaken as synonyms; however, mental health refers to a person's mental well-being—including

[1] www.pugetsound.edu/gender-queer-studies-current-students
[2] www.pugetsound.edu/center-student-support

their emotions, thoughts, feelings, and the ability to overcome challenging situations—while mental illnesses are disorders affecting the way one thinks, feels, behaves, or interacts with the world. Just as it is possible to have poor physical health (e.g. a broken arm) without having a physical illness, so too do many people experience poor mental health without having a mental illness. People may fall anywhere on the mental health and mental illness spectrums: for example, someone with a chronic mental illness such as OCD may have good mental health. Sometimes mental health concerns that go untreated can develop into mental illnesses, such as anxiety or depression. Additionally, where each of us falls on the health and illness spectrums is always changing, and we will all experience poor health at some point in our life.

In fact, one way of thinking about disability is that any time we spend able-bodied is really time spent "temporarily able-bodied" since we will all experience disability in our lifetimes. Despite the widespread incidence of disability, disabilities are stigmatized in many cultures, and people with disabilities are discriminated against in both overt ways (such as the eugenics movement) and covert ways (such as buildings that lack wheelchair access and/or Braille translations). A student member of NAMI described how mental illnesses are also sometimes regarded as less legitimate than physical illnesses because they are less visible, giving the example that people are more likely to consider it a sign of weakness to take medication for a mental illness than for a physical illness; just as you would not tell someone with diabetes that they should learn to stop depending on their insulin medication, so, too, would you not consider that someone with a mental illness should eventually grow out of taking their medication.

Student Perspective 6.2.7 Intersections of Mental Illness and Health.

> Constantly considering the ways in which mental health and mental illness intersect with a lot of other identities is really important. They don't exist in isolation from other people's identities, They really intersect with your sexual orientation, your gender identity, your race, your socioeconomic background. . .you can't really write about mental health and mental illness in isolation of all of those factors that are brought into it.
>
> —Member of NAMI
> University of Puget Sound
> May 2018

As you write about mental and physical illnesses, be conscious of how they intersect with other aspects of identity. For example, as a member of the University of Puget Sound NAMI club points out, a woman with a mental illness is more likely to be written about as weak and emotional, while men with mental illness tend to be portrayed as violent and angry. These depictions perpetuate false stereotypes of both mental illness and gender. Additionally, the way physical and mental illnesses are conceptualized, diagnosed, and treated varies between different cultures, and factors such as immigration, racial discrimination, and expensive healthcare and medication make access to treatment inaccessible for many people. When writing about illnesses, health, and disability, avoid making broad generalizations, since people's bodily experiences are dependent on a plethora of other aspects of their identities. Additionally, because of this diversity, the experience of a mental illness for one person is often not the same as for another, and a treatment that works for one person will not necessarily work for another. For more on the importance of writing with specificity, see Subsection 6.2.1 on intersectionality.

While it is impossible to foresee and prevent every knowledge gap, using people-first language can be a way to combat ableism by acknowledging the common humanity of all individuals rather than referring to certain individuals only by their disability or handicap. To learn more about whether to use people-first language, review Section 6.1. The use of ableist words and phrases remains common in both written and spoken communication. Check out the example below for a list of words to avoid as well as words that you can choose to use instead to write and think more equitably. Please consider these terms as an introduction to an ongoing conversation rather than a comprehensive guide, and continue to foster your awareness by continuing to learn and ask questions!

Example 6.2.8 Frequently used Ableist Phrases and Alternatives.

Here are a few common ableist words and phrases along with alternative ways that you can refer to people respectfully:

ableist	crazy, confined to a wheelchair, defective, dumb, feebleminded, handicapped, idiotic, insane, invalid, lame, lunatic, manic, mental, moron, retard, psycho, psychotic, schizo, short-bus, spaz, simpleton, stupid, special/special needs, unbalanced, unstable
alternatives	neuroatypical/neurovariant/neurodivergent, with a/an (physical, mobility, intellectual, cognitive) disability, blind/low-vision, deaf/hard of hearing, uses a wheelchair/cane/walker/crutches, with a chronic health condition

List 6.2.9 Strategies for Writing with Neurological and Physical Inclusivity in Mind

- *Only refer to disabilities if they are relevant to what you're writing.*

  For example, referencing a wheelchair in a sentence like "A man in a wheelchair let me borrow his pen" is unnecessary and ableist. However, relevantly referencing disabilities can be important: "My friend, who uses a wheelchair, was late to class because of limited accessibility on campus." (This rule is true for other minoritized identities as well.)

- *When writing about people with disabilities, it can be useful to put the person first.*

  For example, by saying "a person with disabilities" rather than "a disabled person," and "they are a person with schizophrenia" or "they have a diagnosis of schizophrenia" not "they are a schizophrenic." While this is a good rule-of-thumb, it is not always appropriate. Read Section 6.1 to learn about the importance of listening to people's preferences to make this decision.

- *Use "disabled" as an adjective, not as a noun.*

  Just as you wouldn't refer to transgender people as "transgenders," so, too, would you not refer to people with disabilities as "the disabled."

- *Know that a disability is a condition, whereas a handicap is a constraint.*

  Someone can have a disability, such as congenital blindness, but someone cannot "have" a handicap—rather, their environment (lack of Braille on signs, for example) handicaps them.

- *Recognize that cultural identity can be connected with disability, but that they are not the same thing.*

  For instance, one can be deaf (that is, have the physical condition of not being able to hear), and one can be part of the Deaf community (people who communicate in sign and who identify culturally as Deaf—including deaf people but also people who are close to deaf people, such as hearing children of deaf parents). Being deaf doesn't necessarily mean being Deaf, and vice versa.

- *Do not use terms like "normal" or "healthy" when referring to people without disabilities.*

  Some people also object to the phrase "able-bodied." Instead, use the term "people without disabilities."

- *Do not write about people with disabilities (or other marginalized people) in terms of overly heroic or tragic narratives, as this reinforces existing stereotypes and emphasizes the "otherness" of someone with a disability.*

- *Use this same set of guidelines regardless of whether the disability in question is visible or invisible.*

Please consider this section as a starting point rather than a comprehensive guide, and please continue to grow your awareness in your life and education outside this book! Courses on Disability Studies are occasionally offered, and the webpage of the office of Student Accessibility and Accommodation[3] offers educational resources.

6.2.4 Language Toward Racial and Ethnic Inclusivity

Writing about race and ethnicity is complex because both are linked to past and present histories of horrific oppression and intergroup conflict with correspondingly deep individual and group trauma. Both ethnicity and race can make people targets of stereotyping, prejudice, and violence, and

[3] www.pugetsound.edu/student-accessibility-accommodation

at the same time provide a sense of belonging or pride for people. Like most other identities, the categories of race and ethnicity have differed between places and across time. For example, in the United States, court cases such as *Dow v. United States (1915)*—which determined that Syrian people were not “white”—have been part of sculpting the racial categories we are familiar with today. Racial and ethnic categories continue to drastically impact all of our lives, and so, while complicated, it is important to be aware of the histories behind the words we use and the ways we write about race and ethnicity in order to not perpetuate racist ideologies. See the list of terms for relevant definitions as you read this section.

Student Perspective 6.2.10 Decolonizing our Language.

> Using the term “slaves” is using terminology that’s very dehumanizing. In my papers and within my language I do my best to say “enslaved peoples” or “the transatlantic enslavement trade.” It’s not that these people were slaves, they were enslaved. Recognizing this history in our writing is one way we can decolonize our language.
>
> —Member of the Black Student Union
> University of Puget Sound
> May 2019

Racial prejudice and racism, though related, are distinctly different. Racial prejudice is discrimination against someone because of their race. Racism is a sociocultural phenomenon that takes into account histories of racial inequality and describes a system that benefits people in a dominant racial group (whether or not they want to benefit) through the oppression of other racial groups. Because racism is a result of dependent on past and present systemic racial inequality, “reverse racism” does not exist. For example, in the United States there has never been a set of laws and political and economic institutions that enforce the dominance of people of color over White people as there have been in support of White supremacy. Therefore, while a person of color may hold racial prejudice towards a White person, there is no structural support for their prejudice that enables them to exert “reverse racism.”

Racism has manifested in many different ways. Some forms are overt, such as “Whites Only” signs during the Jim Crow era; other racist histories are embedded in language in less obvious ways. For example, the term “Caucasian” as a synonym for White has its origins in pseudo–scientific theories about the racial divisions. Although white-skinned people might feel uncomfortable with a racial descriptor such as White, using that term is one way to use equivalent terms; there is ethnocentric bias in assuming whiteness as a standard and using terms like Black, Asian, and Latino to designate people as different from that standard. Racism can also appear under the guise of being approving. For example, calling women of color “exotic” is both dehumanizing and othering, which has been used to justify acts of sexual violence against women of color in the U.S. (among other places).

Student Perspective 6.2.11 Orientalism in Language.

> "Oriental" is a word that people shouldn't use, unless they are directly quoting from somebody else that is using it in scholarly writing and is pointing out how that is an outdated, problematic term, but otherwise if they are making their own opinion, they should not write "this oriental" or "the orient."
>
> —Member of the Asian and Pacific Islander Collective
> University of Puget Sound
> May 2018

It is helpful to be aware of conventions within particular disciplines. Remember that these conventions may reflect racism that exists in the academy, and that scholars within and across different academic disciplines may not agree on definitions and conventions related to race and ethnicity. When in doubt, do some research and do not be afraid to engage in conversations about appropriate usage. When referring to a particular person or group, use the term that they prefer (though when directly asking people, be mindful of the burden you may be placing on them to educate you). You may not get unanimous feedback on what the best terminology is; lots of terminology is in flux, and what is respectful or correct is contested. For example, there remains no consensus about the proper capitalization of "Black," especially in relation to "White." Additionally, the distinction between "Native American" and "American Indian" is also contested. You can ask your professors for their preferences and, as always, research the implications of each usage; it is always best to be intentional and open-minded.

Student Perspective 6.2.12 Writing with Specificity.

> People really need to be more specific about what they're talking about when they use the words "Asian" and "Pacific Islander." If people are doing research that deals with empirical data and they use the word "Asian" when they're searching, that data's largely going to include Chinese, Japanese and maybe Korean Americans. And even within that there are problems with how we classify who is Chinese, [which can include Mandarin, Mainland, and Cantonese people] here's just a lot of complexity in writing about our community that can't really be distilled down into the labels.
>
> —Member of the Asian and Pacific Islander Collective
> University of Puget Sound
> May 2018

Racism is embedded in histories of the academy. Our understanding of many fields of knowledge is limited by the perspectives of the people who were publishing in those fields. It is only recently that the academy has begun to be shaped by the voices of people who look like our world more broadly. Even as you read published, peer-reviewed, scholarly sources, read with a critical eye, considering how the author's identity and experiences might shape the lens they use to look at the world. Understanding what perspective the author may have been coming from can give you a lot of context about why they have the ideas they do, which methodologies they use, and how they define their terms. Additionally, it gives you an opportunity to think about what voices you are bringing into your paper: Are you representing a diversity of perspectives? Are you including the voices of people from the communities about which you're writing?

List 6.2.13 Strategies for Writing with Racial and Ethnic Inclusivity in Mind

- *Beware of oversimplifying Latino/a/x identity.*

  Latino/a (in other stylings, Latin@, Latinx, which have slightly different meanings) refers to any person of Latin American descent living in America. Mexican Americans may also identify as Chicano/a/x (or Xicano/a/x). The terms Chicano/a come from the 1960's Mexican American Civil Rights Movement and represent a more political stance on identity than Latino/a (as they are examples of words that were reappropriated by the people who they originally referred to in a derogatory way). Hispanic describes any person of Spanish-speaking heritage. While some Latinos find the term "Hispanic" offensive because it reinforces the history of Spanish colonialism, others (particularly Latinos in the American Southwest) embrace and use the identifier. Furthermore, "Latino/a/x" also references/privileges European descent in its etymology, and "Chicano/a/x", which nods to a Mesoamerican indigenous nation, is seen by some to obscure the complicated nature of modern Mexican and Mexican American identity (which has come to include Afro-Mexicans, Mexicans of Chinese descent, and, increasingly, Central Americans). The meanings of these terms are debated and, as a result, not fixed. It is always best to follow how people identify themselves.

- *As you write with accuracy and specificity, be aware of the difference in scope between the terms Black and African American.*

  "Black" is typically a racial term describing people with African ancestry living anywhere in the world. "African American" generally refers to Black descendants of enslaved people in the U.S. who likewise live in the U.S.

- *Stay informed about respectful language use, which changes over time.*

  For instance, in the contemporary United States, using the word "Black" as an adjective (as with "Black people") is widely accepted as inoffensive (though using it as a noun, as in "Blacks," is often offensive). In contrast, the term "colored" was once widely used, but it is now inappropriate. For more on the historical baggage that words carry see Historical Baggage.

- *Think critically about the assumptions and invisibilities reflected in the choices you make when writing about race and ethnicity.*

  People often identify with more than one group or category, and so writers may use terms like multi-racial or multi-ethnic.

One problem with these terms is that they render invisible specific racial and cultural identities, such as being Black and Asian; White and Puerto Rican; or Native American, Black, and Latina.

- *When using the term "people of color" make sure you are truly talking about* ***all*** *individuals who are not considered White.*

  For example, if you are actually referring just to Native American people, say so.

- *Consider carefully the term "minority."*.

  Often, "minoritized" or "marginalized" is a more accurate descriptor because—in many cases—the so-called minority is not, in fact, quantitatively in the minority, even though the people being described may be marginalized or treated as inferior.

Student Perspective 6.2.14 Respecting People's Chosen Terms.

> If you're writing about a specific person or group of people, *try to figure out what they call themselves.* While some people identify as Latino, others identify as Afro-Latino, Latinx, Chicano, Hispanic, Guatemalan, Mexican, Mexican American. . .the list goes on. Additionally, many indigenous people of South America do not identify with the term Latino even though from a U.S. lens we may consider them so.
>
> —Member of Latinx Unidos
> University of Puget Sound
> May 2018

List 6.2.15 Terms

Race is a socially constructed system of categories and affiliations based primarily on physical characteristics such as variations in hair, eyes, or skin color. Across most parts of the modern world, the construction of race is linked to inequalities in power and histories of oppression including discrimination and slavery.

Ethnicity generally refers to identities or affiliations based on cultural factors such as nationality, regional heritage, religion, and/or language.

Decolonization	was formerly known as the official process of a colonial government withdrawing its control over a nation(s) thereby leaving it independent, but is now also recognized as the long-term process of dismantling colonial dominance bureaucratically, culturally, linguistically, and psychologically, including the deconstruction of colonial ideologies and systems of supremacy, and the empowerment and revitalization of Indigenous people, knowledge, languages, and cultures.

Please consider this section as a starting point rather than a comprehensive guide, and please continue to grow your awareness in your life and education outside this book! Taking courses in African American Studies[4] (AFAM), Asian Studies[5], Hispanic Studies[6], Latin American Studies[7] (LAS), Latina/o Studies[8] and French and Francophone Studies[9] would be a good way to continue learning, as would getting involved in the Race and Pedagogy Institute[10] (RPI) or in programs through the Center for Intercultural and Civic Engagement[11] (CICE). The Office of Diversity and Inclusion also engages with these issues throughout our university.

6.2.5 Language Toward LGBTQ+ Inclusivity

LGBTQ+ spans a wide and complicated range of sexual orientations, gender identities, and diverse bodies. The acronym itself stands for Lesbian, Gay, Bisexual, Trans, Queer/Questioning and others. Even this list does not cover the full range of identities represented by the acronym— indeed, some advocate for an extended LGBTQQIAP2S, which stands for Lesbian, Gay, Bisexual, Trans, Queer, Questioning, Intersex, Asexual, Pansexual, and Two-Spirit. Other terms for the community of people who do not identify within the dominant forms of sexuality and gender (heterosexuality or cisgenderism) include GSM (Gender and Sexuality Minorities) or GSD (Gender and Sexuality Diverse). These last two terms, in particular, indicate that members of this community do not all identify as one particular identity at all times; many individuals within the community choose not to identify or to identify as fluid. The amorphous nature of the name portends the difficulty writers may have when referring to individuals within the community: the language of the LGBTQ+ community is ever-evolving, so it may not always be clear to you which term to use. To be as respectful and inclusive as possible, you may want to use people-first language (for example, saying "a person who is Queer" rather than "a Queer person"). To learn more about deciding when to use people-first language, read Section 6.1.

[4] www.pugetsound.edu/african-american-studies-current-students
[5] www.pugetsound.edu/asian-languages-cultures-current-students
[6] www.pugetsound.edu/hispanic-studies-current-students
[7] www.pugetsound.edu/latin-american-studies-current-students
[8] www.pugetsound.edu/academics/latinao-studies
[9] www.pugetsound.edu/french-francophone-studies-current-students
[10] www.pugetsound.edu/race-pedagogy-institute
[11] www.pugetsound.edu/center-student-support

What follows is a list of basic terms and definitions that describe diverse genders and sexualities.

List 6.2.16 Terms

Sex is the classification of people (usually as infants) as male, female, or intersex based on biological, chromosomal, and anatomical features.

Gender identity is the internal, personal sense that people have of their own gender, and

Gender expression encompasses the ways in which individuals choose to express their gender based on sociocultural ideas of masculinity and femininity.

Cisgender refers to individuals whose gender identity matches the sex they were assigned at birth.

Gender non-conforming refers to individuals whose gender does not neatly fit into the dominant notions of gender within their particular cultural context.

Genderqueer refers to people whose gender is outside of the male/female binary and who therefore challenge the idea that gender is a static binary.

Intersex refers to individuals who were born with components of both “male” and “female” sexual anatomy or chromosomes.

Transgender is an adjective and umbrella term that describes individuals whose gender identity is different from the sex they were assigned at birth. Many people take hormones and some undergo surgery, but neither of these medical treatments is requisite for a transgender identity.
It is inappropriate to use transgender as a noun (e.g., a transgender) or to use the term transgendered.

Transsexual is an older term that is not an umbrella term and is preferred mostly by individuals who have changed (or seek to change) their bodies through medical procedures. It is best not to use this term unless someone has indicated it as their preference.

Trans or trans∗ are shortened versions of “transgender” and the spectrum of identities that accompany that term. The asterisk in trans∗ represents the multitude of identities that “trans” encompasses. Be careful when using this term around audiences that may not understand exactly what it means.

Transgender woman and transgender man (also MTF and FTM) are ways some transgender individuals choose to identify themselves. MTF stands for male-to-female, and FTM stands for female-to-male. Only use these terms if the individual has indicated their preference for them, as some people choose to identify as man or woman without any modifier.

Transition refers to the period of time in someone's life during which they make an inward and outward transition to the gender with which they identify. This period and what occurs within it differ from person to person. Do not use the term "sex change," as it obscures the difference between sex and gender and does not represent all transition experiences. "Sex reassignment surgery" (SRS) and "gender-affirming surgery" are two (among many more) acceptable alternative terms.

Pronouns can be used to refer to a specific person when it is unwieldy to keep repeating that person's name. Since pronouns are gendered in English, pronouns can also communicate information about the person's gender identity. When referring to a person, use the person's chosen pronouns. See Subsection 6.3.2 for a more extensive discussion of pronouns and identity.

6.2.6 Language Toward Socioeconomic Inclusivity

Unless you're a sociologist or economist, writing about social class can be difficult because information about non-technical, correct, and respectful language can be hard to come by. While the last few years have given rise to more conversations around race, gender, and sexuality, discussions of socioeconomic differences have been comparatively lacking. Socioeconomic status is an important topic in many social sciences and relates to a variety of identities people may hold such as being a first-generation college student, being homeless, or being rich or poor.

Although American individualism and the Protestant work ethic suggest that both affluence and poverty are the responsibility of the individual, the reality is that socioeconomic status is largely structural and linked to opportunities in education, employment, home ownership, and so on. As such, it is important to note that inequities in socioeconomic status are often intertwined with identities like race, gender, and sexuality. Disparities in education and employment, moreover, produce and reproduce structures of poverty and affluence.

Example 6.2.17 Inherited Socioeconomic Status.

College-educated parents are likely to be able to afford to live in a neighborhood with an adequately funded, high-functioning school—or to be able to send their children to an adequately funded, high-functioning school. Their children are likely to learn and internalize language and mannerisms at home that are consistent with the language and mannerisms at school, and thus are more likely to succeed—and, if they don't succeed initially, their parents are likely in a good position to advocate for them or to help them strategize ways to succeed.

Alternatively, parents who are not college-educated are less likely to be able to send their children to an adequately funded, high-functioning school. Their children are less likely to go to school already knowing the language and mannerisms that are expected in school, and so those children must work harder in school to learn the things that schools expect. The farther along the children go in school, the more important it is that their hard work pays off, and if they don't succeed initially, their parents are likely not to know from experience how to advocate for them or to help them strategize ways to succeed.

While vastly un-nuanced, this example demonstrates how social class embodies generations of oppression and oppressing. Statistically, people in the United States tend to end up in socioeconomic positions similar to those of their parents, so both affluence and poverty tend to be cyclical.

Writing about socioeconomic status or class without acknowledging inequalities in opportunities does injustice to the people that those inequalities affect. Avoiding classist language is an important step toward changing the classist ideologies that underlie and reproduce the structural inequalities that lead to economic disparity.

List 6.2.18 Strategies for Writing with Socioeconomic Inclusivity in Mind

- *Avoid classist terms.*

  Choose not to use words like ghetto, white-trash, classy, thug, inner-city, and terms like “high class” and “low class” because they convey biased judgments about people within certain socioeconomic settings.

List 6.2.19 Terms

Classism
: is the belief that people with high socioeconomic status are culturally superior to those with lower socioeconomic status.

Socioeconomic status (SES)
: refers to a person's social and economic standing in relation to other individuals in the same society. It is often measured by education, occupation, and income.

Please consider this section as a starting point rather than a comprehensive guide, and please continue to grow your awareness in your life and education outside this book! Taking courses in Sociology and Anthropology[12] (SOAN) or Social Psychology[13] would be a good way to continue learning, as would getting involved in programs through the Center for Intercultural and Civic Engagement[14] (CICE)

6.2.7 Language Toward Religious Inclusivity

The majority of people in the world identify with a religion, and most religions spans huge swaths of the globe and encompass very diverse groups of people. Additionally, religions are often interpreted and practiced very differently depending on the cultural context, and people may identify with a religion religiously, culturally and/or ethnically. All of these factors make it complicated to write about religion inclusively and without over-generalization.

Despite this complexity, it is important to take the time to learn about the nuances of religion in order to avoid perpetuating stereotypes and spreading misinformation that contributes to religious discrimination or persecution. Both religious discrimination (the treatment of a person or group differently because of their religion) and religious persecution (the systematic mistreatment or discrimination of an individual or group because of their religion) have long and persisting histories. From the forced conversion of Native Americans to Christianity by European Americans in the late 19th century, to the murder of millions of Jewish people during the Holocaust, to modern U.S. immigration policies that disproportionately affect Muslim people, the histories of systematic religious oppression are extensive. More subtle forms of discrimination are also ongoing: at the University of Puget Sound not only has anti-Semitic graffiti been found on campus as recently as Spring of 2018, but members of the University of Puget Sound Jewish Student Union described in an interview how campus members continue to make assumptions about them, such as that they eat kosher, speak Hebrew, attend a synagogue, or are good with money, because of their Jewish identity. As writers and people, we all have a sphere of influence in which we can bring awareness about the complexity of religious identity in order to foster a culture of religious inclusivity. Writing about a religion without being informed about it can unknowingly fuel religious discrimination. Therefore, although complex, it's is vital to take the steps to learn about the nuances of religion before writing about it.

Student Perspective 6.2.20 Anti-Semitism Beyond the Holocaust.

> It's important if people are going to be writing about anti-Semitism that they don't refer to the Holocaust as the only example, or place it in a historical vacuum and say that it doesn't exist anymore. Generalizing and historicizing anti-Semitism is another form of anti-Semitism that erases anti-Semitic acts happening in the world

[12] www.pugetsound.edu/sociology-anthropology-current-students
[13] www.pugetsound.edu/psychology-current-students
[14] www.pugetsound.edu/center-student-support

> right now.
>
> —Members of the Jewish Student Union
> University of Puget Sound
> May 2018

Student Perspective 6.2.21 Broad Generalizations in Writing.

> Liberal writing on Islam tends to sometimes follow an imperial line such as "Muslim women need saving" or just employs a kind of rhetoric that justifies, in the end, imperial behavior and thinking. This is an example of the overt generalizations that people make. Again, bear in mind that you're talking about a billion people, that's an eighth of the globe. Like if you had eight people in a room one is Muslim. I don't think any of the people at UPS really conceptualize what that means, if they've ever even met a Muslim person.
>
> —Member of the Muslim Student Union
> University of Puget Sound
> May 2018

A common misconception about religious communities is that there is a single experience shared by everyone in the community, and that there is agreement about how the religion should be practiced or interpreted. In reality, there is a lot of disagreement within most faith communities about religious beliefs, practices, interpretations, and even about who belongs to the community. For example, as a member of the Jewish Student Union emphasizes, there is not a united stance on Israel that is shared by all Jewish people. Individuals within a religious community have experiences, beliefs, and practices as diverse as the individuals themselves. Individuals' and groups' religious practices are informed by their cultural context as well as their other identities (for more on how identities interact see Subsection 6.2.1). For instance, as a member of the University of Puget Sound Muslim Student Union points out, a Sunni Muslim, upper-middle class, merchant family from Damascus, Syria will likely have very different perspectives and practices than a Muslim farmer from Sinai, Egypt, despite their shared Muslim identity. For this reason, it is important not to oversimplify the experiences, beliefs and practices of individuals and religious communities. When writing about a religion, take care to be precise about what specific sects you are referencing, and don't generalize one group or individual's experience as representative of others just because they fall under the same umbrella religious term.

Student Perspective 6.2.22 Nuanced Identities and Specificity.

> Christianity is certainly a dominant identity, but that doesn't mean that it should be written about as though it is an inherently oppressive identity. Christianity has often been used oppressively by various regimes including

> the U.S., but what tends to be ignored is that Christianity has also been used to work against oppression. Many of the social organizations and activist movements we know and love today began within Christianity, for example the environmentalist movement, the labor movement, and the civil rights movement of the 1950's and 60's began in churches. Writing about Christianity as if it was just one oppressive, dominant entity erases a lot of history and complexity. At its core, Christianity is just another human identity and should therefore be written about with nuance.
>
> —Member of Intervarsity Christian Fellowship
> University of Puget Sound
> May 2018

Another intricacy about religious identity is that people don't always identify with a religion religiously; they may also identify with it culturally and/or ethnically. For example, someone who is raised Catholic but identifies as atheist may identify as culturally Catholic. While they may not share the same religious beliefs and practices as the Catholic community they were raised in, their worldview was nevertheless shaped by growing up in a Catholic community. For instance, their familiarity with the practice of celebrating Christmas and Easter and participating in Catholic practices such as Confirmation and Lent gives them a different cultural context than would growing up, for example, in a Hindu community.

Student Perspective 6.2.23 Cultural, Ethnic, and Religious Identity.

> With Judaism, you may identify with the religious aspect or the cultural aspect or more of your ethnicity, so in that sense it's intersectional but also you can be Jewish and part of the LGBTQ community or you can be Jewish and a person of color. . .[And] within Judaism there's so many different styles and approaches depending on the various different Jewish communities throughout the world. So it's important to recognize that it's hard to be universally representative of Judaism, per se.
>
> —Members of the Jewish Student Union
> University of Puget Sound
> May 2018

Each of our fundamental worldviews are as intricate as the various identities, experiences, relationships, and cultural contexts that shape them. Because of this, making comparisons between a worldview you hold and that of a religion you are learning about, although comfortable, may be wildly misleading. A member of the University of Puget Sound Muslim Student Union gives the example of equating Sunnis and Shiites with Catholics and Protestants, the Mosque with the Church, and Muslim forms of prayer with Christian forms. In these cases, although someone who is religiously or culturally Christian may think it is helpful to compare what they are learning about Islam to what they know about Christianity, such associations impose a Christian worldview onto Islam, prohibiting the Christian from accurately understanding these aspects of Islam. Making false equivalencies frequently leads people to make inaccurate interpretations and assumptions about religions. In order to avoid making false equivalencies, be wary of making direct comparisons between your religious perspective and that of one you are less familiar with, and be aware that your worldview may inhibit you from interpreting a religious text, practice, or belief in the same way someone with a different worldview would. Also, when learning about a religion, read sources that are written by people who identify with that religion, rather than texts exclusively by people interpreting it through different religious perspectives.

Student Perspective 6.2.24 Identity and Authorship of Sources.

> If [students] are reading about Islam, [they should be reading the work of] Muslim scholars. . . .people always want to go to a Western, quote unquote objective source, or somebody that's white or that's an atheist or an ex-Muslim, without realizing the power dynamics of why somebody who's ex-Muslim would be published [over] somebody who's Muslim.. . . Recognize that you have to actively seek sources other than what's presented to you.
>
> —Member of the Muslim Student Union
> University of Puget Sound
> May 2018

Please consider this section as a starting point rather than a comprehensive guide, and please continue to grow your awareness in your life and education outside this book! Taking courses in Religious Studies[15] would be a good way to continue learning, as would getting involved in programs and clubs through the Center for Intercultural and Civic Engagement[16] (CICE).

Section 6.3 Writing and Correctness

At the beginning of this chapter, we note that language use is part of the work of equity and inclusion. One way we advance equity is by supporting linguistic diversity on our campus. Linguistic diversity refers to the many varieties of English that people use to communicate and which are intimately connected to writers' and speakers' identities. Members of the University of Puget Sound community come from multiple geographic locations and cultures that use a variety of linguistic structures to communicate ideas. These structures may overlap in some ways and diverge in others. These structures also overlap and diverge from specific varieties of English that are used in academic settings. By supporting linguistic diversity, we acknowledge the expansive nature of language, we avoid reproduc-

[15] www.pugetsound.edu/religion-spirituality-society-current-students
[16] www.pugetsound.edu/center-student-support

ing inequities inherent in a linguistic monoculture, and we encourage the inclusion of minoritized voices in academic discourse on our campus.

6.3.1 Standard American English

Standard American English (SAE) (also called Academic English, or AE; Mainstream American English, or MAE; and Standard Edited American English, or SEAE) is a variety of English that is priviledged by those who historically hold power in the academy and in our society as a whole. SAE exists primarily as a written form of English. Because it is the language of people who have traditionally controlled American institutions of higher education, SAE is usually used on campus in our written papers, speeches, lectures, and presentations. Of course, the notion that SAE is "standard" is contested: On the one hand, because language changes constantly, there is no one moment in time when all users of SAE can agree completely on what the standard is; on the other, SAE is not truly "American" in that it is not the language of all Americans and has often been used to normalize white, middle- and upper-class language systems and to denigrate language systems that differ from them (and that hence, become "non-standard" and "improper"). And even within the basic category of SAE, there are more specific conventions regarding language that distinguish a science class, for example, from a class in humanities.

If we support linguistic diversity, we accept that language is not static, that we will encounter words and expressions that come from a variety of disciplines and cultural communities. Merriam Webster defines language[1] as the methods of combining words as understood by a community. By contrast, a dialect[2] is defined as a regional variety of a language. While scholars acknowledge distinctions between a language and dialect, the line between the two is not always clear or without problems. One flippant way of explaining the difference between a dialect and a language is that "a language is a dialect with an army and a navy"; in his essay "What's a Language, Anyway?"[3] linguist John McWhorter elaborates, arguing that there is no objective difference between a language and dialect, that the realities of speech are more complicated than these definitions allow.

We can better understand the status of SAE and the role of linguistic diversity in advancing equity and inclusion by considering the history of African American English (AAE), a variety of English spoken by some African Americans. AAE has been researched and written about extensively, more than other varieties of English, and two respected scholars of AAE are John Rickford of Stanford University and Geneva Smitherman of Michigan State University. Like most spoken languages, AAE is rule-governed and systematic, although the system is too complicated and vast to summarize here. Today, AAE is accepted as a variety of English, but it was rejected as a language in the past and it has been and continues to be maligned using racist ideas about black speech and intelligence. Two highly politicized cases about the use of AAE in public schools are *Martin Luther King Jr. Elementary School Children v. Ann Arbor School District Board*[4] from

[1] www.merriam-webster.com/dictionary/language

[2] www.merriam-webster.com/dictionary/dialect

[3] www.theatlantic.com/international/archive/2016/01/difference-between-language-dialect/424704/

[4] law.justia.com/cases/federal/district-courts/FSupp/473/1371/2148458/

1979 and *Oakland Unified School District's 1996 resolution*[5] to use AAE. In both cases, the use of AAE by educators as a way to affirm the validity of AAE and to help students learn SAE was considered controversial. It is helpful to know this history when considering AAE in academic contexts.

In addition to SAE, other rule-governed varieties of American English include Chicano English (also called Mexican American English), Cajun English, Hawaiian Pidgin (also called Hawaiian Pidgin English and Hawaiian Creole English), and Southern White American English. These varieties of English not only have some different vocabulary than SAE but also—and more importantly—have some different grammatical rules than SAE. American Sign Language (ASL), too, has a different grammatical structure than written SAE.

Helpful Questions 6.3.1 Embracing Linguistic Diversity.

- Do I assume the English that I speak and write is the only way to communicate ideas?
- Do I use the terms "correct English" or "standard English" or "proper English"? If so, do I accept the value judgments inherent in these terms?
- What assumptions do I make about a writer or speaker based on the English that they use?
- What are words that I use in my writing and speech that may be markers of my culture?
- What are words specific to my academic discipline that may not be understood outside that discipline?
- What are writing conventions specific to my academic discipline?

Because the rules regarding language construction and use are complex, this section is intended as a general guideline for how to approach linguistic diversity. If you want in-depth information on sociolinguistics, or what constitutes a vernacular, dialect, or language, here is a short list of recommended reading about linguistic diversity:

- McWhorter, John. (2016, January 19). "What's a Language, Anyway?" *The Atlantic*. Retrieved from https://www.theatlantic.com/international/archive/2016/01/difference-between-language-dialect/424704/
- Potowski, K. (2010) *Language Diversity in the USA* Cambridge: Cambridge University Press 2010.
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[5] www.nytimes.com/1996/12/21/us/black-english-plan-baffles-some-students-in-oakland.html

- Strouse, A.W. (2017, September 8) "How to Cultivate Greater Linguistic Diversity." *Inside Higher Education.*, Retrieved from https://www.insidehighered.com/advice/2017/09/08/advice-embracing-linguistic-diversity-classroom-essay

There are also excellent resources on these topics here on campus. Please consider this section as a starting point rather than a comprehensive guide, and please continue to grow your awareness in your life and education outside this book! Taking an English course on the history of English, or courses in African American Studies[6] (AFAM), Asian Studies[7], Hispanic Studies[8], Latin American Studies[9] (LAS), and Latino/a Studies[10] would be a good way to continue learning, as would getting involved in the Race and Pedagogy Institute (RPI) or in programs through the Center for Intercultural and Civic Engagement[11] (CICE).

6.3.2 Pronouns and Correctness

A pronoun is a word (including I, you, me, he, she, and they) that refers to a noun, when it's unwieldy to keep referring to that noun by name. When pronouns refer to and represent people, pronouns are usually connected to gender identity, which is the internal, personal perception that one has about one's own gender. A person may identify on either end of the gender spectrum (man/woman or boy/girl), or in between or outside of it (see Subsection 6.2.2 and Subsection 6.2.5 for more). Using appropriate pronouns is as important as referring to a person by the correct name.

They As a Singular Pronoun. Using appropriate pronouns, though, is complicated because gender-neutral singular pronouns are being debated actively at the moment, and, as we discuss above, many people are now arguing that gender is not even relevant in many of the circumstances in which we once emphasized it (for instance, how often is it really important to know whether the person in a sales position is a "saleswoman" or a "salesman"?). Debate over gender and pronouns is not new; people have been proposing gender-neutral pronouns since at least the mid-nineteenth century[12]. However, the need for adequate pronouns in English has become more pressing as trans people have become more visible and as the idea of gender identity has been discussed more openly.

People who identify as women typically use she/her pronouns, and those who identify as men usually use he/him pronouns. Individuals whose gender identity does not fit the binary sometimes use they/them pronouns, and—more generally—"they" is becoming increasingly accepted as a gender-neutral, third-person singular pronoun.

Note 6.3.2 Our Stance on "They".

In this book, we use "they" as a gender-neutral pronoun in circumstances when the gender of a person is unknown (for example,

[6] www.pugetsound.edu/african-american-studies-current-students
[7] www.pugetsound.edu/asian-languages-cultures-current-students
[8] www.pugetsound.edu/hispanic-studies-current-students
[9] www.pugetsound.edu/latin-american-studies-current-students
[10] www.pugetsound.edu/academics/latinao-studies/
[11] www.pugetsound.edu/center-student-support
[12] blogs.illinois.edu/view/25/677177

"Please ask each of the students what they would like for dessert") or when that person identifies as neither male nor female (for example, "Do you know my friend Ari? They are a math major").

Pronouns are important representations of people's gender identity. If you don't know what pronouns someone uses, simply ask them, "What pronouns do you use?" If you accidentally use the wrong pronoun, apologize, correct yourself, and remember for next time.

Please consider this section as a starting point rather than a comprehensive guide, and please continue to grow your awareness in your life and education outside this book! Taking courses in Gender and Queer Studies[13] (GQS) would be a good way to continue learning, as would getting involved in programs through the Center for Intercultural and Civic Engagement[14] (CICE).

Section 6.4 Multilingual Writers

Part of writing with respect is understanding that each person has a unique relationship with English. For some, being born into an English-speaking household enables them to comfortably identify as a native English speaker; for others, learning English alongside another language—or multiple languages—fosters intersectional identities. These complex experiences with language are not evident when we think about language use primarily in terms of a binary of correctness or incorrectness in Standard American English; the world is a big place, and there are many paths to writing in English!

Gaining and maintaining fluency in multiple languages brings many benefits to us as individuals and to social groups. In groups, multilingualism offers cultural perspectives that help monolingual spaces gain much-needed diversity of thought. For individuals, fluency in multiple languages offers skills that are useful in daily life, the workplace, and many more places. Being proficient and preserving fluency in multiple languages over the course of one's life is a feat to be celebrated, which is why we are choosing to talk about multilingualism.

In this chapter, we wish to focus on the uniqueness and assets of multilingualism. We define multilingualism as the use of more than one language, but acknowledge that this term is far more complex because language use encompasses such aspects of social identity as educational background, family history, and national origin.

Student Perspective 6.4.1 Multilingual Assets in Action.

> Over the summer I shadowed a neurosurgeon and we ended up publishing a paper and he was like, 'oh, we have to work with the people in Montreal, do you know French?' So I was proud that I know French to help translate the papers.

[13] www.pugetsound.edu/gender-queer-studies-current-students
[14] www.pugetsound.edu/center-student-support

Although there are many benefits to being multilingual, minoritized identities are often stigmatized. For example, people less proficient in English are often considered less competent academically. Later on in this chapter, we offer suggestions to help multilingual students navigate monolingual educational spaces and suggest ways for all members of our campus community to appreciate multilingualism as an asset. Whether you identify as multilingual or not, this chapter is for you.

Student Perspective 6.4.2 Celebrating Multilingualism.

> Be proud that you're multilingual and share it with people. For anyone coming into college, make it known and be proud. Don't try to hide it.

6.4.1 Identifying as Multilingual

There are many different ways students who speak multiple languages choose to identify themselves. For the sake of this chapter, we will refer to people who speak one or more non-English language as *multilingual*, as we find it to be a broad term that encompasses many identities. This, by no means, implies that every person who speaks two or more languages will choose to identify solely, or even partially, with the term multilingual, as there are countless other terms used when discussing this topic. Some of the other terms multilingual individuals may choose to identify themselves as includes the following.

List 6.4.3 Terms

English as a second language (ESL) writers refers to a student who speaks a language other than English as their dominant or primary language. ESL is also more commonly used to refer to academic programs for these students, such as "ESL classes," "ESL programs," or "ESL instruction."

English language learners (ELL) refers to the same student as above but focuses more on the process of acquiring English as "a learner" rather than the more inflexible designation of an ESL writer. This now more preferred term suggests that the student is in the process of acquiring fluency in the language. Also, this term does not assume that the student is learning English as a *second* language—it could in fact be their third, fourth, or fifth language.

English as a foreign language (EFL) writers refers to those students who are learning English in a country where English is not the dominant language spoken by the general population, so for instance, a person learning English in France or Italy would be an EFL student.

Generation 1.5	refers to students who have grown up in the United States (or immigrated to the U.S. sometime during their schooling), and speak languages other than English at home. Generation 1.5 students generally have strong speaking skills in English but may struggle in reading and writing. They differ from international students in that they are familiar with the culture and social norms in the U.S. but are still in the process of gaining mastery of academic forms of English.
Third culture kids (TCK)	refers to children who have lived a large part of their life outside the United States as U.S. citizens. They are often less integrated with the cultural and social norms in the U.S. and may struggle with their sense of identity and home.
Speaker of World Englishes	are speakers around the world who use a variety of English other than standardized forms such as Standard American English. The term draws attention to communication that occurs in English in countries such as India and Singapore where a more "Indianized" or Singaporean variety of English is used to communicate among speakers who speak different first languages.

Many of these terms and acronyms frame language use in relation to English. That is why we like the term multilingualism, as it takes a stance on decentering English.

6.4.2 Challenges

Although the challenges that come with learning English as another language vary from person to person, multilingual college students tend to agree upon several major struggles. Some of these issues revolve around grasping the language itself, whereas others are more focused on the social issues revolving around a multilingual identity. In this section, we wish to bring awareness to the variety of challenges multilingual students face in a largely monolingual society. We hope to inform monolingual readers about the ways that they or others could unintentionally be harming multilingual students, while also appreciating the immense mental processing that multilingual people must go through when engaging in a monolingual space with a non-English language in their head.

For some multilingual students, the main challenge they face with English is in the mechanics of the language itself. Many multilingual students say that they struggle with reading specifically because they fall into the routine of translating each word into their native language. Other challenges revolve around remembering when and how to use certain words.

Student Perspective 6.4.4 Translating Issues.

> The real struggle is how I pronounce the words. Another struggle is remembering how to use the words correctly.

Some students report that they often feel discouraged from speaking in their native language while in an academic setting. This can be particularly problematic if someone in an authority position, such as a teacher or professor, is instigating this language repression.

Student Perspective 6.4.5 Native Language Discouragement.

> I had a teacher tell us that we shouldn't be speaking Spanish because we're in America. She discouraged us to speak Spanish. So that was difficult in the school environment, feeling kind of like it was something we weren't supposed to do.

Along a similar vein, multilingual students can also feel embarrassed about their native language when in social settings. Multilingual students commonly feel othered when they are exposed for speaking a non-English language at home.

Student Perspective 6.4.6 Feeling Othered.

> I used to be embarrassed as a kid. If my dad would pick me up from school and would be speaking loudly to me in Portuguese, everyone would like turn and be like, 'Oh, what's he saying?' and I would just feel different.

Either by assimilating to English America or by not having the ability to be exposed to other individuals who speak a language other than English, many multilingual students feel as if they are losing their connection to their native language. Specifically, in college, multilingual students report that they have very little opportunity to communicate with others in their native language due to the scarcity of finding other multilingual students who share the same language background as them.

Student Perspective 6.4.7 Maintenance issues.

> If you stop speaking [your native language] because you're in college now and you're only speaking English with everyone, then it can be hard to keep it in.

These stories offer important and eye-opening lessons. For many monolingual individuals, multilingual struggles are oftentimes invisible and easy to dismiss. It is important to raise awareness of the ways in which academia and English American society can adjust their practices to greet multilingualism with open arms. Multilingualism is not something that should be suppressed, ostracized, or limited, and instead should be seen as unique new perspectives with many things to offer in and outside of the classroom.

Student Perspective 6.4.8 Alternative Viewpoints.

> People here [the United States], most of them speak only English. So when they learn that you speak more than one language, they're kind of impressed and I feel proud that I can speak two languages.

6.4.3 What do I do as a Multilingual Writer If. . .

As the final part of this chapter, we would like to provide some advice to those who may be experiencing challenges within academia. This section of the chapter includes tips given by multilingual college students as well as some thoughts from the tutoring world.

What to do if you received negative feedback on writing. Multilingual or not, receiving negative feedback on writing is something that almost every student will experience at least once during their academic career. Negative feedback is important to be understood as constructive feedback, as the teacher or professor most likely has good intentions behind their comments directed at making you, as a student, improve upon your writing. It is important to reach out to your professor and ask why you got marked where you did if you are confused about their comments. This conversation will better help you understand the areas where you need to improve. Reaching out to your teacher or professor to talk with them about your history with writing in English will also open up the conversation on how you two can work together as a team. Like most things, writing will get easier and become more fluid the more experience you have with it. Just because things may be rough at times does not mean that they always will be. Just remember to keep communicating and practicing!

Student Perspective 6.4.9 Practice Makes Perfect.

> Sometimes I write a sentence that grammatically makes sense in Arabic but not in English and I'd get negative feedback for it. It's best not to dwell on it and just try to learn from it. Like I said, practice makes perfect.

What to do if writing is taking a really long time. Everybody writes at different paces. Some people are naturally fast at writing, while others may take a bit longer–this is not to say that one is better than the other, just that everybody is different! Although there is nothing wrong with taking a long time to write, there can be many frustrations that come along with slow writing, such as having a hard time meeting deadlines, or spending far longer on a given assignment than others. By practicing your skills via self-reflection, the writing process can begin to come along easier the more you practice. Another option is to practice outlining as a way to speed up the writing process. If writing is getting to the point where it is seriously causing trouble, you can always reach out to your teacher or professor for help. Letting your professor know about your struggles may help to forge important understanding between you two, allowing you to navigate academia with more ease moving forward.

Student Perspective 6.4.10 Writing Activities.

> I really enjoy the planning stages, so just a lot of brainstorms, a lot of bullet points, lots of notes. Just like not really thinking too much, just letting yourself write whatever and that might help [you] get out of a rut.

What to do if reading is taking a really long time. One multilingual student states that it is easy, while at the beginning of language learning, to read every word and immediately translate it into your native language; however, this method can be ineffective and frustrating. This same student was able to overcome their slow reading issues through practice: "I kept reading, reading, and reading. Once you get familiar with the words, you don't have to translate them to understand them." Another tip to speed up the reading process is to read the first and last sentences of each paragraph. Typically, these two sentences should summarize what the bulk of the paragraph is trying to explain. Once you get a general idea of what the paragraph is about, then it may be easier to understand the rest of the assignment.

Student Perspective 6.4.11 Alternative Reading Advice.

> Sometimes it's easier to hear things spoken than to read it. So if you're able to highlight the text and do the right click to speak out loud while you're reading, that can be good.

What to do if you are asked to do peer review but feel that you don't have much to offer. It is important to remember that everyone enters college with various English abilities. Each institution will prepare students for college in different ways. If peer review seems intimidating or you feel you do not have much to offer, just remember that your unique perspective and upbringing enable you to provide valid and distinct feedback to your peers. To conduct a substantive peer review, keep in mind two ideas: Higher-Order Concerns (HOCs), and Lower-Order Concerns (LOCs) (see Section 4.3). Additionally, keep in mind some of the key elements of a peer review, as recommended by Sound Writing (see Subsection 4.3.2)! One multilingual offers some advice on peer review, stating that sometimes it is helpful to pretend to be a teacher, especially if you are struggling to identify obvious issues. If you focus on HOCs before LOCs, it may be easier to locate some of the bigger problems within a given paper.

What to do if you find that your language skills as a heritage speaker are perceived differently than you'd expected in a language class. This issue is common among multilingual students who enroll in language classes taught in one of their home or heritage languages. Sometimes, professors or language instructors may mark these heritage speakers down due to "informal" or "colloquial" speaking. Although your speech may be considered accurate in informal contexts, in an academic setting, there may be different expectations; in addition, sometimes people are fluent conversationally but not in writing. Definitely talk to your language instructor about your background. It is very important to be able to express yourself through language that is authentic to you while still meeting the needs of the course. Being able to communicate these differences with your language teacher is crucial to building common understanding.

Student Perspective 6.4.12 Self-Advocacy.

> I think being able to really advocate for the way of speaking that you know and explaining that this is also a way that people communicate in real life. Just kind of standing your ground.

What to do if you find it challenging to learn a new language for the language requirement. For multilingual and monolingual students alike, learning a new language can be challenging and frustrating at times. The first few steps are often the most difficult, but staying on top of your work, attending office hours, and communicating your issues with your language instructor are all very important tips to keep in mind. Besides the resources that you can find within your academic community, some students offer up different approaches to language learning. "I would say looking at popular media, like music and movies. I feel that they are very different than reading something academically because the difference is a formality. I feel it can change the language a lot," says one student. Engaging with and immersing yourself into new forms of media can definitely help you get more comfortable with a new language. You may even find that your proficiency increases when you have more exposure to different uses of the language.

For monolingual readers–how to be aware/advocate/support multilingual writers. As a monolingual reader, it is your responsibility as a peer on campus to be aware of, advocate for, and support multilingual writers both in class and beyond. In many ways, underrepresented groups rely on voices in power to listen. As a monolingual reader, respect your multilingual peers' unique experiences and perspectives. Most importantly, celebrate the beautiful thing that is multilingualism. As this chapter wishes to highlight, multilingualism is an asset, not something that should be ignored or disrespected. For these reasons, being a friend and support system for your multilingual peers when they need one is critical. For more help in communicating with or about those with differences, peruse some of the other sections found in the Writing with Awareness chapter (see Chapter 6).

If you want more in-depth information on multilingualism, here are some recommended videos and reading:

- Oregon State's *Writing Across Borders*[1] video offers a window into the complex work of multilingual students in university settings.
- Paul K. Matsuda's widely cited "The Myth of Linguistic Homogeneity in U.S. College Composition"[2] offers insights into the blind spots in how the U.S. approaches writing instruction in higher education.
- *The Benefits of a Bilingual Brain*[3] is a quick video that offers some highlights on the cognitive benefits of bilingualism.

[1] media.oregonstate.edu/media/0_v4s6xtpp
[2] www.jstor.org/stable/25472180#metadata_info_tab_contents
[3] www.youtube.com/watch?v=-yOI6-rqT8k

- For a deeper dive into some of the research by Ellen Bialystok that is highlighted in the video, here's an article on *the effect of bilingualism on cognition and brain development in young people*[4] and an article on the *effect of bilingualism on cognitive reserve in older people.*[5]

[4] www.ncbi.nlm.nih.gov/pmc/articles/PMC5324728/
[5] www.ncbi.nlm.nih.gov/pmc/articles/PMC3322418/

Chapter 7

Writing at the Sentence Level

Although some people are willing to express their undying love for grammar via sonnet, most people find sentence-level mechanics daunting, overwhelming, confusing, and sometimes (gasp!) boring. Just the sight of sentence diagrams sends some people straight back to their seventh-grade English class and provokes tears of frustration. There are multitudes of components, hordes of definitions, and seemingly endless numbers of terms. How can anyone keep them all straight?!

Fear not. The good news is that you've had a miraculous understanding of English grammar (or the grammar of whatever your first language may be) since the time you learned to ask for more Cheerios. Your babbles as a baby, simple sentences as a toddler, and recent rap battles with friends have all prepared you to understand, work with, and manipulate language in complicated and ingenious ways. You're already so cool!

Section 7.1 Grammar Basics

The purpose of this section is to help elucidate why you can understand the sentence you're currently reading (What parts does it contain? What do those parts mean?). We hope to lay out completely yet concisely all of the sentence-level basics with which you should be familiar. Let's get started (don't worry—we'll ease into it)!

7.1.1 Parts of Speech

Each word in a sentence belongs to a part of speech. There are eight parts of speech: nouns, verbs, adjectives, adverbs, pronouns, prepositions, conjunctions, and interjections. Words can belong to multiple parts of speech, depending on how they're being used. By being able to identify the part of speech a word falls into, you can better understand the underlying forms and meanings of a sentence.

List 7.1.1 The Eight Parts of Speech

noun
person, place, or thing
Examples: book, cat, dog, I, me, University of Puget Sound

verb
action word
Examples: agonize, do, jump, run, swim

adjective
describes a noun
Examples: cold, green, rainy, windy

adverb
describes a verb (often ends in -ly)
Examples: beautifully, fast, quickly, slowly

pronoun
replaces a noun
Examples: he, his, her, it, she, they, theirs

preposition
describes timing or placement of a noun or pronoun
Examples: about, at, beside, by, during, for, instead of

conjunction
connects phrases and clauses
A **coordinating conjunction** coordinates two ideas that are emphasized equally in the sentence.
Examples: FANBOYS
If you want to remember all the coordinating conjunctions, you just need to remember the acronym FANBOYS (Get it? For, And, Nor, But, Or, Yet, So).
A **subordinating conjunction** subordinates one idea or clause to another idea or clause.
Examples: after, although, because, since, than, whether, while

interjection
an exclamation that shows the writer's emotions
Examples: Ah!, crap, duh, huh?, no!, wow

7.1.2 Basic Sentence Structure

Subject-Predicate

In Standard American English (SAE), a basic sentence is composed of two parts: the subject and the predicate. The **subject** of a sentence is the person or entity that does an action or is the main focus of the sentence. The subject may be a noun, proper noun, personal pronoun, noun phrase, or different nouns linked by a conjunction. The **predicate** is the action or description of the subject. The predicate may be a verb, a verb accompanied by helping verbs, or an entire verb phrase. For instance, in the sentence "The first-year student waited in line for the Farm-to-Table special," the noun phrase "the first-year student" would be the subject and "waited in line for the Farm-to-Table special" would be the predicate. An easy way to distinguish the subject and predicate of a sentence is to 1) ask yourself what is "being done" (predicate), and then 2) ask yourself "what" is doing that action (subject).

Example 7.1.2 Subject-Predicate: Sample Sentences.

Below you can find a few example sentences showing the subject (*italicized*) and predicate (regular typeface):

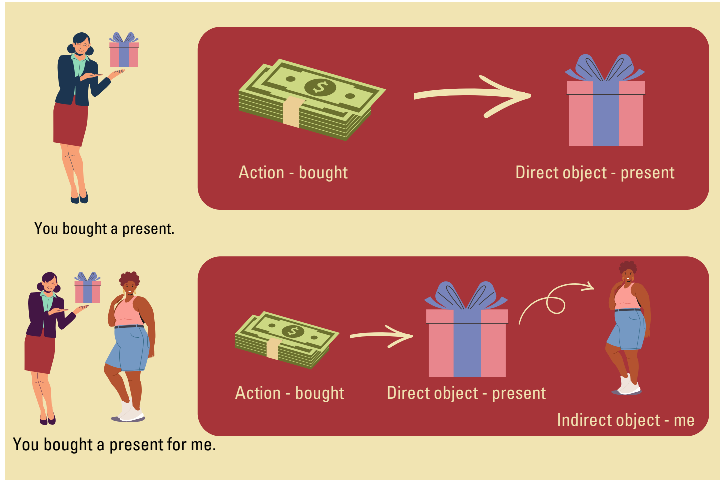
- *Ollie* studied in Diversions.
- *The Economics professor* told the class to turn the assignment in by the end of the day.
- *The a capella group "What She Said"* will perform at the spring concert.

Direct and Indirect Objects

A complete sentence always has a subject and a predicate. A predicate can include both direct and indirect objects.

A **direct object** is the noun on which the action occurs. In the sentence, "You bought a present," *"the present"* is the direct object because it is the noun on which the action *"bought"* occurs.

An **indirect object** is the secondary object, or the object secondarily affected by the action, which is to say that a sentence can only have an indirect object if it also has a direct object. An indirect object is either explicitly or implicitly prepositional. In the sentence, "You bought a present for me," *"me"* is the indirect object because it is the recipient of the object originally acted on. In this case, it is marked by the preposition *"for."* The sentence could also be constructed "You bought me a present." Here, the direct and indirect objects are the same, only the indirect object is not indicated by the preposition *"for."* An easy way to identify the direct and indirect object of a sentence is to ask yourself: On what is the action occurring? (This is the direct object.) And what is being affected by the action having already occurred on something else? (This is the indirect object.)



Clauses

What do clauses and amino acids have in common? They're both essential building blocks! Just as amino acids make life possible, clauses make sentences possible. As you read in the previous section, every clause is composed of a subject and a predicate, *which also means that every clause has a noun and a verb*. Unfortunately, like many things in English, there are far too many terms that make it difficult to keep the concepts straight.

An **independent clause**, also called a **main clause**, has a subject and a verb and conveys a complete thought.

The primary feature of a **dependent clause** is that it cannot stand alone because it does not form a complete thought. A dependent/subordinate clause (also called a **dependent clause**) is dependent on an independent/main clause to make sense. Subordinate clauses begin with a subordinating conjunction.

Example 7.1.3 Subordinate/Dependent Clause: Raining Outside.

I will wear my raincoat today because it is raining outside.

- "I will wear my raincoat today" = a complete sentence
- "because it is raining outside." = an incomplete sentence

Example 7.1.4 Subordinate/Dependent Clause: Residence Life.

If you want to be an RA, you should attend the upcoming res life info session.

- "If you want to be an RA" = incomplete
- "you should attend the upcoming res life info session." = complete

Example 7.1.5 Subordinate/Dependent Clause: Hiking and Homework.

I can go hiking this weekend as long as I finish my homework by Friday.

- "I can go hiking this weekend" = complete
- "as long as I finish my homework by Friday." = incomplete

There are three types of dependent clauses: adjective, adverb, and noun clauses. Each of these types of clauses is named after a part of speech because, when used in dependent-clause form, these groups of words act as a single part of speech—that's why they're called dependent.

An **adjective/relative clause** acts as an adjective to modify a noun (the subject). Adjective clauses begin with a relative pronoun or a relative adverb (that, who, which, whose, whom, when, why, where). Adjective clauses answer questions like "Which one?" "How many?" and "What kind?"

Example 7.1.6 Adjective/Relative Clause: Grizz.

"The Grizz costume, *which belongs to the school*, is to be used only at official school events."

- Subject: the Grizz costume
- Question: which one?
- Answer: the one that belongs to the school

Example 7.1.7 Adjective/Relative Clause: Chocolate Labs.

"The two chocolate labs *that walk around campus* are so cute."

- Subject: the two chocolate labs
- Question: which ones?
- Answer: the ones that walk around campus

An **adverb clause** acts as an adverb to modify the verb in a sentence. Adverb clauses begin with a subordinating conjunction (although, because, after, until, etc.).

Example 7.1.8 Adverb Clause: Running Track.

"I ran around the track until I couldn't run any more."

- Verb phrase: ran around the track
- Question: How?
- Answer: until I couldn't run any more

Example 7.1.9 Adverb Clause: Extra Dining Dollars.

"He bought fifty bottles of Powerade at the end of the semester because he had leftover Dining Dollars."

- Verb phrase: bought fifty bottles of Powerade
- Question: Why? (Great question!)
- Answer: because he had leftover Dining Dollars

A **noun clause** acts as a noun. Noun clauses begin with who, whom, which, that, when, how, why, and whatever, whoever, whenever, wherever, etc., and answer questions like "What?" or "Who?"

Example 7.1.10 Noun Clause: Anonymous Cookie Friend.

"Whoever gave me that cookie is the best!"

- Question: Who is the best?
- Answer: Whoever gave me that cookie

Example 7.1.11 Noun Clause: Rayleigh Scattering.

"Do you know why the sky is blue?"

- Question: What do you want to know?
- Answer: Why the sky is blue

Phrases

Phrases are to sentences what landscaping is to Puget Sound. Just as Puget Sound's landscaping makes the campus beautiful, interesting, and informative, so too do phrases add beauty, interest, and information to sentences. Like clauses and almost everything else grammar related, though, there are far too many phrases with overly confusing names. To remember and understand each type of phrase, it might be helpful for you to review List 7.1.1. Since phrases function as single parts of speech, you can figure out which type of phrase a particular phrase is by identifying its role in a sentence.

Note 7.1.12 Distinguishing a Phrase from a Clause.

Whereas a clause has both a noun *and* a verb, a phrase has either a noun *or* a verb, but *not both*. Phrases are groups of words that function as a single part of speech (e.g., a noun or an adjective).

List 7.1.13 Common Types of Phrases

Here are some of the types of phrases you'll see most often:

infinitive phrase Infinitive phrases feature our good friend, the infinitive verb.
"*To include* all types of phrases in this list would be too boring."
"*To pull* an all-nighter, I need to stop by Diversions *to get* my usual: a nitro cold brew with a shot of espresso."

prepositional phrase Remember that a preposition tells you the timing or placement of a noun. A **prepositional phrase**, then, is a phrase that tells you about the timing or placement of another part of the sentence. Prepositional phrases function as either adjectives (to modify a noun, as in "The cat on the bed") or as adverbs (to modify a verb as in "The cat jumped off the bed").
"That cat is *under the table*."
"As I walked *along dark campus pathways*, I was glad that I had called a security escort."

noun phrase A noun phrase acts as (gasp) a noun! Noun phrases include nouns and modifiers (e.g., adjectives).
"My *spunky roommate* listens to the best music."
"I'm always brought so much joy when I see *that perfect, beautiful, wonderful little puppy dog* prancing around campus."

participial phrase You'll frequently run across phrases that contain present or past participles. Present participles usually end in -ing ("I am running, jumping, swimming, and talking"), and past participles end in -ed or take an irregular form ("I ran, jumped, swam, and talked").
"I like my eggs from the SUB *covered in ketchup*."
"The student ran to catch up with her friends, *slipping in the puddles* along the sidewalk."

gerund phrase A gerund is a verb that ends in "-ing" and acts as a noun. Examples of gerunds include: studying, reading, working, crying, whining, whimpering, and napping. Just like these words, a gerund phrase adds some spice (i.e., -ing) to a sentence.
"*Crying while studying* is not recommended."
"Although it may seem like a good idea, *having pizza from The Cellar for every meal* probably isn't the way to go."

Modifiers

A **modifier** is a word, phrase, or clause that characterizes a noun and is typically used to add description or specificity to a sentence. You can identify the modifier in a sentence by asking yourself which or what kind of noun the sentence is highlighting. For example, in the sentence "The students gazed in awe at the towering sequoia tree," the word "towering" is being used to modify or describe the sequoia tree. Therefore, to identify the modifier, you can ask yourself "Which sequoia tree?" and answer "The towering one."

Participial Phrase as Modifier. A participial phrase can also act as a modifier. For instance, in the sentence "Gazing at the towering sequoia tree, the students were in awe," the phrase "gazing at the towering sequoia tree" is the modifier describing the students. You can play the same game as before: "Which students were in awe?" "The ones gazing at the towering sequoia tree."

Adjective Clause as Modifier. An adjective/relative clause can act as another type of modifier. In the sentence "The sequoia tree, which was towering over the students, inspired widespread awe," the clause "which was towering over the students" is the modifier describing the sequoia tree. Again: "What kind of sequoia tree?" "The one towering over the students."

Types of Sentences

Sentence structure is important to keep in mind while you're writing because strong writing typically employs sentences of varied type and length. Writers can also strategically use certain sentence structures to convey meaning to a reader beyond the meaning of the words alone. If you realize that you mostly utilize one or two sentence types, try mixing up your sentence structures a bit more!

List 7.1.14 Types of Sentences

simple sentence
: one independent/main clause
"I love Puget Sound."
"My RA is so cool."
"The Grand Canyon is in Arizona."

compound sentence
: at least two independent clauses connected via a coordinating conjunction
"I miss my high school friends, but I'm excited to make new friends."
"Ubiquitous They is so funny, and I really like watching them perform every Friday night."
"I always need coffee when I study in Thompson, so I'm grateful that Oppenheimer Cafe is right there."

complex sentence independent/main clause and one or more dependent/subordinate clauses
"When the SUB runs out of hummus, I want to cry."
"If you feel unsafe walking back to campus alone, Security Services provides a free escort service."
"I need to drink coffee when I'm tired."
When the dependent clause goes in front of the independent clause, we separate the two clauses with a comma. When the dependent clause goes second, though, we do not use a comma.

compound-complex sentence two or more independent clauses and at least one dependent/subordinate clause
"Independent clauses are really cool, but sometimes they get too long when you add too much information."

Functional Types of Sentences

List 7.1.15 Functional Types of Sentences

declarative sentences make statements. You will use primarily declarative sentences in your academic writing.

interrogative sentences interrogate—that is, they ask questions and end with question marks.

imperative sentences do what we all love to do; they give people directions and tell them what to do.

exclamatory sentences exclaim things! They are so exciting!

Example 7.1.16 Declarative Sentences.

"This sentence is a declarative sentence."
"My favorite club is Yoga Club."

Example 7.1.17 Interrogative Sentences.

"Don't you think that 'interrogative' is a funny word?"
"Why are we talking about question marks?"

Example 7.1.18 Imperative Sentences.

"Go tell him that it's imperative that he knows what an imperative sentence is."
"Grab me a Greek yogurt from the SUB, please."

Example 7.1.19 Exclamatory Sentences.

I love Puget Sound!
I love writing!

Subordination and Coordination

Because each clause in a compound sentence is independent, neither one is obviously foregrounded in relation to the other (as in a complex sentence). That's because the relation between the clauses of a compound sentence is only conveyed lexically (through the coordinating conjunction), as opposed to lexically and syntactically (in a complex sentence). Nonetheless, a compound sentence can serve various purposes. A compound sentence that conjoins clauses using *"and"* can provide extra information ("I want to go to the park and I want to search for Pokemon"). A compound sentence that conjoins clauses using *"or"* or *"nor"* can provide alternatives ("I want to go to the park or I want to stay home and play Pokemon"). A compound sentence that conjoins clauses using *"so"* or *"for"* can provide justification ("I want to go to the park so I can search for Pokemon; I want to go to the park for I love to search for Pokemon").

As its name implies, a dependent/subordinate clause must always be subordinated to the independent/main clause independent clause in a complex sentence. The effect of this subordination is the backgrounding of the subordinate clause and the foregrounding of the independent clause. In the example "When the SUB runs out of hummus, I want to cry," the subordinate clause "When the SUB runs out of hummus" is backgrounded in relation to the independent clause "I want to cry." This relativization places different emphasis on the clauses. The independent clause "I want to cry" is more important than the subordinate clause "When the SUB runs out of hummus" because it conveys a complete thought, while the subordinate clause only modifies that thought. As the backgrounded clause, the subordinate clause specifies the context (provides the background) of the independent clause. The picture would be coherent without the background, but not nearly as robust. When constructing a complex sentence, then, consider what the most important part of that sentence is and foreground it.

Note 7.1.20

A compound sentence can easily be transformed into a complex sentence. For instance, the example "I miss my high school friends, but I'm excited to make new friends." could be reconstructed to read "Although I miss my high school friends, I'm excited to make new friends." Consider what meaning you want to convey in your sentence and construct them accordingly.

7.1.3 Grammar of Infinitives

Infinitives are verb forms composed of two words, such as "to write" or "to understand." For instance, "I like to write sentences using infinitives" and "To understand infinitives, one should learn when to use them," are examples of the infinitive verb form.

But say you wanted to make these sentences a bit more descriptive. You can do this by adding an adverb or adverbial phrase to the verb forms, such as “clearly write” or “fully understand.” This may result in “splitting the infinitive,” where adverbs or adverbial phrases are inserted between the “to” and the root verb that follows, as in “to clearly write” or “to fully understand.” Split infinitives are hotly contested in the grammar world. Some grammarians argue we should always avoid splitting our infinitives while others assert splitting the infinitive isn't a hard rule and can be done if it preserves thought and sentence fluency. Therefore, it's hard to know when to avoid splitting an infinitive and when it's all right to leave it as is. Below are a few guidelines to help you decide whether or not to split your infinitives (infinitive verb forms are underlined, adverbs are *italicized*).

When to Split Infinitives

Sometimes the sentence meaning is clearer when the adverb modifying the verb stays within the verb form. For instance, consider the sentences below:

> “I like to *clearly* write sentences using infinitives.”
>
> “To *fully* understand infinitives, one should learn when to use them.”

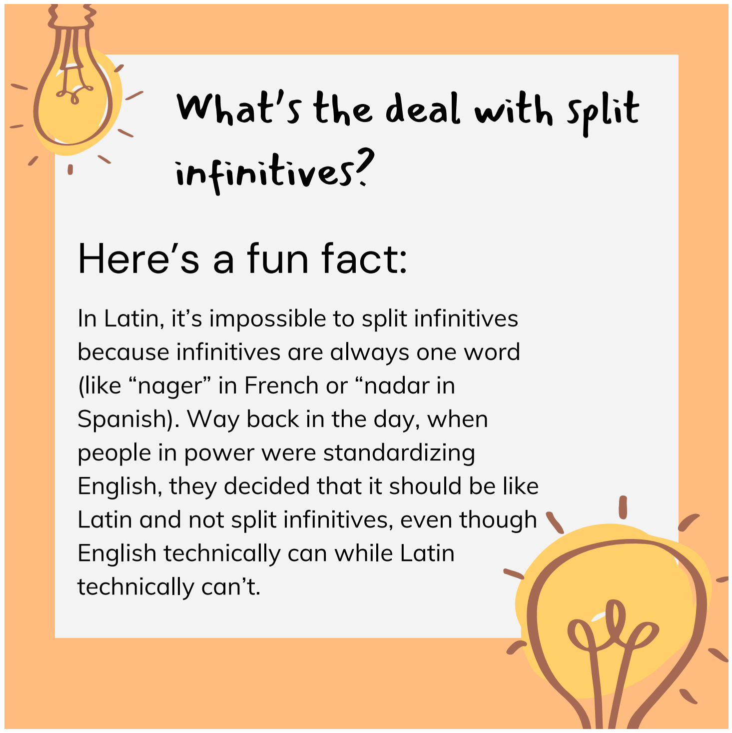
Both of these sentences have split infinitives (“to clearly write” and “to fully understand”). However, if we move the adverbs outside of the verb form, suddenly the sentences become less clear and more awkward:

> “I like to write sentences *clearly* using infinitives.”

In this sentence, it is not clear whether “clearly” is modifying “to write” or “using infinitives”; does the person like to clearly write or clearly use infinitives? In this case, it might be better to leave the modifying adverb within the verb form.

> “To understand infinitives *fully*, one should learn when to use them.”

In this sentence, the modifying adverb “fully” is placed outside of the verb form “to understand.” While this placement does not interfere with the meaning or fluency of the sentence, it breaks up the logical unit of thought; one must refer back to the intact verb form “to understand” in order to identify what “fully” is modifying. Therefore, it might be better to split the infinitive so the reader has a clearer idea of what kind of understanding the sentence is promising (full understanding).



Below are some more examples of infinitives that are probably okay to leave split:

Example 7.1.21 Clear Split Infinitive: Puget Sound Outdoors.

Clear "In order to *properly* plan for a Puget Sound Outdoors trip, you must sign up at The Expeditionary." [infinitive "to plan" is split]

Confusing "In order *properly* to plan for a Puget Sound Outdoors trip, you must sign up at The Expeditionary." [infinitive is intact, but sentence is just plain awkward]

"In order to plan for a Puget Sound Outdoors trip *properly*, you must sign up at The Expeditionary." [infinitive is intact and the sentence is acceptable, but the modifier "properly" is somewhat removed from the verb form "to plan"]

Example 7.1.22 Clear Split Infinitive: Tea.

Clear "By drinking more tea, I plan to *gradually* lessen my coffee dependence." [infinitive "to lessen" is split]

Confusing "By drinking more tea, I *gradually* plan to lessen my coffee dependence." [infinitive intact, but modifier "gradually" could be referring to "plan" or "lessen"]
"By drinking more tea, I plan to lessen *gradually* my coffee dependence." [infinitive intact, but sentence is awkward]
"By drinking more tea, I plan to lessen my coffee dependence *gradually*." [infinitive intact and sentence is acceptable, but modifier "gradually" is somewhat removed from the verb form "to lessen"]

Example 7.1.23 Clear Split Infinitive: Social Justice on Campus.

Clear "If you'd like to *actively* involve yourself in social justice opportunities on campus, you can visit the Center for Intercultural and Civic Engagement." [infinitive "to involve" is split]

Confusing "If you'd like *actively* to involve yourself in social justice opportunities on campus, you can visit the Center for Intercultural and Civic Engagement.." [infinitive intact, but sentence is awkward]
"If you'd like to involve yourself in social justice opportunities on campus *actively*, you can visit the Center for Intercultural and Civic Engagement.." [infinitive intact, but modifier "actively" far removed from the verb form "to involve"]

Note 7.1.24

Though there are instances when it would be practical to split the infinitive, you need not always use an adverb. Cutting adverbs, especially when they result in split infinitives, often makes writing cleaner and more fluid.

When not to Split Infinitives

While splitting the infinitive is sometimes necessary to preserve sentence fluency and thought coherency, it is usually better to avoid splitting them when you can. Infinitives are single units of thought, so keeping them intact often improves the reader's understanding of the sentence. Additionally, splitting the infinitive can actually make the sentence more awkward. For instance, take the following sentences where the infinitives are intact:

"You should try to keep infinitives intact *whenever possible*."

> "I would like to write sentences with infinitives *clearly and concisely*."

Both of these sentences keep the infinitive intact ("to keep" and "to write"). But say you tried to split the infinitives:

> "You should try to *whenever possible* keep infinitives intact."

In this sentence, inserting the modifier "whenever possible" between the verb form makes the sentence awkward and unwieldy. In this case, keeping the infinitive "to keep" intact makes the sentence more readable and clear.

> "I would like to *clearly and concisely* write sentences with infinitives."

Similarly, the infinitive verb form "to write" in this sentence is split by the modifying phrase "clearly and concisely." In this case, splitting the infinitive with the modifier disrupts sentence fluency and expression of the verb form "to write"; therefore, it's probably better to keep the infinitive phrase intact.

Example 7.1.25 Unclear Split Infinitive: Puget Sound Outdoors.

Clear "Before the hiking trip, the PSO members had to check their gear *carefully and thoroughly*." [infinitive intact]

Confusing "Before the hiking trip, the PSO members had to *carefully and thoroughly* check their gear." [infinitive "to check" is split by the modifier "carefully and thoroughly," which makes the sentence awkward]

Example 7.1.26 Unclear Split Infinitive: Club Fair.

Clear "The club fair is a great place to look for clubs and activities *at your own pace*." [infinitive intact]

Confusing "The club fair is a great place to *at your own pace* look for clubs and activities." [infinitive "to look" split by the modifier "at your own pace," which makes the sentence awkward and unreadable]

Section 7.2 Tricky Grammar

Having covered some of the fundamental principles of grammar in the previous section, it's time to level up! There are lots of English grammar topics that are tricky enough to merit a position in this section; however, the ones that you'll learn about here made the cut because they're not just tricky—they're commonly relevant. Building on the fundamental rules of grammar from the previous section, you'll get another layer of nuance in this section, which covers some of the challenges of ensuring subject-verb agreement, avoiding sentence fragments, using parallelism, and placing modifiers.

7.2.1 Problems with Subject-Verb Agreement

As we have seen, subjects and verbs (predicates) are the primary components of any sentence. Therefore, it is important that they "agree," or match each other in terms of plurality. In other words, single subjects require singular verbs, and plural subjects require plural verbs. For instance, in Standard American English, you wouldn't say "Amanda *jog* to the gym," but rather "Amanda *jogs* to the gym." Similarly, if the subject is plural, you would change the verb accordingly: "The soccer players *is* tired" would become "The soccer players *are* tired." Use the following guidelines to help you figure out if the subject and verb of your sentence "agree."

Subject-Verb Agreement Rules

Any student of a foreign language knows that consistent subject and verb agreement can be a pain. Even in a first language, writers and speakers alike can confuse whether a word is singular or plural (a group?—hint: it's singular), or—in the middle of complicated sentences—forget whether the subject of their sentence was singular or plural. Thankfully, we have the opportunity to revise when we write!

List 7.2.1 Strategies for Maintaining Subject-Verb Agreement

Here are a few rules to help guide you through tricky sentences.

- *When the subject of a sentence is composed of two or more nouns/pronouns connected by "and," use a plural verb.*
- *When the subject of a sentence is composed of two or more nouns/pronouns connected by "or" or "nor," make the verb correspond with the noun or pronoun closest to it.*
- *When the subject of a sentence is a collective noun (group, jury, band, etc.) or a title (of a book, play, country, etc.), always make the verb singular.*
- *When a phrase sits in between the subject and the verb, be sure that your verb agrees with your subject, not with the phrase.*

Example 7.2.2 Agreement with Multiple Subjects.

"Professors *and* President Crawford ***meet*** with students frequently."

Example 7.2.3 Agreement with Multiple Possible Subjects.

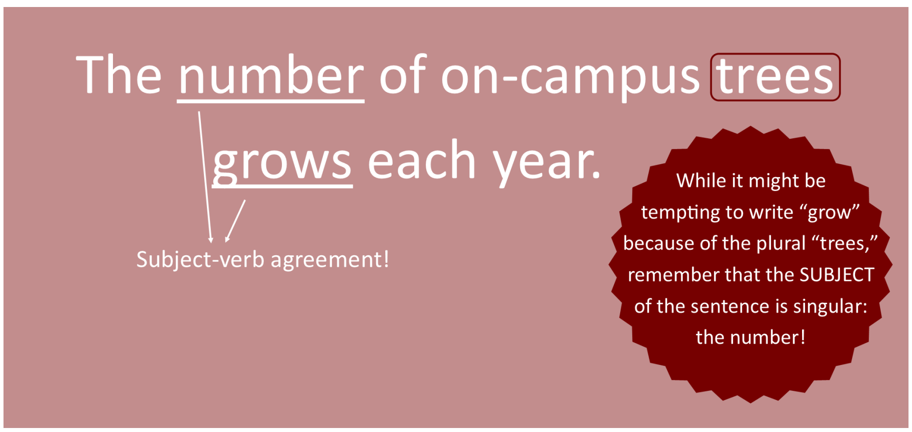
"*Either* President Crawford *or* professors ***meet*** with students frequently."
"*Either* professors *or* President Crawford ***meets*** with students frequently."

Example 7.2.4 Agreement with a Collective Noun.

"I hope that *band* ***plays*** at the club fair again."
"The newest *edition* of *Ebony Magazine* ***is*** great."

Example 7.2.5 Agreement Across a Phrase.

"The *number* of on-campus trees ***grows*** each year."
"The *orientation leader*, alongside all of their orientees, ***was*** excited to reach the end of the trail."



There are also some English words, especially in the sciences, that have tricky plural forms, so you might not even realize that the word you're using is actually plural. One great example is the word *data*, which is plural (*"The data suggest that. . ."*).

Other examples include criteria/criterion, media/medium, and phenomena/phenomenon.

Note 7.2.6

What may seem like problems with subject-verb agreement might actually be *correct* subject-verb agreement in another variety of English. See Section 6.3 to read more.

Pronoun-Antecedent Agreement

Problems with agreement occur most commonly when a writer mentions a subject, a movie director, for example, and then uses a pronoun to refer back to that subject. When the subject's gender is unspecified, it is unclear whether the subject (in this case, the director) should be referred to as "he" or "she." Because the plural pronoun "they" is gender-neutral, many writers, consciously or not, opt to use “they” instead of “he,” “she,” or the more cumbersome phrase “he or she.” (see Subsection 7.1.2)

A sentence using “they” but referring to a singular pronoun looks like this:

> “I liked what the director of the movie did. They did a good job.”

In terms of grammatical correctness, formal, standard English requires writers to make the correct agreement between a pronoun and its antecedent (i.e., you have to use singular pronouns for singular antecedents). For a gender-unspecified singular antecedent, then, a writer has a few options: to use the phrase “he or she,” to make the subject plural if possible, or to avoid the issue altogether by restructuring the sentence. A sentence of this sort would therefore take one of these three forms:

- “I liked what the director of the movie did. He or she did a good job.”
- “That movie had a good director. When directors pay special attention to lighting like this director did, they are doing a good job.”
- “That movie was great! I can’t believe how well the director focused on light!”

More conservative grammarians may insist that these are the only ways to refer to a single person of unspecified gender. Language is always changing, however, and today English is slowly being reclaimed by some groups it has historically been used to subjugate, including women and individuals who do not conform to the gender binary (see Subsection 6.3.1). These shifts explain why it is now inappropriate to use “he” as the default pronoun and why “they” is becoming increasingly accepted as a gender–neutral, third–person singular pronoun (see Subsection 6.3.2).

Indefinite Pronouns

Indefinite pronouns do not refer to any particular person or thing, and it is not always obvious whether they are singular or plural, which can make subject-verb agreement a bit tricky.Many indefinite pronouns (e.g., anyone, everyone, everybody, someone, no one, nobody) are singular and should be accompanied by a singular verb (-s ending or “is”/“has”).

Example 7.2.7 Anyone and Everyone as Pronouns: Luau.

“Is anyone going to Luau this year? I’ve heard everyone always has a great time.”

Example 7.2.8 Someone as a Pronouns: Rollerblading.

“Someone is rollerblading around campus.”

Example 7.2.9 Nobody as a Pronoun: Math Question.

“Nobody knows the answer to the math question.”

“Each” is a singular pronoun and requires a singular verb. Therefore, even if the subject of the sentence is plural, “each” refers to every single member of that group and should be treated as a singular pronoun.

Example 7.2.10 Each as a Pronoun: Research Students.

"Each of the research students has access to the lab."

Example 7.2.11 Each as a Pronoun: Experience Puget Sound.

"Each and every one of you is in for a new experience here at Puget Sound."

Example 7.2.12 Each as a Pronoun: Coffee Flavors.

"Each of the coffee flavors at Diversions sounds enticing."

"All," "some," and "none" can be either singular or plural depending on the subject. "All" and "some" are singular or plural depending on the plurality of the subject and therefore require an accompanying verb.

Example 7.2.13 All as a Pronoun: Grass is Greener.

"All of the grass on campus is green."

Example 7.2.14 All as a Pronoun: Class Outside.

"Some of the professors are holding class outside because it is so sunny."

"None" can be either plural or singular depending on how many of some item it is referring to. For instance, if "none" is referring to a single item ("not one of these things"), a singular verb is required. However, if it is being applied to several items ("not any of these things"), a plural verb should be used.

Example 7.2.15 None as a Pronoun: Rat Lab.

"So far, none of the rats in the psychology rat lab have escaped." (if you are talking about many rats that have not escaped)

Example 7.2.16 None as a Pronoun: Return of Rat Lab.

"So far, none of the rats in the psychology rat lab has escaped." (if you are talking about one rat that has not escaped among many rats)

Example 7.2.17 None as a Pronoun: O-No-Chem.

"None of the O-chem students are sleeping the night before their final."

-S Endings

In Standard American English, third-person singular subjects (e.g., she, he, it, proper pronoun) require an "s" at the end of their accompanying present-tense verb. Plural subjects (e.g., they, people), however, do not require an "s." Even though "they" may refer to a single individual (see They as a Singular Pronoun), it still technically adheres to the rules of plurality. Therefore, even when describing a single person, you would pluralize the accompanying verb ("they sit" rather than "they sits").

Example 7.2.18 Agreement with "-S" Endings.

- "It sits, she sits, he sits, they sit. . ."
- "The first-year seminar student studies in the library."
- "The RDG members dance across the stage."
- "I'm going to Metropolitan Market with my friend, Keegan. They promise to split a Cookie with me."

Is/Are

Third-person singular subjects require the present-tense verb "is," while plural subjects require the present-tense verb "are."

As above, even though "they" may refer to a single individual (see They As a Singular Pronoun), it still technically adheres to the rules of plurality. Therefore, even when describing a single person, you would pluralize the accompanying verb ("they are" rather than "they is").

Example 7.2.19 Agreement with "Is/Are".

- "It is, she is, he is, they are. . ."
- "6th Avenue is a cool place to explore."
- "The students are going to the open-mic night in the piano lounge."
- "The resident is running for Residence Hall Association president of their hall; they are a strong candidate for the position."

Either/Or, Neither/Nor

If "either" and "neither" are being used to differentiate a singular item or a singular item among several, they are singular pronouns and need a singular verb.

Example 7.2.20 Agreement (Singular) with "Either/Or" and "Neither/Nor".

- "Would you prefer a drip coffee or caffeinated tea?" "Either is fine with me."
- "Neither of the two coffee machines in Diversions is working."

If "either" and "neither" are being used in interrogative statements, they can use a plural verb.

Example 7.2.21 Agreement (Plural) with "Either/Or" and "Neither/Nor".

- "Are either of you going to the women's lacrosse game?"
- "Have neither of my books arrived from the interlibrary loan, yet?"

If "either" and "neither" are referring to either one item or another item (two items separated by the conjunction "or" or "nor"), the verb is determined by the plurality of the item that lies closest to it. A good rule of thumb is to look at the plurality of the subject/noun closest to the verb and change the verb accordingly. However, even if a sentence is grammatically correct, you may have to fiddle with the order of the items in order to make the sentence sound more clear.

Example 7.2.22 Making a Gramatically Correct Sentence Clearer.

Look at this sentence:

> Neither my teammates nor my coach was expecting it to rain during practice.

While grammatically correct, this sentence still sounds slightly awkward. Consider a possible revision of the item order:

> Neither my coach nor my teammates were expecting it to rain during practice.

Sounds much better, doesn't it?

Example 7.2.23 More Agreement with "Either/Or" and "Neither/Nor".

- "Either the geology team or the physics team is going to win the science basketball tournament in the Thompson courtyard."
- "Neither the tables nor the couches in Diversions are open."

Of

When using a phrase beginning with "of" to modify a subject, the subject always comes before the phrase. Therefore, the verb should agree with the subject before the word "of."

Example 7.2.24 Agreement with "Of".

- "The murder of crows targets the dropped french fry."
- "The Office of Admission is a great place to work if you'd like to be a campus visit guide."

And/Or

When using "and" in a sentence to combine two or more subjects, use a plural verb. When using "or" in a sentence to differentiate between two or more subjects, the verb should agree with the plurality of whatever subject is closest to it.

Example 7.2.25 Agreement with "And/Or".

- "Education, occupational therapy, and physical therapy are the three graduate degrees offered at Puget Sound."
- "My sister or my brothers are coming to visit me on campus."
- "My brothers or my sister is coming to visit me on campus."

Confusing Modifiers

Sometimes the subject and verb are separated by modifying phrases and adjectives that describe the subject. While modifiers are useful for adding specificity to sentences, they can be confusing when you are trying to make your subject and verb agree. If you spot a modifier, skip over it and make your verb singular or plural based on the subject. In the following examples, subjects are underlined and verbs are italicized.

- "The student body president, along with the first-year students, *is attending* Convocation."
- "The first-year resident, who was feeling FOMO and who chose to hang out with friends and watch movies instead of study for his test, *now regrets* the decision after seeing his test score."
- "Diversions (and its baristas) *provides* a great space to study and socialize."

Warning 7.2.26 Singulars and Plurals.

There are some nouns that are singular but sound plural *and* that require ***plural*** verbs (pants, glasses, trousers), and then there are other words that are singular but sound plural *and* that require ***singular*** verbs (news, measles, lens).

Collective Nouns

There are some subjects that may be singular or plural depending on how you use them.

In order to determine whether to use a singular or a plural verb, ask yourself: Are the people in the group acting as a single unit, or is each individual in the group acting individually? If the group is acting as a single unit, use singular. If each individual in the group is acting individually, use plural. (To help with the plural instances, try seeing if it would make sense to write "_________ members," like "jury members" or "council members.")

So with the collective noun "class" you could say, "The class *is* silent during the test." In this sentence, you're talking about the room of people as one and saying that as one the room is silent. You can also *correctly* say

"After tests, the class *buy* their celebratory smoothies at Diversions." In this case, you're emphasizing the individual action of each member of the group.

A list of some collective nouns and example uses may be found below.

Example 7.2.27 Sample Sentences with Collective Nouns.

jury	"The jury *was* late to the trial." "The jury *appear* to be bored or sleeping during the trial; they keep yawning and nodding off."
team	"The University of Puget Sound women's soccer team *has* had a very successful season." "This year, the women's soccer team *are* going home to visit their families after their NCAA win."
army	"The army *trains* thoroughly." "The army *return* home after the war."
council	"The council *votes* in favor of the bill." "The council *disagree* about which way to vote."
family	"My family *is* the best." "My family *are* funny."
group	"The group always *leaves* the room a mess." "The group *sing*, *dance*, and *act*."
audience	"The audience *applauds*." "The audience *were* hooting and hollering."
board	"The Board of Trustees *is* willing to hear students about fossil fuel divestment." "The Board of Trustees *have* different opinions about divestment."
crowd	"And the crowd *goes* wild!" "The crowd *are* running, jumping, and yelling."

Fractional Expressions

A **fractional expression** begins with a word like "half," "part," "some," "a majority," "all," "any," "more," or "most," followed by "of" and then a noun.

Generally, fractional expressions can agree with either plural or singular verbs. Pick the type of verb based on the meaning and context of the fractional expression.

Example 7.2.28 Fractional Expressions with Plural Agreement.

- "Some of us are ready to eat."
- "The majority of Puget Sound baseball fans buy Logger hats at the bookstore."

- “All students on campus are really cool.”

Example 7.2.29 Fractional Expressions with Singular Agreement.

- “Part of the problem is that it’s too rainy to do homework outside today.”
- “Some variation in sandwich preferences is okay (as long as you agree that toasting is the way to go).”
- “Most of my homework is done. . .”

Note 7.2.30

The exception to this flexibility is that the fractional expression “more than one” is always singular, so you would say, “More than one cookie ***is*** what I need right now,” not “More than one cookie *are* what I need right now.”

7.2.2 Problems with Sentence Fragments

Sentence fragments are incomplete sentences. Like here. That sentence is not a complete sentence because it cannot stand on its own and make sense. So how do you avoid sentence fragments?

List 7.2.31 Strategies for Avoiding Sentence Fragments

- *Ensure that your sentence has a subject and a verb and that it expresses a complete thought.*
- *Use word processing programs to identify fragments—but don’t depend on them!*
- *Mentally take your sentence out of context, then ask yourself, “Does this sentence alone make sense?”*

Tip 7.2.32

If you do find a sentence fragment, see if you can either *add* the necessary components of a sentence that the fragment is missing or *combine* the sentence fragment with another sentence.

Example 7.2.33 Revising Sentence Fragments.

fragment	“To the SUB.”
revision	“You should take your SUB dishes back to the SUB.”

By sticking the fragment on an independent clause, we not only get rid of the fragment, but we also add more specificity to the sentence.

fragment	"All night long!"
revision	"I was in the library all night long!"

Just like the previous example, this fix gets rid of the fragment and makes the sentence more specific. "How long were you in the library?" "I was in the library all night long!"

7.2.3 Problems with Parallelism

Parallel sentence structure is a common pattern used to illustrate two or more ideas, items, or phrases that are equally emphasized in a sentence. It's helpful to use parallel structure when you want to include a list of something or apply a series of words, phrases, or clauses to the same adjective or pronoun. This condenses the sentence, making it more efficient and less repetitive. For instance, say Polly likes to do three things. One way of listing those three things would be to write, "Polly likes to read books, likes to drink coffee, and likes to pet cats." But that's a pretty tedious sentence. Instead, you could use parallel structure to condense the sentence: "Polly likes to read books, drink coffee, and pet cats." In this sentence, "likes to" applies equally to the infinitive phrases "read books," "drink coffee," and "pet cats."

However, sometimes it's easy to lose yourself while using parallel sentence structure by being inconsistent with your word, phrase, or clause forms. For instance, consider this common incorrect rewriting of the above sentence: "Polly likes to read books, drink coffee, and petting cats." This is incorrect parallel sentence structure because the word forms are not the same; "likes to" applies to reading books and drinking coffee, but not to petting cats because the verb "petting" takes care of itself. The sentence indicates that Polly "likes to read books," "likes to drink coffee," and "likes to petting cats," which has too many active verbs ("likes to" and "petting"). By replacing the infinitive form of "to pet" with the gerund form "petting," the sentence now doesn't make very much sense. Sometimes inconsistent forms can be tricky to identify, especially when you have a series of complex clauses or phrases. Below are some common examples of parallel structure errors to watch out for.

Mixing Word Forms

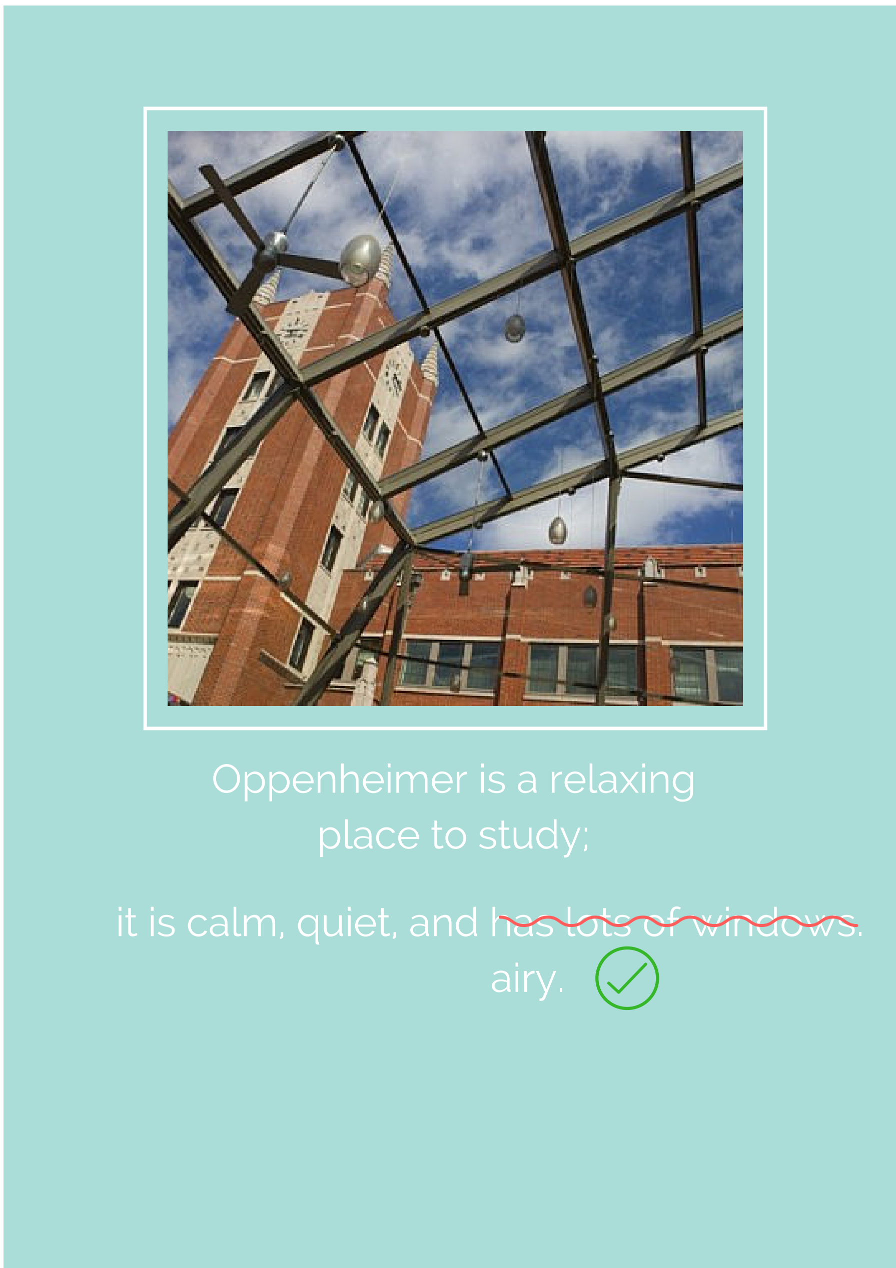
The above sentence is an example of mixing word forms (to read, to drink, and petting). If you have a verb that applies to two or more of the items in the series, it must apply to all items equally in order to preserve correct parallel structure. Take the following example of mixing word forms:

> "Oppenheimer is a relaxing place to study; it is calm, quiet, and has lots of windows."

In this sentence, the attributes "calm" and "quiet" equally share the verb "is": Oppenheimer "is calm" and "is quiet." However, the last attribute in the series (“has lots of windows”), departs from this structure by introducing another verb, “has,” to characterize the attribute “lots of windows,” throwing the series out of balance. If “is” is applied equally to each attribute, Oppenheimer “is calm,” “is quiet,” and “is has lots of windows.” To fix this mixed word form, you must do one of two things: 1) either break up the attributes into two different items using the conjunction “and” or 2) arrange the attributes so they share a single verb and adhere to the parallel structure.

Examples of these fixes are shown below:

- “Oppenheimer is a relaxing place to study; it is calm and quiet and has lots of windows.”
- “Oppenheimer is a relaxing place to study; it is calm, quiet, and airy.”



Mixing Clause Forms

The same rule may be applied to a series of complex clauses. If you have a verb that applies to two or more clauses in the series, it must apply equally to all clauses in order to maintain parallel structure. Take the following example of mixing clause forms:

> "This year, Diversions has cut a lot of paper waste by offering mug discounts, free Cup Karma drinks, more "for-here" options, and by encouraging people to recycle their coffee cup lids and sleeves."

In this sentence, Diversions has cut a lot of waste by doing two things: 1) offering mug discounts, free Cup Karma drinks, and more "for-here" options and 2) encouraging people to recycle. While the first three clauses in the series (discounts, drinks, and options) all share the verb "offering" equally, the fourth clause (recycling lids and sleeves) only uses the verb "encouraging." To correct this sentence to preserve parallel structure, you have to insert the conjunction "and" between the second and third clauses to distinguish what Diversions is "offering" from what it is "encouraging." Take the corrected revision:

> "This year, Diversions has cut a lot of paper waste by offering mug discounts, free Cup Karma drinks, and more "for-here" options and by encouraging people to recycle their coffee cup lids and sleeves."

Two Nouns Following One Adjective

When you have two or more nouns following an adjective, that adjective must apply to all nouns equally. This can be a tricky mistake to identify; when we read, we often only think to apply the adjective to the noun that immediately follows it in the sentence. However, it's important to make sure that either all nouns share the same adjective equally or each noun has its own adjective in a series. Take the following example of an adjective that is incorrectly applied to both nouns:

> "The Cellar's rambunctious atmosphere and array of ice cream flavors make it a good place to go to unwind."

This sentence indicates that the adjective "rambunctious" applies to both "atmosphere" and "array of ice cream flavors." While the first association makes sense, it would be strange to describe an array of ice cream flavors as "rambunctious." Instead, both nouns must either share an adjective that describes both of them or they must have their own adjectives.

To fix this sentence, you can do one of two things:

1. add an adjective that applies to "array of ice cream flavors"

    > "The Cellar's rambunctious atmosphere and diverse array of ice cream flavors make it a good place to go to unwind."

2. repeat the pronoun before "array" to prevent the misconception that it is a "rambunctious array"

    > "The Cellar's rambunctious atmosphere and its array of ice cream flavors make it a good place to go to unwind."

Lists After a Colon

When you have a list after a colon, the parallel structure rule should be equally applied to all items in that list. Take this example of a list that does not follow parallel structure:

> "The sandwich station at the SUB has the following spread options: hummus, pesto, mayo, mustard, and it also has relish."

This list breaks parallel structure with the last item, "it also has relish," which adds both a subject ("it") and verb ("has") to the list item ("relish"). To make this sentence adhere to parallel structure, the list item must be in the same form as the other items in the list:

> "The sandwich station at the SUB has the following spread options: hummus, pesto, mayo, mustard, and relish."

To avoid these and other parallel structure errors, here are some things to keep in mind while writing and proofreading:

List 7.2.34 Strategies for Employing Parallelism

- While writing a list or series, make sure every item in the series is grammatically consistent (all -ing endings vs. infinitive, passive vs. active voice, etc.).
- If you have an adjective or pronoun to describe the first word of a series, apply that descriptor equally to every item in the series to make sure it makes sense.
- Read carefully through your paper, paying close attention to series connected by conjunctions ("and"/"or") and checking either side of the sentence for correct parallel structure.
- If you have a list or series, isolate every item into its own sentence, identify descriptors you can attribute to every item, and then condense the sentence accordingly.

7.2.4 Problems with Modifiers

Misplaced Modifiers

While modifiers can be extremely useful for spicing up sentences, they can sometimes be misplaced too far from the noun they are intending to describe. These **misplaced modifiers** not only make the sentence confusing to read; they also may actually end up describing something they're not supposed to describe. For instance, take the following sentence:

> "Towering above the heads of the students, we gazed in awe up at the sequoia tree."

In this sentence, "towering above the heads of the students" is a participial phrase (see participial phrase). However, it's currently being used to describe the pronoun "we." Unless "we" are giants, this sentence doesn't make much sense; how can "we" tower above the heads of students? Instead, the participial phrase is likely intended to describe the sequoia tree. Consider a revision that places the modifier next to the noun it describes:

> "We gazed in awe up at the sequoia tree towering above the heads of the students."

Here are a few more examples of misplaced modifiers and their possible revisions:

Example 7.2.35 Misplaced Modifier: Tired Liam.

> "Liam sprinted up the staircase to his class on the top floor of McIntyre, which was steep and exhausting."

The placement of this modifier makes it seem like the top floor of McIntyre is "steep and exhausting."
Revision:

> "Liam sprinted up the staircase, which was steep and exhausting, to his class on the top floor of McIntyre."

Example 7.2.36 Misplaced Modifier: Dogs of Puget Sound.

> "Whining pleadingly, the owner tried to restrain the dog from jumping excitedly into Jones Fountain."

This sentence makes it seem like the owner was the one "whining pleadingly," not the dog!
Revision:

> "The owner tried to restrain the dog, which was whining pleadingly, from jumping excitedly into Jones Fountain."

Dangling Modifiers

In addition to misplaced modifiers, a **dangling modifier** describes a noun that is either unclear or absent from the sentence altogether. In these cases, the modifier ends up modifying something else in the sentence that should not be modified. For instance, take the following sentence:

> "After writing for hours in the library, the paper was finally finished."

In this sentence, "after writing for hours" is a participle phrase modifying "the paper." But a paper can't write itself! Instead, the participle phrase should modify the subject doing the action (in this case, the student writing the paper):

> "After writing for hours in Collins Memorial Library, the exhausted student finally finished their paper."

Here are a few more examples of dangling modifiers and their possible revisions:

Example 7.2.37 Dangling Modifier: Lost in Wyatt.

> "Unfamiliar with the campus layout, it was difficult to find their classroom in McIntyre."

This sentence is confusing because the modifier, "Unfamiliar with

the campus layout," is modifying a noun that doesn't exist. To fix this problem, we need to add a noun.
Revision:

> "Unfamiliar with the campus layout, the first-year student found it difficult to find their classroom in McIntyre."

Example 7.2.38 Dangling Modifier: Method Madness.

> "After reviewing the scholarly article, the author's methods appear questionable."

The modifier, "After reviewing the scholarly article," is trying to modify an absent noun.
Revision:

> "After reviewing the scholarly article, I find the author's methods questionable."

Section 7.3 Style and Word Choice

7.3.1 Writing Clearly and Precisely

Having noticed that a great number of professors wax loquacious when giving lectures, you may be perplexed to learn that academics actually value brevity in academic writing. Professors face some of the same challenges that you probably face in college: they have a lot of reading to do, what they're reading is specific and hard to understand, and they have to write about it themselves. From this predicament emerges the importance of writing precisely and clearly, choosing words carefully, being wary of passive voice, and packing meaning into a sentence by using colorful, strong verbs. In this section, you will learn to make intentional decisions about your writing style and word choice to enrich your essays.

Verbosity. When you have what you believe to be a brilliant idea and a strong argument, it is sometimes tempting to try to sound impressive by using a lot of words. More is better, right? Not necessarily! If more words and specialized vocabulary will make your meaning more clear to a specific audience, then it's worth it to use longer, more complex wording. But if complicated language makes the sentence (and your point) more confusing, it's better to state your ideas simply.

Here are some long-winded ways to say relatively simple things:

What you (an intellectual) said	*What you meant*
"At this juncture in time . . ."	"now," "currently"

"By virtue of the fact . . ."	"because"
"For the purpose of . . ."	"to"
"In all likelihood . . ."	"probably"
"In the event that . . ."	"if"
"In this regard, it is of significance that . . ."	simply omit and get on with your sentence
"The truth is that . . ."	simply omit and get on with your sentence
"Until such time as . . ."	"until"

These kinds of empty phrases do not improve your writing and only add a tiny bit to the length of your paper (and length probably isn't the most important thing your professor wanted you to produce, anyhow). If you're hoping to sound scholarly, look closely at the precise and specific scholarly language that is used in your discipline.

"This," as the Subject of a Sentence. Readers like specificity. Using "this" too much, especially as the subject of a sentence (e.g. "This is what I'm talking about.") conveys too much ambiguity. To what does "this" refer? Instead of writing "this," try to use an interesting word that refers specifically to what you want to talk about. For example, I could write an essay about my dog, Chuck, and say, "Chuck likes to take walks. This is why I walk him every day." To avoid using "this" as the subject of the sentence, though, I could say something like: "Chuck likes to take walks. I walk him every day because he loves walks so much." In this sentence, "this" is replaced with "because he loves walks so much."

You can also simply restructure the sentence(s) to avoid using "this" as the subject. From the example above, I could also say, "Chuck likes to take walks, so I walk him every day." Finally, you can think of a noun that tells your reader what "this" is referring to: *this* quote, *this* information, *this* verdict, *this* distinction, *this* occurrence, *this* sentiment, etc.

7.3.2 Making Effective Word Choices

Strong word choice improves the quality of a paper and helps hold the reader's interest; inversely, using words incorrectly or ineffectively can lessen the writer's credibility. As you entrain for forthcoming linguistic endeavors, exploit these pointers to ensure your belles-lettres aren't as annoying and incorrect as this sentence has been.

Incorrect Word Choice. Incorrect word choice usually occurs when a writer uses a word outside of its standard definition or context. This misuse can happen for a variety of reasons, including the writer having a wrong mental definition of the word, not knowing the word's popular connotation, or using the word in an inappropriate disciplinary context.

List 7.3.1 Strategies for Using the Right Words

- *If there's a word that comes to mind when you're writing and you're not completely sure of its meaning, err on the side of caution and look it up!*

  We, for example, just looked up "err" to make sure that was the right word to use.

- *If you select a word from a thesaurus, make sure to also look the word up in a dictionary (online, of course).*

  The dictionary definition and example sentences will help you catch any connotations or standard uses of the word that you might not otherwise be familiar with.

- *Do your course readings to learn which words have specific (different) meaning in particular disciplines.*

  When writing in a specific discipline, it can be difficult to know what words are specific to that discipline and how they are used differently in academic writing than they are in standard, every day conversation. In statistics, for example, *"significant"* has a very specific meaning (i.e., having statistical importance), and any other uses of the word are incorrect and generally avoided. Similarly, *"conjugation"* has a very different meaning in biology than it does in Spanish. You can't avoid every mistake, but professors can help guide you. Reading scholarly work in a discipline you're studying is also an invaluable tool for learning that discipline's jargon and linguistic preferences.

- *Read Subsection 7.3.5 to avoid misusing words that sound alike.*

Ineffective Word Choice. While academic writing usually employs more abstruse and sophisticated language than you find in every day conversation, sometimes using "big words" simply to sound smart can come across to an audience as pedantic. Words that are overly complicated and obfuscate the meaning of a sentence are therefore ineffective; if the point of writing is to convey meaning clearly, a confusing word should not get in the way of that meaning.

Alternatively, using words or phrases that are too simplistic, overused, or trite can also ineffectively convey meaning to a reader. Passive sentences, phrases constructed around "to be," and clichés like "to be honest" all diminish the point you're trying to convey to a reader.

Example 7.3.2 Effective Word Choice: Alas, Poor Hamlet!

Compare the following two sentences:

> "To be honest, I didn't think that Hamlet was played by the right actor."

> "The actor who played Hamlet fell five times on stage, broke poor Yorick's skull, and forgot his lines during the "To be, or not to be. . ." speech. The directors of the play

should have chosen a better actor to play Hamlet."

The first sentence isn't *bad,* but the second sentences uses specific verbs that are widely known to paint a rich picture about why the actor who played Hamlet should get the hook.

Here are some synonyms that you might consider using to replace common or boring words. Remember to search for the definition of the synonym if you're uncertain of its meaning or connotations to ensure that it correctly conveys the meaning of your sentence.

List 7.3.3 Overused Words and More Colorful Alternatives

say	claim, convey, respond, report, maintain, state, deliver, express, communicate, make known, indicate, speak, voice, vocalize, assert
use	employ, utilize, apply, practice, operate, adopt, wield
means	symbolizes, conveys, implies, suggests, alludes to, connotes, foreshadows, determines
there is/are	restructure sentence to convey more meaning: "George listed five reasons . . ." instead of "there are five reasons . . ."
interesting	compelling, curious, provocative, striking, engaging, enthralling, stimulating, intriguing
effective	successful, powerful, efficacious, impactful, convincing, persuasive, cogent
unique	distinct, rare, idiosyncratic, particular, sui generis, exceptional, extraordinary, unparalleled, unprecedented

important or significant	rather than using these words, clarify *why* something is important by picking a verb or adjective that is more specific: "This passage is significant . . ." could become "The tone of this passage demonstrates . . ."
a lot	a collection, heaps, a slew, a wealth, a plenty, numerous, piles, a great deal, an abundance, myriad
really (1)	undoubtedly, genuinely, admittedly, honestly, truly, without a doubt
really (2)	certainly, extremely, decidedly, thoroughly, exceptionally, surely
actually	literally, truly, indeed
very	extremely, exceedingly, exceptionally, decidedly, particularly, deeply, extraordinarily, noticeably, unusually, profoundly, remarkably

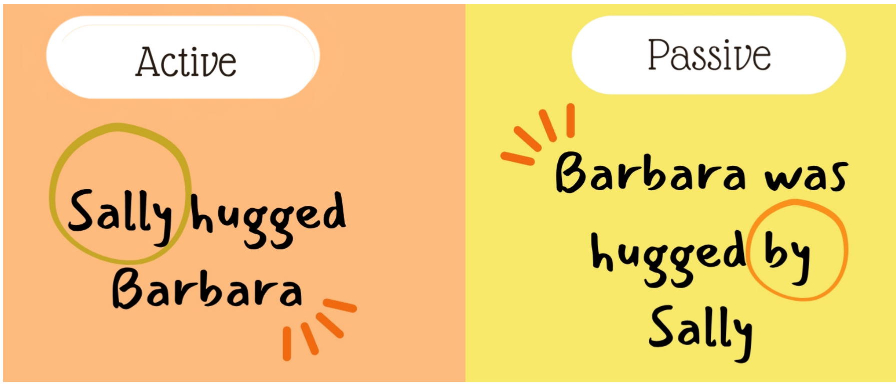
7.3.3 Using Passive Constructions Cautiously

The **passive voice** is *passive* because sentences in this structure de-emphasize the role of the actor in a sentence. An active sentence puts the actor front and center ("Sally hugged Barbara") whereas a passive sentence holds the actor less prominently and places the action/object acted upon front and center ("Barbara was hugged by Sally"). The active sentence emphasizes Sally as the actor, whereas the passive sentence emphasizes that Barbara received a hug. Note that passive constructions can only occur in sentences with **transitive verbs**, which take direct objects.

Example 7.3.4 Active Versus Passive Voice.

Here are more sentences written in both active and passive voice, for comparison.

Active	"Sally hugged Barbara."
Passive	"Barbara was hugged by Sally."
Active	"I did my homework."
Passive	"My homework was done by me."
Active	"My roommate woke me up as she got ready for crew practice."
Passive	"I was woken up by my roommate as she got ready for crew practice."
Active	"We made mistakes."
Passive	"Mistakes were made." (Notice how this form completely omits the actor: Who made the mistakes? We don't know! They just were made. . .)



List 7.3.5 Strategies for Identifying Passive Voice

Below are some ways you can identify the passive voice. Please note that these tips are general guidelines, not concrete characteristics of every instance of passive voice.

- *Look for "to be" verbs.*

  The passive voice is often constructed in this format: *"to be" + past participle.* Notice that the previous sentence is passive. It has "is" as the form of "to be" and "constructed" as the past participle.

- *Look for "by" + a noun / pronoun / proper noun.*

  As with the example "Barbara was hugged by Sally," passive sentences often use the word "by" to show that someone or something carried out the action. Barbara wasn't *just* hugged, she was hugged *by Sally.*

- *Check out an example: Juxtaposing Passive and Active Voice.*

While the passive voice is not grammatically incorrect, most readers (and professors) prefer the active voice because readers generally want to identify the action happening in a piece of writing. Since the active voice makes it easier to identify what is happening and who or what is acting, the active voice usually makes more sense as a writing style.

Example 7.3.6 Juxtaposing Passive and Active Voice.

Consider these two sentences:

Passive	"We were asked by the flight attendant to have our luggage put in the overhead compartment by a man next to us who went by the name of Jim."
Active	"The flight attendant asked us to have Jim, the man sitting next to us, put our luggage in the overhead compartment."

In both examples, there are three main people: us (the writer), the flight attendant, and Jim. The first example, the one in the passive voice, becomes long and confusing. The reader will have forgotten who asked whom to do what by the time Jim's name comes up. The second example, however, more clearly explains the scenario because there is less confusion about who is doing what.

Note 7.3.7

The large exception to these preferences is science. More scientific work tends to be written in the passive voice. An active version of the previous sentence would be, "More scientists tend to write in the passive voice." Notice how the first version, the passive one, takes the actor out of the sentence completely. Who does the passive writing in the sciences? The active version answers that question: scientists write in the passive voice in science writing. Sciences tend to use the passive voice to distance the scientist from the science being done. The passive voice is therefore used strategically by the sciences. (Again, the previous sentence could also be active: "The sciences (or scientists) therefore use the passive voice strategically.") This convention still varies across disciplines and even in different sections of the same lab report; be sure to check with your professor for their preferences!

Example 7.3.8 Passive Voice for Lab Reports.

Active "We summarized the melting and boiling points of the four compounds in Figure 1."

Passive "The melting and boiling points of the four compounds are summarized in Figure 1."

Active "We rinsed the solid with ethanol (10.0 mL, 1M) and dried it with vacuum filtration."

Passive "The solid was rinsed with ethanol (10.0 mL, 1M) and dried with vacuum filtration."

Note that constructions like "were rinsed" and "are summarized" are very useful in this kind of writing. Also, the verb often appears towards the end of the sentence, after the object it is acting upon. Following these patterns can help you get comfortable with passive voice. Reading scientific literature and becoming familiar with the tone is also a great way to improve your scientific writing.

7.3.4 Using Strong Verbs

While we use "to be" frequently in our every day speech, the verb is often too weak as the main verb in formal writing. Uses of "to be" include: *to be, being, am, is, are, was, and were.*

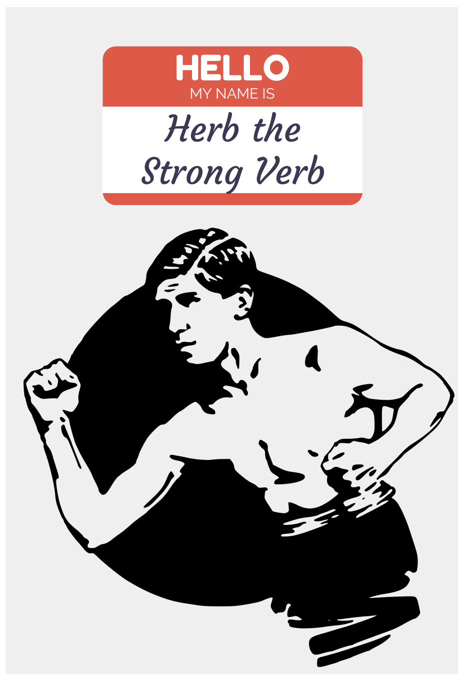
Writers prefer not to overuse "to be" because English contains plenty of stronger (i.e., more active, informative, and interesting) verbs. "To be" also frequently indicates that you are using passive voice. Using "to be" too much thus makes your writing boring or too passive. Which passage below do you prefer?

> "I was going to Diversions when I saw something that was interesting. It was my friend, Sally. Sally was outside and was sleeping on her chemistry textbook."
>
> "On my way to Diversions, I happened upon an interesting (and funny) sight: my friend, Sally, had fallen asleep outside, using her chemistry textbook as a pillow!"

Warning 7.3.9 Thesaurus Use.

Try using a thesaurus to find alternative words, ***but use caution!*** Sometimes thesauruses mislead writers when the writer doesn't fully understand the connotation or typical uses of a synonym.

Here's a list of Some Strong Verbs to consider using. There are short definitions to give you an idea of what the word means, but be sure to look up any words you use to make sure that the contexts in which you're using them align with their meaning. There may also be alternative meanings that aren't listed here, so the dictionary and thesaurus will still be your friends.



Example 7.3.10 Some Strong Verbs.

Affirm	to assert or support
Allude	to point out indirectly
Amalgamate	to combine or unite pieces into a whole, to merge
Ameliorate	to make better
Ascertain	to find out or make sure
Bolster	to reinforce, support
Censure	to criticize severely

Concede	to acknowledge or grant something
Concur	to agree
Contend	to assert or argue
Contest	to oppose, challenge, or argue against
Demur	to object, be reluctant
Differentiate	to make a distinction between
Elucidate	to explain, make clear
Enable	to make able or powerful, to make possible
Engender	to lead to, to produce or cause
Essay	to try, attempt
Exacerbate	to make worse, exasperate
Excoriate	to criticize or denounce severely
Function	to act as, operate
Laud	to praise
Mitigate	to lessen severity or intensity, to alleviate
Obfuscate	to obscure
Pervade	to permeate, spread throughout
Present	to offer, give, introduce, show
Squander	to waste, spend, use irresponsibly
Stymie	to stop, block
Substantiate	to support something with evidence
Supplant	to take the place of, replace
Vilify	to defame or slander

Note 7.3.11

You don't need to fill your writing with big, obscure words; instead, you'll want to use more complex words where appropriate to convey meaning more precisely and concisely.

7.3.5 Considering Homophones

Homophones are words that sound the same but have different meanings and spellings. Because homophones share the same pronunciations (or sound similar), they are commonly confused in writing, especially when you know the spelling of one homophone but intend to convey the other.

Common Homophones

Here is a list of commonly confused homophones and some example sentences using them. But if you are unsure of a word and it's not listed here, try looking it up in a dictionary or thesaurus to make sure it's the word you want!

a lot allot	I have *a lot* of homework this week.	I will *allot* three hours to doing homework today.
accept except	I *accept* your apology for cutting me in line at Diversions.	I've tried every coffee flavoring, *except* lavender.
addition edition	In *addition* to everything else I have to do, I have a dentist appointment tomorrow.	Professors usually prefer for you to have the latest *edition* of the textbook for class.
aesthetic ascetic	Drinking a green smoothie out of a mason jar with a metal straw really adds to your sustainable *aesthetic*.	Many students have different study habits; some are more *ascetic* than others.
affect effect	Sleep deprivation and endless consumption of energy drinks will eventually *affect* your health.	The energy drink had an *effect* on the student's productivity.
are our	We *are* Loggers!	. . .but *our* favorite thing is chocolate. . ..
board bored	I enjoy long*boarding* down the bike path on sunny days.	If you ever find yourself *bored* with an assignment, try to find an aspect that captures your individual interest.
born borne	President Crawford was *born* in St. Louis, MO.	My current time management skills were *borne* of terrible procrastination habits, many nights of sleep deprivation, and frantic attempts to meet paper deadlines.
break brake	Learning how to *brake* in the ASUPS vans can be tricky.	After studying for my biology exam, working through my music theory homework, and reading my articles for religion class, I'm ready for a *break*.
complement compliment	The green ivy nicely *complements* the red bricks of the academic buildings and residence halls.	My friend has the widest grin; they always receive *compliments* on their smile.
concious conscience	We are very environmentally *conscious* at Puget Sound.	My *conscience* keeps me from doing unethical science because I know that unethical science is bad.
discreet discrete	I *discreetly* slipped an admiring letter under my crush's door.	There are three *discrete* types of sport fencing: foil, epee, and sabre.

emigrate immigrate	The transfer student's family *emigrated* from their home country with the intent to live somewhere else.	The transfer student's family *immigrated* to this country from their home country.
grate great	The first-year student accidentally dropped their keycard into the rainwater *grate* by the SUB.	I've heard Collins Memorial Library has some *great* study spaces.
hear here	I *hear* that the view from the astronomy tower is a sight to behold.	I've really made a home for myself *here* at Puget Sound.
hoard horde	I tend to *hoard* library books for my research papers right up until their due date.	The *horde* of prospective students, parents, and family members glanced around excitedly as they followed the campus visit guide through campus.
hole whole	The University of Puget Sound Golf Team won the tournament by making a *hole* in one.	I was so hungry, I ate the *whole* The Cellar pizza by myself.
it's its	*It's* no wonder the school spends so much money on landscaping—the campus is beautiful!	The University of Puget Sound is known for *its* beautiful landscaping.
isle aisle	Vashon *Isle* is a great place to go biking on the weekend.	I perused the candy *aisle* in search of a late night snack.
know no	I *know* that my keys are around here somewhere.	Actually, I have *no* idea where my keys are.
lessen lesson	To *lessen* my homework load, I plan on working on each assignment a bit every day before it's due.	The *lesson* on glycolysis offered a fascinating glimpse into the dynamics of the body's metabolic pathways.
levee levy	In 2011, boulders and gravel were hauled to bolster the Elwha river *levee* in preparation for the demolition of the Elwha and Glines Canyon dams later that year.	In my government class, we learned about the tax *levy* as a federal mechanism for ensuring satisfaction of tax liability.
male mail	*Male*, female, trans, non-binary, and gender non-conforming bathrooms are offered in many of the academic and residential buildings on campus.	You can buy stamps, send, and receive *mail* in the *mail*room in the SUB.
passed past	I need to call my mom to tell her that I *passed* my math class!	The *past* few years at Puget Sound have been some of the best years of my life.

perspective prospective	Volunteering is a great way to introduce yourself to new *perspectives* in the Tacoma community.	The *prospective* student asked the tour guide if the weather was always this sunny.
principal principle	It took a while for me to remember that colleges have presidents, not *principals*.	On *principle*, I try to finish my homework before watching Netflix.
rain reign	It *rains* on occasion in Tacoma.	President Obama was our *reigning* president between 2009-2017.
since sense	*Since* it rains a lot in Tacoma, continuing students recommend that new students bring good raincoats when they move in.	Does this sentence make *sense*?
than then	Is Diversions better than Starbucks?	If all you need is caffeine, *then* it really doesn't matter where you get your coffee!
weather whether	The *weather* in Tacoma can be fickle; I've seen rain, hail, sunshine, snow, and clouds in one day.	My favorite footwear for the day will depend on *whether* or not it's raining.
whose who's	*Whose* sock is this?	*Who's* going to clean up all these socks in the laundry room?
woman women	I am a *woman*.	We are *women*.
woman's women's	That *woman's* dog is so cute.	The *women's* soccer team is doing well this year.

capital capital Capitol	Washington D.C. is the *capital* of the United States.	In class, we debated the ethics of *capital* punishment.	I visited the *Capitol* in Washington D.C.
pallet palate palette	I didn't bring my bed frame when I moved to campus, so I was worried I might have to build one from wooden *pallets*. Luckily, the University supplied a bed in my room.	After finishing a scrumptious garden tortellini dinner in the SUB, I cleaned my *palate* with a mango smoothie.	The art major carefully arranged their color *palette* before beginning a new project in Kittredge.

sight site cite	In the sunshine after a long rainfall, campus is a dazzling *sight*.	The Tacoma Chinese Garden and Reconciliation Park is an historic waterfront *site* commemorating the expulsion of the Chinese population from Tacoma in 1885.	Remember to *cite* all of your sources as you write; otherwise, you might accidentally plagiarize someone else's work.
there their they're	*There* are a lot of bunnies on campus for some reason.	*Their* fur looks so fuzzy!	*They're* really cute.
to too two	I like *to* go *to* Point Defiance.	Sometimes it's *too* cold to stay there long, though.	When it is too cold, I usually wear *two* coats to keep warm.
your you're yore	*Your* residence hall is beautiful.	*You're* lucky to live in Thomas Hall.	In the days of *yore*, Puget Sound tuition was only $20!

Incorrect Use of Its and It's

One of the more common homophone errors writers make is between "its" and "it's." While they sound the same, "its" is the possessive pronoun of "it" and "it's" is the contraction of "it is." One way to differentiate them is to identify why you are using one version or the other. "Its" is used to convey possession by an inanimate object, action, idea, animal, group, or person whose gender is overlooked, as in the sentence "The dog bounded happily toward its owner on Todd Field." "It's" with an apostrophe is used to indicate "it is" or the past tense "it was," as in the sentences "It's [it is] a universally acknowledged belief that a dog is a human's best friend," or "It's [it has] been great getting to know all the dogs that frequent campus." If you are trying to figure out which form to use, try splitting "its" into "it is" or "it was" and see if the sentence still makes sense. For instance, the sentence "The dog bounded happily toward it is owner on Todd Field," does not make very much sense, so this may be an indication that the correct form to use is "its."

Below are some sentence examples of "its" and "it's" to help you distinguish which form to use.

Example 7.3.12 Appropriate Usage of "Its".

> "The University celebrated its 128th birthday this year."
>
> "To conserve energy, the hummingbird can slow its metabolic rate to 1/15th its normal rate."
>
> "The Broadway musical *How to Succeed in Business Without Really Trying* employed only local Seattle actors and performed on its own specially constructed stage."
>
> "Every year, the humanities department hosts a Palaver dinner for its students."

Example 7.3.13 Appropriate Usage of "It's".

> "Skiing is fun, but it's [it is] also a great workout."
>
> "From Tacoma, it's [it is] only a brief 45-minute drive to Seattle."
>
> "I've worked for weeks on my paper, but how do I know when it's [it is] really finished?"
>
> "In spite of the slight breeze, it's [it has] been a pleasant day here on campus."

Note 7.3.14 Note.

It's important to remember that contractions (such as "it's") are informal and generally not appropriate in academia and should rarely be used in formal academic writing (such as lab reports, analytical essays, etc.). HOWEVER: the use of "it's" depends on the discipline, professor, writing assignment, and your own creative and scholarly voice, so don't be afraid to employ it intentionally as you see fit.

Section 7.4 Punctuation and Capitalization Basics

How to punctuate a sentence and when to capitalize a word are especially challenging decisions to make because of the vast number of rules and exceptions to rules that govern when to capitalization and punctuation, not to mention the fact that there are some rules that are contested (ever heard of an Oxford comma?). In this section, you won't find *every* rule concerning capitalization and punctuation, but if you learn the rules here (which are all frequently relevant), you will be prepared to answer the majority of questions that you will have while writing.

7.4.1 Punctuation

Period ⟦.⟧

One period:

- Use periods at the end of complete sentences. ← Like that!
- Periods can also go in between and after the letters of certain abbreviations. For example, e.g., M.D., etc.

Ellipsis ⟦. . .⟧ (AKA: ``dot dot dot'')

Use an ellipsis to show that you have omitted part of a quotation.

Example 7.4.1 Ellipsis: Restaurant Review.

The *New York Times* reporter wrote, "The restaurant, while it appeared to be a tiny hole-in-the-wall, showcased . . . an impressive range of traditional Peruvian cuisine."

Use four periods when you omit a quote that contains the end of a sentence. The fourth period indicates to the reader that the sentence has ended and that the next portion of the quoted material comes from a different sentence.

Example 7.4.2 Ellipsis: Sunbutter.

Original quote—"I love that the SUB has sunbutter and bananas. It's great because I'm allergic to peanuts."
Quoted portion—"I love that the SUB has sunbutter . . . . It's great because I'm allergic to peanuts."

Exclamation [[!]] and Question [[?]] Marks

Example 7.4.3 Exclamation and Question Marks: Recursive Enthusiasm.

"Use an exclamation mark when you want to show excitement! (Like this!)"

Example 7.4.4 Exclamation and Question Marks: Recursive Interrogation.

"Do you use a question mark when you ask a question? (Answer: Yes, you do.)"

Comma [[,]]

List 7.4.5 The five main uses of a comma

There are five main ways to use a comma. You can use them:

1. to connect *two complete sentences* with the coordinating conjunctions that make up the acronym FANBOYS (for, and, nor, but, or, yet, so).

   "I love using commas, but I need to remember the five main ways to use them!"

   You ***don't*** need to put a comma before one of the FANBOYS words if what precedes or follows the word is not a complete sentence (e.g., "I love using commas but can't remember how to use them" → "but can't remember how to use them" is not a complete sentence).

2. to separate an *introductory* or *explanatory* phrase from the rest of the sentence.

   "Having finished her last final, Shelly skipped with joy across Todd Field."

   "The dog, who had gotten in the habit of walking every day at 3 p.m., grabbed his leash and ran to his owner."

3. with transitional phrases (however, moreover, therefore, and for example).

   "For example, you can use a comma in a sentence like this."

4. to separate items in a list or series.

   "My favorite foods from the SUB include hummus, Greek yogurt, and apples."

5. with coordinate adjectives (i.e., adjectives that you could combine with "and").

   "My RA is the nicest, funniest person on campus."

Note 7.4.6

In Standard American English (SAE), commas (and periods) go inside quotation marks.

Comma Splices. These occur when a writer joins two independent clauses with a comma (see Subsection 7.1.2). Recall that an independent clause is a sentence with a subject, verb, and complete idea. *"Comma splices are weird, they look like this."* Comma splices make sentences less precise, can you see how this comma splice makes my sentence quite confused? What can you do instead? You have several options!

List 7.4.7 Strategies for Resolving Comma Splices

- *Keep the sentences as they are and replace the comma with a semicolon.*

  This option works for sentences that are too closely related for a period but for which a coordinating conjunction would be inappropriate. (For example, "I like cats; they are cute.")

- *Split the clauses into two sentences.*

  For example, "Comma splices make sentences less precise. Can you see how the absence of a comma splice improves my sentence(s)?"

- *Put a coordinating conjunction (see Subsection 7.1.1) after the comma and before the second clause.*

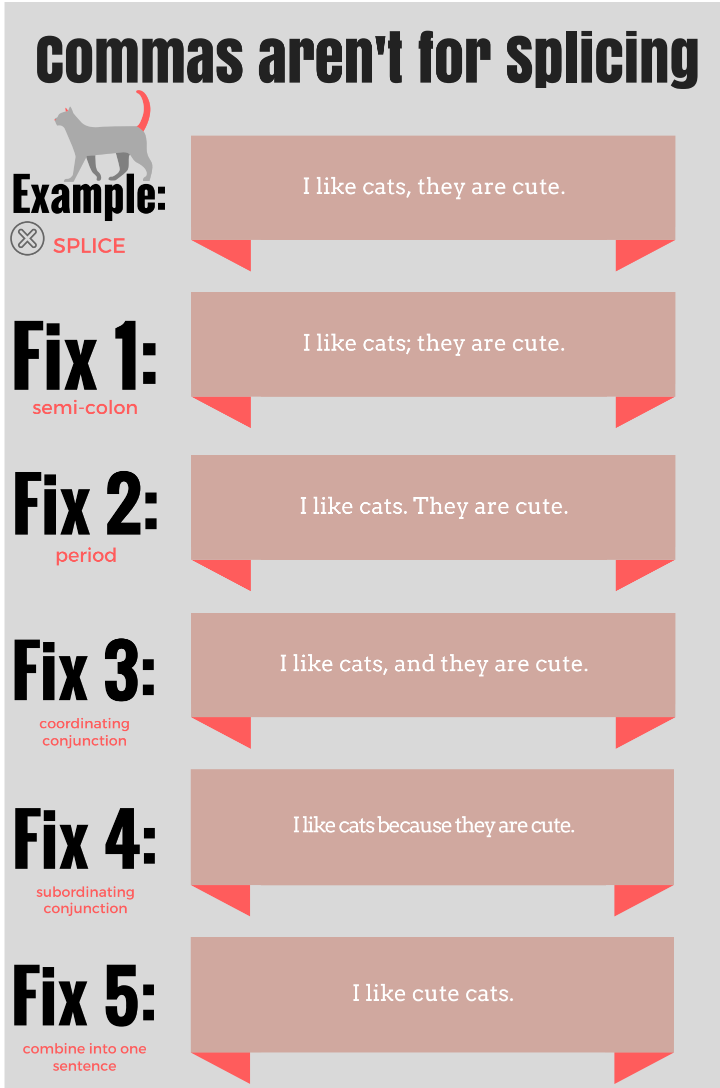
  For example, "I love using commas, *but* I know that they don't belong between two independent clauses without a conjunction."

- *Alter the clauses so that one is no longer an independent clause.*

  For example, "Comma splices aren't great, which is why I don't use them."

- *Combine the idea into one sentence/independent clause.*

  For example, "I don't use comma splices."



Semicolon [;]

There are two main reasons to use a semicolon:

1. You can use them to separate items in a list when there are also commas.

   "For dinner, I want to have a sandwich with hummus, cheese, and pickles; some chocolate milk; and some froyo."

2. You can also use them to separate two independent clauses and to show your reader that those independent clauses are closely related.

   "I like to eat sandwiches; they are yummy."

> **Note 7.4.8**
>
> Don't capitalize the word following the semicolon unless it's a proper noun.

Colon ⟦:⟧

Only use a colon after a complete sentence. Colons tell a reader that what follows is directly related to the sentence that preceded the colon. The following information could be a list of items or another clause.

Example 7.4.9 Colon: Weird Snack.

"Please grab me a couple of things from the store: a container of ice cream, a carton of eggs, and some guacamole."

Example 7.4.10 Colon: Tiny Pants.

"I learned about the coolest thing in class today: a long time ago, a scientist conducted an experiment where he put tiny pants on frogs[1]."

Note 7.4.11

You don't usually need to capitalize the word following a colon (unless it's a proper noun), but some style guides recommend it, so if you have questions, as always, ask your professor.

Hyphens and Dashes ⟦-⟧, ⟦–⟧, and ⟦—⟧

A **hyphen** is used within a word, such as "non-aligned", or used when a word is split across two lines ("hyphenation"). It is a key on your keyboard. It is not a minus sign, but is frequently used as one.

An **en dash** is wider, traditionally the width of an uppercase N (thus the name). It is used for ranges, such as "Sound Writing is copyright 2017–2019."

An **em dash** is wider still, twice the width of an en dash, and traditionally the width of an uppercase M (thus the name). These longer dashes are what you use to set things apart—you can use them with fragments or complete sentences. Like the earlier example—the one up above—you can use two em dashes to set something apart, or you can use one em dash like the previous two sentences. Many word-processors will create an em dash if you type two consecutive hyphens.

None of these punctuation marks have spaces before or after them.

Parentheses ⟦(these)⟧

Aside from citations (see Chapter 8), parentheses are used in writing to separate words, phrases, or sentences from the main text. When you want to add additional information that doesn't fit well within the main part of a sentence, you can use parentheses to inform your reader while simultaneously keeping your sentence flowing (like this). (Or you can just use parentheses on their own to indicate that something is an aside or afterthought.) For more details on how to use other types of punctuation with parentheses (e.g., where does the period go?!), see Item 2!

[1] `io9.gizmodo.com/18th-century-biologists-put-pants-on-frogs-to-test-the-1552252710`

You can also use parentheses in area codes, like (253)879-3404 (which is, coincidentally, the phone number to the Center for Writing, Learning, and Teaching).

Brackets [[these]]

Brackets are kind of weird and don't seem to come up much, but, in general, you can associate them with quoted or parenthetical material. You should use brackets when you:

- include a quote that requires clarification to make sense.

  "She said that they [her roommates] are the best."

- include a quote that doesn't fit well within the syntax of your sentence (e.g., your quote starts with a lowercase letter, but you put it at the beginning of a sentence).

  "[T]hey are the best," Shelly said about her roommates.

  Shelly loved her roommates last year; she said "they [were] the best." (Here, we've changed the present tense "are" to the past tense "were" in order to match the tense of the sentence.)

- want to tell your reader that you have or haven't added something (e.g., italics or a grammatical mistake) to a quote.

  "Rainier looked *so* beautiful today" [emphasis in original].

  The baby said, "the doggie ated [sic] my sandwich."

- include a short phrase in another language.

  "*Je t'aime* [I love you]," she said to her cat.

- want to put parentheses inside parentheses.

  (I like to use parentheses [but not all the time].)

Quotation Marks

When you quote something, you are exactly replicating the words, phrases, and sentences of another source. Therefore, whenever you are quoting something directly, it's always a good idea to make sure you copy the quotation exactly as it appears in the source. Otherwise, you're inadvertently changing what the quote is saying! But sometimes when you write longer and more complicated quotes, you may forget to insert commas or emphases, type a wrong word, or end the quote incorrectly. Besides simply trying to copy the quote exactly, there are a few other guidelines to keep in mind while incorporating quotes into your writing.

List 7.4.12 Strategies for Quoting Complete Sentences

- *Enclose the quote within two sets of quotation marks.*

  All quotes require two sets of quotation marks, one set signifying the beginning of the quote and the other signifying the end. Therefore, whenever you use one set of quotations, be sure you follow them up with a second set at the end of the quote. See Using Quotation Marks for an example.

- *Preface the quote with a comma after the preceding word.*

  In order to introduce your quote to the reader, place a comma after the dialogue tag or introductory phrase that comes before your quote. See Prefacing Quotes with a Comma for an example.

- *Capitalize the quoted sentence.*

  If you are quoting a complete sentence, capitalize the first letter of the quoted sentence. See Capitalizing a Quoted Sentence for an example.

- *End each quoted sentence within the quotation marks.*

  If you are ending your sentence with a quoted sentence, end the quote with a period, exclamation point, or ellipsis before the final set of quotation marks. See Integrating Quotes for an example.

- *Integrate your quotes into the grammar of your sentence.*

  If you are breaking your quoted sentence into two parts, end the first part with a comma and do not capitalize the second part. See Using an Ellipses to Replace Source Material for an example.

- *Use an ellipsis to replace omitted source material.*

  Sometimes the information you want to quote will be near the beginning or end of a long sentence or passage, but the material in between may not be applicable or useful to you. If this is the case, you can use an ellipsis (. . .) to replace the material you are omitting. However, it's important that the material you are replacing does not change the meaning or intent of the source material.

Because any quote comes from a larger context, an ellipsis is only needed at the beginning or end of a quote if it would appear otherwise that the entire sentence was quoted. See Using Ellipses to Quote Honestly for an example.

- *Use brackets to indicate non-standard elements or changes.*

  Sometimes direct quotes have spelling or grammatical deviations from Standard American English. In order to preserve the original voice, it's important to include these deviations when possible and acknowledge them with an indicator ([sic], Latin for "thus") after the perceived deviation. Similarly, if a part of your source material is underlined or italicized or in some other way emphasized, you should generally include this in your quotation. Emphases are indicated differently based on the citation style you are using (see Chapter 8), but a basic guideline is to indicate emphases with "[emphasis in original]" at the end of or immediately following the quoted sentence. See Using Brackets to Indicate Changes for an example.

- *Use brackets to enclose important nouns missing in quote.*

  Sometimes sentences omit a previously referred-to noun, person, or object to avoid unnecessary repetition, instead replacing the item with "it" or "they." In order to specify the identity of the item, you can use brackets to identify it in place of or immediately after the pronoun. See Using Brackets to Insert Nouns for an example.

Example 7.4.13 Using Quotation Marks.

According to the first-year seminar student, "The CWLT is a great place to share your ideas, receive feedback on drafts, and improve your editing skills."
In the first-year seminar student's reaction to going to the CWLT, the phrase "share your ideas" evokes a sense of collaboration and engagement with the writing process.

Example 7.4.14 Prefacing Quotes with a Comma.

Riley said in response to the student, "Wow, I guess I had better make an appointment at the CWLT, then!"

Example 7.4.15 Capitalizing a Quoted Sentence.

The CWLT states on its webpage, "The mission of the Center for Writing, Learning, and Teaching is to provide opportunities for all Puget Sound students to achieve their academic goals."
Kaden exclaimed, "My paper is due next week and I haven't even started thinking about it! Maybe I should make a writing appointment. . ."

Example 7.4.16 Integrating Quotes.

"I'm kind of scared to make a writing appointment," the first-year student acknowledged, "but I think I will anyway."
"While sharing your writing with another person can feel intimidating," the professor reassured, "the Writing Advisors at the CWLT are very nice and accommodating."

Example 7.4.17 Using an Ellipses to Replace Source Material.

According to the director of the CWLT, "The center offers a safe space for collaborative engagement with the writing process, creative and intellectual exploration, . . . and interdisciplinary interaction between peers, faculty, and staff."

Example 7.4.18 Using Ellipses to Quote Honestly.

If the original sentence were, "I have never seen The Postmen play a game, but I really enjoy watching ultimate games because the players have so many cool Frisbee throws!" then you would need an ellipsis if you cut the introductory or concluding clause: ". . . I really enjoy watching ultimate games . . . ."

Example 7.4.19 Using Brackets to Indicate Changes.

The subject tutor asked the SSI, "Y'all [sic] going to the "Long Night Against Procrastination[2]" at the CWLT?"
The class responded, "*Of course* we're going to the "Long Night Against Procrastination" [emphasis in original]."

Example 7.4.20 Using Brackets to Insert Nouns.

The Writing Advisor emphasized, "[The CWLT] is a great place to work collaboratively on essay ideas or subject material as well as independently on homework."
"Additionally, if you need a coffee or tea break, it [the CWLT] is located conveniently close to Diversions," continued the Writing Advisor.

List 7.4.21 Strategies for Quoting Sentence Fragments

- *Quoted fragments should not be capitalized.*

  If you are quoting only a piece or fragment of the source material, the fragment does not need to be capitalized. See Not Capitalizing Sentence Fragments.

- *Incorporate quoted fragments into the syntax of your sentence.*

  For instance, if you are listing quoted words or phrases, be sure they adhere to parallel sentence structure (see Subsec-

[2] www.pugetsound.edu/center-writing-learning/events-cwl

tion 7.2.3) and separate them with commas inside of the quotation marks. Finally, make sure the resulting sentence is grammatically correct and complete. See Incorporating Quotes into Syntax of Sentence.

- *Use block quotes for large quoted sections.*

  If you are quoting long sections of a text, introduce the passage with a colon or comma, indent the passage, and omit quotation marks.

  When quoting more than four lines of prose or more than three lines of poetry, introduce the quote with an introductory sentence ending with a comma or colon. Begin the quotation on a new line and indent the entire passage one inch from the left margin. Try to keep spacing and line breaks as close to the original formatting as possible. See Using Block Quotes for Large Excerpts.

Example 7.4.22 Not Capitalizing Sentence Fragments.

Although Jordan knew the due date for the lab report was impending, they remarked that they felt a “sudden spasm of panic” when they realized the report was due tomorrow.
Anxious about their upcoming organic chemistry exam, the student noted that their appointment with the chemistry subject tutor made them feel “calm and collected.”

Example 7.4.23 Incorporating Quotes into Syntax of Sentence.

After their meeting with Rachael Shelden, assistant director of the CWLT, the student remarked that they felt more “calm,” “confident,” and “empowered” and left feeling “motivated to become more organized.”

Example 7.4.24 Using Block Quotes for Large Excerpts.

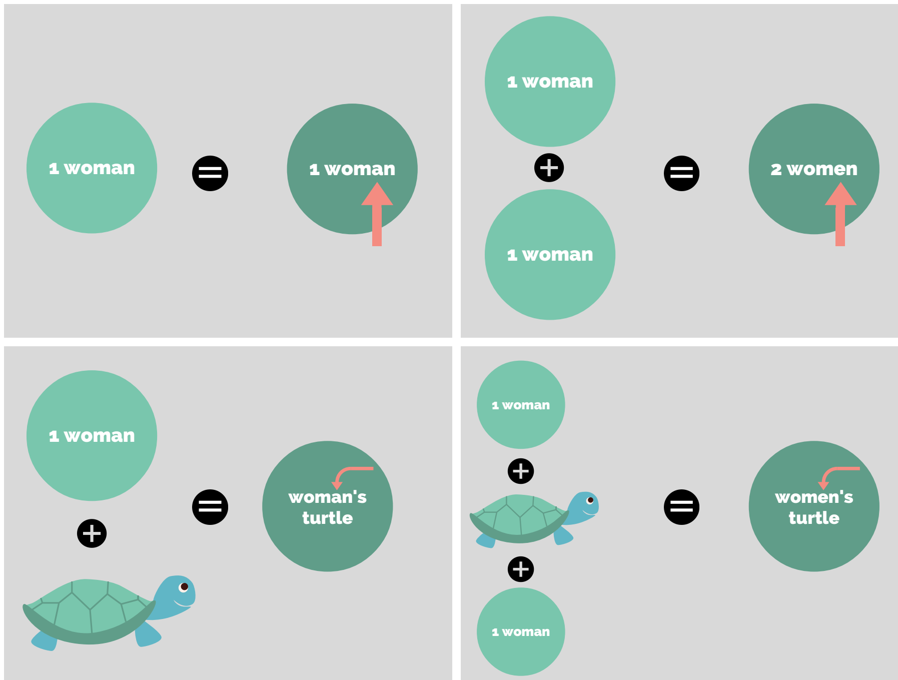
According to its website, the CWLT emphasizes how easy it is to make an appointment:

> There are several ways for students to make an appointment to meet with a writing advisor or subject tutor. The fastest ways are to stop by the CWLT (Howarth 109) or to call (253)879-3404.
>
> Students can also request appointments by using the forms[3] for a writing appointment or for a subject tutoring appointment. Before requesting an appointment, it is helpful to consult the schedules for writing advisor and subject tutor hours.

[3] `www.pugetsound.edu/request-appointment`

Apostrophes

Apostrophes, or single quotation marks, most often mark possession. However, due to the inconsistent nature of English morphology, the task of marking possession is rather complicated.



List 7.4.25 Ways you can Indicate Possession with an Apostrophe

You can use an apostrophe to indicate possession for . . .

A singular noun or proper noun	[noun] + ['] + [s] [Cat] + ['] + [s] = Cat's [Matt] + ['] + [s] = Matt's
A singular noun or proper noun ending in "s"	[noun] + ['] (+ [s]) That's right. The final "s" is optional. There is no standard. Ask your professor for their preference and remain consistent in your usage. [Bus] + ['] (+ [s]) = Bus' or Bus's [Jess] + ['] (+ [s]) = Jess' or Jess's
A plural noun ending in "s" or "es"	[noun] + ['] [Princesses] + ['] = Princesses'
A plural noun not ending in "s"	[noun] + ['] + [s] [Children] + ['] + [s] = Children's
A plural proper noun ending in "s"	[noun] + ['] [Joneses] + ['] = Joneses'
A singular compound noun	[compound noun] + ['] + [s] [Father-in-law] + ['] + [s] = Father-in-law's

A plural compound noun	[compound noun] + ['] + [s] [Fathers-in-law] + ['] + [s] = Fathers-in-law's
Joint possession	[Noun and noun] + ['] + [s] [Gina and Tommy] + ['] + [s] = Gina and Tommy's
Joint possession including a personal pronoun	[Noun] + ['] + [s] and [possessive pronoun] [Gina] + ['] + [s] and [my] = Gina's and my
Individual possession	[Noun] + ['] + [s] and [noun] + ['] + [s] [Gina] + ['] + [s] and [Tommy] + ['] + [s] = Gina's and Tommy's

Apostrophes are also used to mark contractions, or two words combined, such as "could" and "have," which can be contracted, or shortened, to "could've." A single apostrophe takes the place of omitted letters.

Example 7.4.26 Shortening Words with Apostrophes.

- "Cannot" becomes "Can't"
- "We would" becomes "We'd"
- "It is" becomes "It's"
- "Will not" becomes "Won't"

"Won't" is an interesting case because its spelling does not correspond to its implied contraction "will not." Linguists suspect that this is because, over time, the pronunciation of the contraction shifted such that "will" became "woll," resulting in the current form "won't." It should be noted that the above contractions constitute their own words without an apostrophe (cant, wed, its, and wont are all words). In order to avoid confusion, it is important to include the apostrophe in contractions.

Apostrophes can also come at the front of a word, such as "'Twas" to mark omitted letters (omitted from "'Twas" is the letter "I": "It was").

Apostrophes can also be used in conjunction with single letters (such as grades), abbreviations, and numerals (including years). There are no standard rules for these usages. Ask your professor for their preference and be consistent. Aim for clarity where necessary. For instance, the plural form "As" (referring to the letter grade) will likely be misread as "As" the word. Use an apostrophe here ("A's").

Example 7.4.27 Clarifying Pluralization with Apostrophes.

Generally accepted usages:

- "Ph.D.s" becomes "Ph.D.'s"
- "2010s" becomes "2010's"
- "'10s" becomes "10's"

Note 7.4.28

Beware the personal pronouns "hers," "yours," "ours," "its," "theirs," and "whose," which do not use an apostrophe.

7.4.2 Capitalization

If English were a more consistent language, capitalization might not be such a pain. Unfortunately, it's not, though there are some general guidelines that can help you to decide whether a word should be capitalized or not.

List 7.4.29 General Guidelines

- Proper nouns should be capitalized.
  - Proper nouns are basically names, though they aren't limited to humans.
  - Proper nouns name things ranging from people (Susan, Penelope) to coffee shops (Bluebeard Coffee) to cities (Tacoma).
  - Chances are, if it specifies a particular thing as opposed to that thing in general (Bluebeard Coffee vs. the coffeeshop), capitalize it!

    That said, there are many variables to consider and many exceptions. If you're unsure about whether or not to capitalize races like "black" and "white," on which there is no consensus, ask. (Also, see Chapter 6 where we discuss this issue further.)

- Professional titles should be capitalized only when they precede the title-holder's name.
  - Capitalize "president" in the sentence "President Barack Obama was elected in 2008."
  - Do not capitalize "president" in the sentence "The 44th president of the United States was Barack Obama."
- But don't capitalize occupational designators!
  - The city's mayor Victoria Woodards
  - The movie's director Christopher Nolan
- What about "professor?"
  - Would it be "I asked professor Julie Nelson Christoph a question about capitalization" or "I asked Professor Julie Nelson Christoph a question about capitalization"?
  - There are different theories about "professor," which makes it, and others like it, problematic. There is, of course, no clear answer. In this case, it would be better to ask.
- Capitalize formal titles when the title is used to address someone.
  - "Hello, Admiral."
  - "How was your day, Admiral?"
  - How arbitrary is this rule? Unfortunately, Google does not provide a gradient that will tell you how formal a given title is. It is relatively safe to assume that a title such as "Admiral" is formal enough to be capitalized, while a title such as "mister" is more ambiguous. The lack of a standard will likely cause some confusion at some point in your college career. Once again, do not be afraid to ask.
- Capitalize family member's kinship names (Mom, Father) when they preface a proper name or when they are used in place of the name.
  - "I gave a peach to Mother."
  - "We returned the car to Uncle John."
- Do not capitalize kinship names when they follow a possessive pronoun, when they follow a proper name, or when they do not refer to a specific person.
  - "My mom bought me some shoes."
  - "The Franco brothers are good actors (debatable)."

- "Emperor penguins make good mothers/fathers."

- Capitalize nicknames.

  "I gave Scooby the sandwich."

- Capitalize geographical regions but do not capitalize the points of a compass.
  - "My friend lives in the Midwest."
  - "We drove east for five hours."
  - "The sunsets are especially beautiful on the West Coast."
  - "The eastern coast of O'ahu has nice beaches."

- Do not capitalize the word "the" before proper nouns unless the word "the" is itself a part of the proper noun.
  - "I attend the University of Puget Sound."
  - "In class, we read *The Great Gatsby*."

- Capitalize the first word in a complete quotation, or a quotation set off by a comma, even when the quotation begins in the middle of a sentence.

  > But the *Sound Writing* handbook said, "The first word in a quotation should be capitalized!"

- Do not capitalize the first word in a quotation that reads as part of the sentence (is not set off by a comma).

  I would have capitalized the first word in the quote, but the handbook said that I should "not capitalize the first word in a quotation that reads as part of the sentence."

- Capitalize specific course names, but do not capitalize academic subjects.

  "I enjoyed taking Multivariate Calculus, though I'm by no means a mathematics major."

- Do not capitalize the first item in a list after a colon.

  "To do: homework, cook dinner, sleep."

Capitalizing Titles. Knowing what to capitalize in titles can be incredibly confusing and frustrating. Different styles have their own policies, so consult the official style books for the style in which you're writing. In general, when capitalizing, it is usually safe to capitalize:

- the title's first word
- adjectives, adverbs, pronouns, nouns, proper nouns, and verbs (except the "to" in infinitives).

It is usually safe not to capitalize:

- articles (a, an, the)
- coordinating conjunctions

It is also fairly painless to find a capitalization automator online, which will capitalize your title according to the stylesheet you choose. (Google search “Capitalize my title.”)

Section 7.5 10 Confusing Things in English

1. Is it “She gave the book to Bob and I” or “She gave the book to Bob and me”?

   Take Bob out of the picture completely (sorry, Bob). Would you say “She gave I the book” or “She gave me the book”? Right! You’d say “She gave me the book,” so you would say “She gave the book to Bob and me.”

2. Does the period go inside the parentheses or outside of them?

   Is the parenthetical statement part of a sentence, or does the statement stand alone within parentheses?

   - If it’s part of a sentence, put the period outside the parentheses: “I like to go to the SUB for sandwiches (and cookies).”
   - If it stands alone, put the period inside the parentheses: “I like to go to the SUB. (There are really good cookies there.)”

   Note 7.5.1

   If the remark inside the parentheses requires an exclamation or a question mark but is part of the sentence, then you do both: “I like to go to the SUB for sandwiches (and cookies!).”

3. ~~Could of~~ → Could’ve

   Remember that there are differences between written and spoken language! Although you hear the word “of” when you say this, what you’re actually saying is “ve”—the last half of “have.” Because the sounds are the same when spoken and therefore the meaning of the phrase is unobstructed, it’s easy to forget the distinction while writing. But, since written language requires the distinction to retain the meaning of the sentence, writers instead use the contraction “could’ve.”

4. Lay vs. Lie and Laid vs. Lain

   Maybe just forget about this one. (Just kidding—kind of.) Despite being such a wonderful thing, the act of lying (laying?) down can cause a world of pain when trying to write about it. The crucial thing you must determine is what (or who) is doing the laying/lying: (1) Is someone or something lying down on their own? (2) Or is someone laying something (or someone) else down?

   Present tense:

   - Lie = “You lie down.”
   - Lay = “You lay something down.”

Seems easy enough, but, unfortunately, it gets more confusing.

Past tense:

- Lie → lay = "You lay down too often."
- Lay → laid = "You laid something down."

Past participle:

- Lie → lain = "You have lain down for too long."
- Lay → laid = "You have laid down far too many things today."

-ing versions:

- Lie → lying = "You have been lying around all day!"
- Lay → laying = "You have been laying things all over the house!"

If you don't want to memorize all of these differences, just bookmark this writing handbook and refer back to it whenever you need to.

5. Drink/drank/drunk
    - Drink = present tense = "I drink water frequently."
    - Drank = past tense = "I drank water yesterday."
    - Drunk = past participle = "I have drunk too much water today."
6. Who vs. Whom

    This distinction is rapidly falling out of use, but a tip about how to remember the different usages might come in handy.

    If you would say "him," "her," or "them," then you should use whom. If you would say "he," "she," or "they," then use who. For example,

    - "I am speaking to her." → "To whom am I speaking?"
    - "She called." → "Who called?"
    - "I envy him." → "He's the person whom I envy."
7. Fewer vs. Less

    This one is simple! If you can count it, use "fewer." If you can't count it, use "less." For example,

    - "I want fewer homework assignments."
    - "I want less homework."
    - "I want fewer cartons of milk."
    - "I want less milk."
8. Who's vs. Whose

    Possessives in English are the worst! "Who's" seems like it would denote possession because it has an apostrophe, which is how we usually indicate that someone has something (with the exception of possessive pronouns like hers, his, theirs, and yours, of course. . .). But, unfortunately, "who's" is a contraction of "who is" or "who has" and it has nothing to do with possession. For example,

    - "Who's that over there?" → "Who is that over there?"

- "She's the one who's been helping me." → "She is the one who has been helping me."

"Whose," on the other hand, indicates that someone, "who," possesses something. If you're a fan of early 2000s American comedy, you might use *Whose Line is it Anyway?* as a mnemonic device. For example,

- "Whose baby is that?" → "To whom does that baby belong?"
- "My friend, whose bike was stolen, decided to buy a U-lock." → "My friend, who possessed a bike that was stolen, decided to buy a U-lock."

9. Speaking of possessive pronouns. . .

   Similarly to "who's" looking like the possessive version of "who," the possessive versions of the pronouns "it, him, her, your, their, and our" can be misleading. Although the apostrophe (it's, her's, your's, their's, and our's) is tempting to include, leave it out! The correct possessive pronouns are: its, his, hers, yours, theirs, and ours.

10. Where do commas and periods go when you're using quotation marks?

    In Subsection 6.3.1, commas and periods go inside "quotation marks." The exception to this guideline is for some citation styles, like MLA, which "look like this" (page number).

Chapter 8

Citations

We'll just go ahead and say it: citations are a pain. While everyone agrees that clear references to the sources you use are essential to good scholarship, almost no one likes actually keeping track of and writing out citations. But, alas, they must be done! We hope that this section will enable you to think about citations in a new way, one less about memorizing styles and more about understanding the conceptual and practical foundations of citing sources.

Section 8.1 The Basics

When writing citations, the most basic question you need to ask yourself is, "What information would someone need to find this source on their own?" Although nowadays you'd likely use your phone to take a picture of a product you want to be able to find again (your favorite brand of bread, for example), citations require a little more effort. The basic principle, however, is the same. When taking a picture to remember something, you make sure that you have the name and any other identifying information that will help you find it again. Similarly, when writing a citation, you want to make sure you include the basic identifying features of a source, namely the author, title, date, and publisher.

Citations serve many purposes. Beyond allowing others to *find* the sources you use, citations also give your audience clues about the type of information you've used, where that information came from, and how reliable the information is within a particular context, all without having to go find the source directly. There are two main categories of each citation style: in-text citations and full citations. In-text citations provide a reader with immediate information about the source from which a piece of information came. Full citations provide a reader with more complete information about the source.

8.1.1 Background

In this chapter, we'll discuss the three major citation styles you'll encounter during your time at Puget Sound: MLA (Modern Language Association), CMS (Chicago Manual of Style), and APA (American Psychological Association).

In general, here are some differences between the styles:

	MLA	CMS	APA
Name of Citation Page	Works Cited	Bibliography	References
In-text Citations	(Author page)	Footnotes (see below); Author, date	(Author, date)
Disciplines	communication studies; English; foreign languages	classics; history; philosophy; religion; science, technology, and society	business; economics; psychology; sciences

8.1.2 Basic Components

No matter the style, the basic components you need for each type of source remain relatively constant. Here are the components for a few types of frequently used sources:

- Author(s)
- Title
- Date
- Publisher
- Publisher location

List 8.1.1 Books

- Author(s)
- Title
- Date
- Publisher (AKA the journal name)
- Page range of the article

List 8.1.2 Journal Articles

- Author(s)
- Title
- Website name
- Date published or updated
- Date accessed

List 8.1.3 Websites

You might be asking us, "But why do I need all of this information?" No, citation guides are not out to get you! Each piece of a citation has a specific purpose, as we explain below.

List 8.1.4 Publication Information and Why You Need It

Here are some reasons behind the information you need. Hopefully this context will 1) help you understand what the citation is doing and why, and 2) help you use other people's sources more effectively!

Author Knowing the author of a source can . . .

- help you to determine the academic reputation of the author and track down other, related works.

Title Knowing the title of a source can . . .

- help the reader to determine whether to read the source in its entirety.
- help you to differentiate between sources with the same author.

Date Knowing how old a source is can . . .

- help you to determine its relevance and scholarly context.
- help you to differentiate between sources with the same author (particularly for year/date in-text citations).

Publisher Knowing the publisher can . . .

- help you and your reader locate the source.
- help you to identify the validity or academic level of a source.

  (Is the publisher an academic press, or is it a more popular press, like Penguin?)

Publisher Location Knowing the publisher location is . . .

- a way to indicate which printing of a source you have, since versions sometimes vary by location. Due to the prevalence of online sources today, it is no longer required in MLA or APA.

Journal Name Knowing the name of the journal in which the article was published can . . .

- help you and your reader to locate the source.
- give an idea of the discipline a source was published in.

  (Was the article published in social psychology or sociology?)
- help you to identify the academic reputation of the article's home.

Page Range of Article	Knowing the page range of an article can . . . • help you and your reader to locate the article in a physical copy of the journal (they're not just online!). • determine whether you really want to read a 40-page article on signification, or just skim it (see Section 2.1).
Website Name	Knowing the website name of a source can . . . • help you and your reader to locate the source. • help you to identify the validity of a source (e.g., did the information come from `k00keem0nster.com` or `harvard.edu`?).
Date Published or Updated	Knowing the date published or updated can . . . • give an idea of how old a source is. • tell your reader if the source has been updated recently.
Date Accessed	If the source is updated regularly, knowing the date a source was accessed can . . . • make it easier to locate which version of a source you used.

Tip 8.1.5

Having trouble finding the right information in a source? Things like publishing location can sometimes be tricky to pinpoint. If you've looked all over the copyright page, title page, binding, and cover, just go to Google and search the publisher's name. You'll likely find the publisher's address, which should tell you what city the company is located in. Another trick is to look the book up on Amazon[1]—sometimes they'll have the right information in the "Product Details" section.

8.1.3 In-Text Citations

For citation styles that include citations in parenthesis in the body of your paper (also known as parenthetic citations), it's crucial that the in-text citation (the part in your paper that's in parenthesis) corresponds exactly with the full reference at the end of the paper in the Works Cited or References section. But parenthetic citations are also designed to offer information with minimal disruption to the reader's engagement with the text; if some

[1] `www.amazon.com/`

of the citation information is in the sentence itself, then there's no need to repeat the information in the parenthesis.

List 8.1.6 Strategies for Writing Parenthetical Citations

The citations in this list are MLA format, but the general principles apply in parenthetic formats such as APA and Chicago Author Date format (the Chicago formatting style that doesn't use footnotes).

1. *If you're quoting an author and don't reference the author in your sentence, include both pieces of information in your in-text citation.*

   > The narrator describes how ". . .the great city of Yershalayim had vanished as though it had never been" (Bulgakov 312).

2. *If there are multiple references to the same source and it is clear from the context what the source is, omit the author's name after the first parenthetical reference.*

   > The narrator describes how ". . .the great city of Yershalayim had vanished as though it had never been" (Bulgakov 312) and, likewise, how "the city itself [Moscow] had long ago disappeared," metaphorically connecting the two cities (382).

3. *If there are two authors, include both of their names in the citation.*

   > Realism began as a style of writing that allowed an emerging middle class to identify the events of their daily lives with those that they read about (Knight and Woodman 1).

4. *If you reference the author in your sentence, don't repeat the author's name in your citation.*

   > In *Anna Karenina*, Tolstoy empathizes so consummately with all his characters (even the non-human ones) that large sections of part 6, chapter 9 are told from the perspective of Levin's dog, Laska (1266).

5. *Spell and capitalize the author's name as they prefer.*

   With last names that include prefixes, do a Google search if you're not sure what part of the author's name is their last name. Some authors choose not to capitalize their names, and it's important to respect that choice.

   > Foreshadowing death, *Blood Wedding*'s Beggarwoman in states, "They'll not leave here. The sound of the river / will drown in the sound of the trees / the broken flight of their cries. / It must be here, and soon. I am weary" (García Lorca 3.1.92–95).

> In *Black Looks: Race and Representation*, bell hooks advocates for a form of epistemological agency—what she terms an "oppositional gaze"—that can "look back" at the gaze of traditional power (131).

6. *Sometimes you may not know the author's name, and in that case, make sure first word in the citation is the first word that appears in the Works Cited entry.*

> Reviews of her work typically praise her flair for language but hint at controversy about her message, as in this review in the Santa Cruz paper of her novel: "It is a remarkable production, containing much that is commendable and more that is objectionable, in sentiment and aim" ("Ideal").

7. *If you cite multiple works written by the same author, include in your citation the title (or just the first word or two of the title if it's a long title) of the work you're citing.*

   Sometimes you may be citing multiple works by the same author, so it's not enough to mention just the author's name in the citation, leaving your readers to wonder which entry by that author is the one you're referencing.

> As scholar Margaret Thickstun succinctly puts it, Paradise Lost "is about the education of its main characters and at the same time dedicated to the education of its reader" (Moral Education 1).

8. *If you cannot locate an original version of a text that you cite, credit the original author, but cite the secondary source where you found the text.*

   Usually it's best when quoting to go to the original source, but sometimes that's not possible (perhaps the original quote is very old or is only available in an archive). In those cases, you should mention the original source author in your sentence, but then give the source where you read the quote in your actual citation, with the indication "qtd. in" so that your readers know you aren't quoting the source from the original. Sometimes there are errors in quotes that you find this way. It may be useful in those cases to indicate that you are quoting exactly what your source wrote, by inserting after the word that looks incorrect [sic] (which comes from the Latin phrase sic erat scriptum, or "thus was it written").

> The discourse was sometimes ridiculously disconnected from the practical difficulties presented by western geography and resources, as in the following statement by Congressman Joshua Pilcher in 1831: "'[one] must know little of the American people, who supposes that they can be stopped by any thing[sic]in the shape of mountains, deserts, seas, or rivers'" (qtd. in Emmons 6).

Section 8.2 Avoiding Plagiarism

Plagiarism is unethical and has serious repercussions at the University of Puget Sound. As the MLA *Handbook* (8th Edition) reads, "Plagiarism is presenting another person's ideas, information, expressions, or entire work as one's own" (6–7). If I hadn't cited the MLA *Handbook* just now and had presented the sentence as my own, I would have plagiarized and might have lost my job. This is why citing is important and why professionals place so much emphasis on academic integrity. Below are some pointers on how to avoid plagiarism.

Because plagiarism is the act of claiming another's intellectual output as your own, plagiarism includes more than not quoting text that ought to be quoted; plagiarism also includes not attributing authorship to ideas that are not originally yours and framing as your own a paper that someone else wrote (even if you paid them). It is also a violation of academic integrity to reuse an essay that you had previously written. The University of Puget Sound has a policy forbidding the reuse of previous work without express permission from your instructor.

For more information on University of Puget Sound policies on plagiarism and academic integrity, please see the Puget Sound Academic Handbook[1].

Plagiarism is hardly ever intended. More often, a student who plagiarizes will be unaware that they are doing so. Here are some suggestions to help you avoid plagiarizing.

List 8.2.1 Strategies for Avoiding Plagiarism

- *Write down everything.*

  When you're doing research, keep track of all of your sources, especially sources from which you quote or paraphrase. If you're drafting and don't want to break your focus, leave a comment to remind yourself to cite the source later. (A knowledge-management tool such as Zotero (see Section 12.2) can help you to keep track of your sources.)

- *Attribute everything.*

  The most important thing to include when attributing authorship is the author's name. This can be done in text, in parentheses, or in a note. If the source does not name an author, provide the title of the source. It is also useful to provide page or line numbers whenever possible. It is safest and often most effective rhetorically to credit the author or source as near to the attributed material as possible; attribution should occur within the same sentence as the attributed material. (For information about the conventions of attribution, both textual and parenthetical, see Section 8.1.)

- *When in doubt, quote.*

[1] www.pugetsound.edu/division-student-affairs/student-handbook/academic-and-administrative-policies

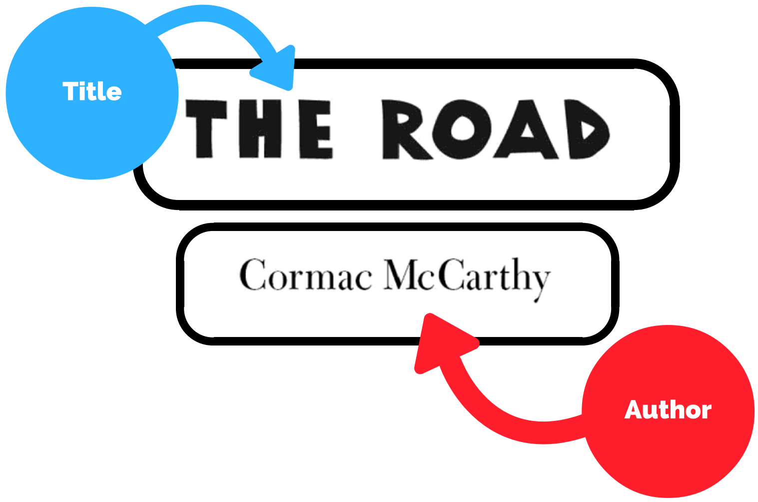
Paraphrasing presents problems for students, primarily because the line between acceptable paraphrase and plagiarism is somewhat arbitrary. Of course, this shouldn't be a problem if you attribute the paraphrased information to its original author(s). Though disciplines and styles have different preferences, the transparency of quoting makes it a safe way to present information that isn't your own. Quoting, however, should never take the place of attributing authorship.

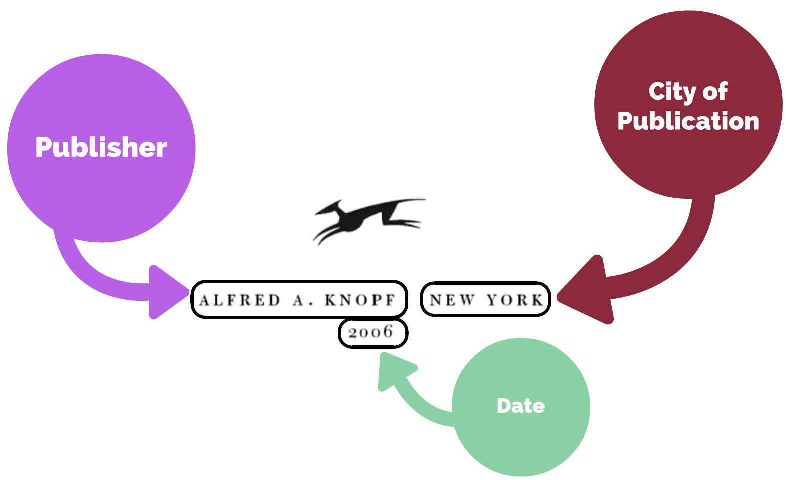
- *Not everything needs a citation.*

  Any knowledge that both you and your readers share need not be cited. For instance, it is probably safe to assume that your readers will know that plagiarism is unethical. You could make such a statement without feeling the need to attribute it. However, it would be necessary to attribute authorship to a statement suggesting that plagiarism is ethical—for such an idea is not likely to be shared by your readers. That said, when in doubt, attribute. There's little, if anything, wrong with attributing too much, while attributing too little can be disastrous. It is in your best interest to cite.

Section 8.3 Citing by Source Type

8.3.1 Citing a Book with One Author





APA

Author Last Name, Initials. (Year).*Title of work.*Publisher.
McCarthy, C. (2006). *The road.*Alfred A. Knopf.
In-text: (McCarthy, 2006)

Chicago

Author Last Name, First Name. *Title of Work.* City of Publication: Publisher, year.
McCarthy, Cormac. *The Road.* New York: Alfred A. Knopf, 2006.

Notes. First appearance.[1] Consecutive appearances.[2] Nonconsecutive appearances.[3]

For more information about how to insert footnotes, see Subsection 12.1.2.

MLA

Author Last Name, First Name. *Title of Work.* Translated by or Edited by∗First Name Last Name (if applicable), Vol. Number (if applicable), City of Publication∗∗, Publisher∗∗∗, year.

∗Here list any other contributors to the work with the method of their contribution noted (e.g., "Translated by Emily Wilson").

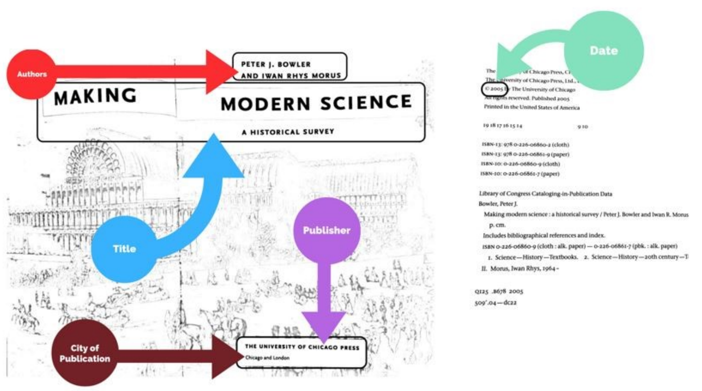
∗∗include only if work was published before 1900, has different versions in different countries or is a rare book.

∗∗∗For university presses, abbreviate University Press with UP.

McCarthy, Cormac. *The Road.* New York, Alfred A. Knopf, 2006.

In-text: (McCarthy 5)

8.3.2 Citing a Book With Multiple Authors



APA

Two authors

Author 1 Last Name, Initials, & Author 2 Last Name, First initial. (Year). *Title of work.* Publisher.

[1]Cormac McCarthy, *The Road* (New York: Alfred A. Knopf, 2006), 1–2.
[2]Ibid., 34.
[3]McCarthy, *The Road,* 5.

Bowler, P. J., & Morus, I. R. (2005). *Making modern science: A historical survey.* University of Chicago Press.

In-text: (Bowler & Morus, 2005)

Three or more authors:

In-text: (Bowler et al., 2005)

Chicago

Author 1 Last Name, First Name, and Author 2 First Name Last Name. *Title of Work.* City of Publication:Publisher, year.

Bowler, Peter J., and Iwan Rhys Morus. *Making Modern Science: A Historical Survey.* Chicago:University of Chicago Press, 2005.

Notes. First appearance.[4] Consecutive appearances.[5] Nonconsecutive appearances.[6]

For more information about how to insert footnotes, see Subsection 12.1.2.

MLA

Two authors

Author 1 Last Name, First Name, and Author 2 First Name Last Name. *Title of Work.* Translated by or Edited by∗First Name Last Name (if applicable), Vol. Number (if applicable), City of Publication∗∗, Publisher∗∗∗, year.

∗Here list any other contributors to the work with the method of their contribution noted (e.g., "Translated by Emily Wilson").

∗∗include only if work was published before 1900, has different versions in different countries or is a rare book.

∗∗∗For university presses, abbreviate University Press with UP.

Bowler, Peter J., and Iwan Rhys Morus. *Making Modern Science: A Historical Survey.* U of Chicago P, 2005.

In-text: (Bowler and Morus 12)

Three or more authors

Author 1 Last Name, First Name, et al. *Title of Work.* Translated by or Edited by∗First Name Last Name (if applicable), Vol. Number (if applicable), City of Publication∗∗ Publisher, year.

∗Here list any other contributors to the work with the method of their contribution noted (e.g., "Translated by Emily Wilson").

∗∗include only if work was published before 1900, has different versions in different countries or is a rare book.

Berenstain, Stan, et al. *The Berenstain Bears, Brother Bear and the Kind Cub.* Zonderkidz, 2017.

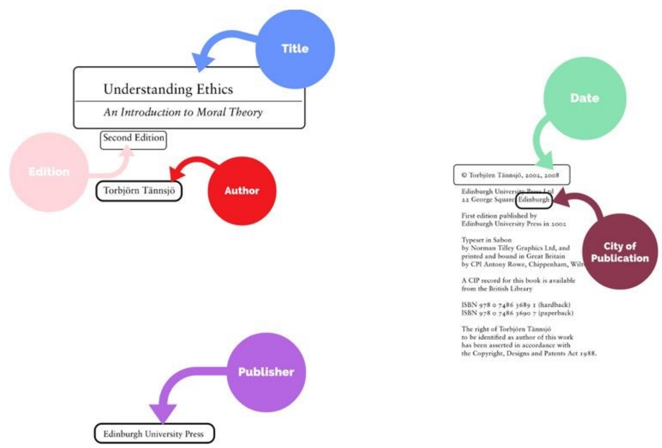
In-text: (Berenstain et al. 18)

[4] Peter J. Bowler and Iwan Rhys Morus, *Making Modern Science: A Historical Survey* (Chicago: University of Chicago Press), 20.

[5] Ibid., 47.

[6] Bowler and Morus, *Making Modern Science,* 5–12.

8.3.3 Citing an Edition Other Than the First



APA

Author Last Name, Initials. (Year). *Title of work* (edition number ed.). Publisher.

Tannsjo, T. (2008). *Understanding ethics: An introduction to moral theory* (2nd ed.). University of Edinburgh Press.

In-text: (Tannsjo, 2008)

Chicago

Author Last Name, First Name. *Title of Work.* Number edition ed. (City of Publication: Publisher), year.

Tannsjo, Torbjorn. *Understanding Ethics: An Introduction to Moral Theory.* 2nd ed. (Edinburgh: University of Edinburgh Press), 2008.

Notes. First appearance.[7] Consecutive appearances.[8] Nonconsecutive appearances.[9]

For more information about how to insert footnotes, see Subsection 12.1.2.

MLA

Author Last Name, First Name. "Title of Chapter or Section." (if applicable) *Title of Work.* Translated by or Edited by∗ First Name Last Name

[7]Torbjorn Tannsjo, *Understanding Ethics: An Introduction to Moral Theory,* 2nd ed. (Edinburgh: University of Edinburgh Press, 2008), 25.

[8]Ibid., 45.

[9]Tannsjo, *Understanding Ethics,* 27.

(if applicable), Vol. Number (if applicable), Number edition ed., City of Publication**, Publisher, Year.

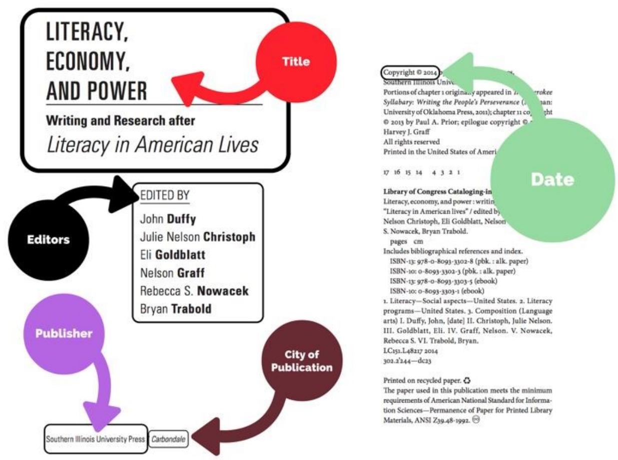
*Here list any other contributors to the work with the method of their contribution noted (e.g., "Translated by Emily Wilson").

**include only if work was published before 1900, has different versions in different countries or is a rare book.

Tannsjo, Torbjorn. *Understanding Ethics: An Introduction to Moral Theory.* 2nd ed., University of Edinburgh Press, 2008.

In-text: (Tannsjo 27)

8.3.4 Citing a Chapter in an Edited Book



APA

Author Last Name, Initials. (Year of publication). Title of chapter. In Editors' first Initials Last Names (Eds.), *Title of anthology* (pp. Page range). Publisher.

Christoph, J. N. (2014). Sponsoring education for all: Revisiting the sacred/secular divide in twenty-first-century Zanzibar. In J. Duffy, J. N. Christoph, E. Goldblatt, N. Graff, R. Nowacek, & B. Trabold (Eds.), *Literacy, economy, and power: Writing and research after* Literacy in American Lives (pp. 79–96).Southern Illinois University Press.

In-text: (Christoph, 2014)

Chicago

Author Last Name, First Name. "Title of Chapter." In *Title of Anthology,* edited by Editors' First Names Last Names, Page range. City of publication: Publisher, Year of publication.

Christoph, Julie Nelson. "Sponsoring Education for All: Revisiting the Sacred/Secular Divide in Twenty-First-Century Zanzibar." In *Literacy, Economy, and Power: Writing and Research after* Literacy in American Lives, edited by John Duffy, Julie Nelson Christoph, Eli Goldblatt, Nelson Graff, Rebecca S. Nowacek, and Bryan Trabold, 79–96. Carbondale: Southern Illinois University Press, 2014.

MLA

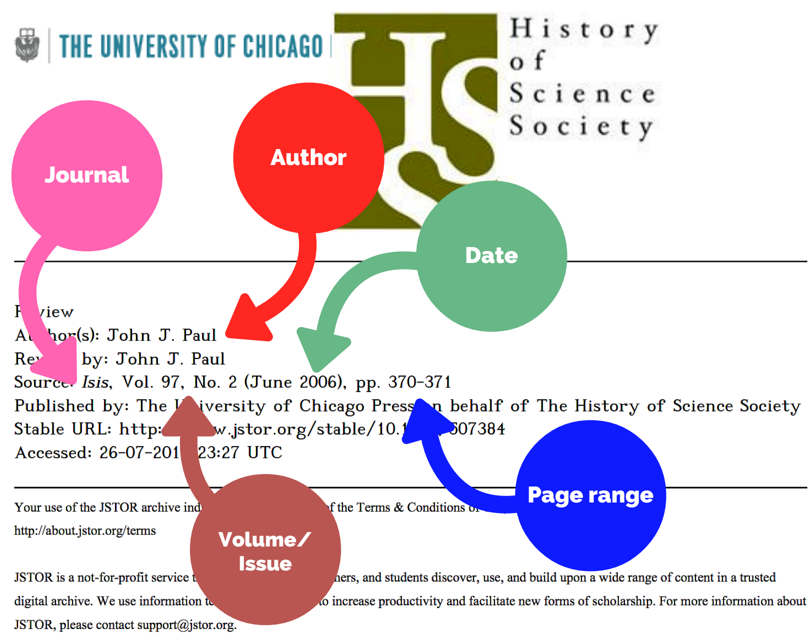
Author Last Name, First Name. "Title of Chapter." *Title of Anthology,* Translated by or Edited by∗ First Name Last Name (if applicable), vol. number (if applicable), Number edition ed. City of publication∗∗, Publisher, Year of publication.

∗Here list any other contributors to the work with the method of their contribution noted (e.g., "Translated by Emily Wilson").

∗∗include only if work was published before 1900, has different versions in different countries or is a rare book.

Christoph, Julie Nelson. "Sponsoring Education for All: Revisiting the Sacred/Secular Divide in Twenty-First-Century Zanzibar." *Literacy, Economy, and Power: Writing and Research after* Literacy in American Lives, Edited by John Duffy et al., Southern Illinois University Press, 2014.
In-text: (Christoph 79)

8.3.5 Citing a Book Review



APA

Author Last Name, Initials. (Year, Month of Publication if available). [Review of the book *Title of reviewed work*, by Author of reviewed work Initials Last Name]. *Name of Journal*, *volume*, page range. doi: xx.xxxxxx.

Paul, J. J. (2006, June). [Review of the book *Civilizing natures: Race, resources, and modernity in Colonial South India*, by K. Philip]. *Isis*, *97*, 370–371. doi: 10.1086/507384.
In-text: (Paul, 2006)

Chicago

Author Last Name, First Name. Review of *Title of Reviewed Work,* by Author of Reviewed Work First Last. *Name of Journal* volume, no. issue (Year): page range.

Paul, John J. Review of *Civilizing Natures: Race, Resources, and Modernity in Colonial South India,* by Kavita Philip. *Isis* 97, no. 2 (2006): 370–371.

Notes. First appearance.[10] Consecutive appearances.[11] Nonconsecutive appearances.[12]

For more information about how to insert footnotes, see Subsection 12.1.2.

MLA

Author Last Name, First Name. Title of Review (if any). Review of *Title of Reviewed Work,* by Author of Reviewed Work. *Name of Journal* vol. volume issue, no. issue number, Year, pp. page range.

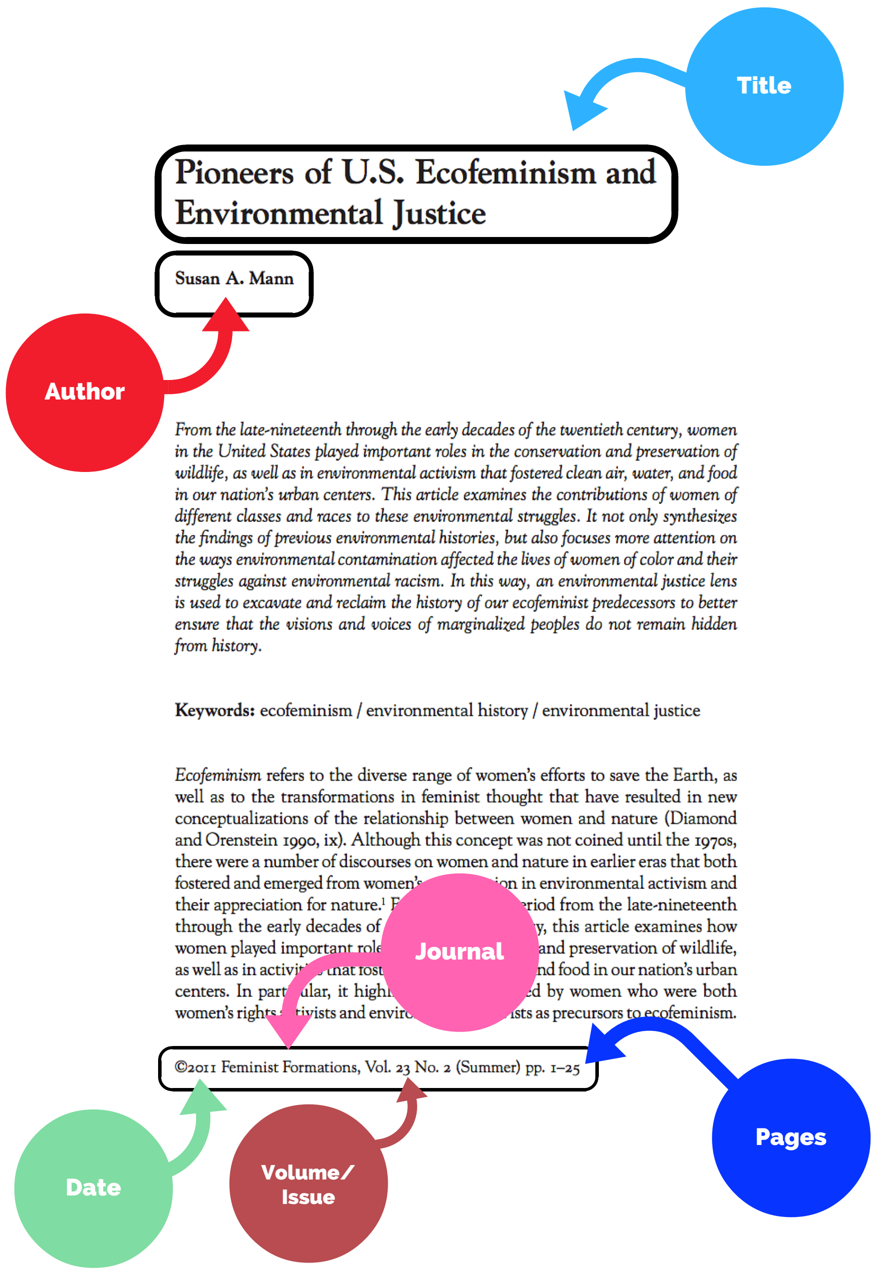
Paul, John J. Review of *Civilizing Natures: Race, Resources, and Modernity in Colonial South India,* by Kavita Philip. *Isis* 97, no. 2, 2006, pp. 370–371.
In-text: (Paul 370)

[10] John J. Paul, review of *Civilizing Natures: Race, Resources, and Modernity in Colonial South India,* by Kavita Philip, *Isis* 97, no. 2 (2006): 370–371.

[11] Ibid., 371.

[12] Paul, review of *Civilizing Natures,* 370.

8.3.6 Citing a Print Journal Article



Pioneers of U.S. Ecofeminism and Environmental Justice

Susan A. Mann

From the late-nineteenth through the early decades of the twentieth century, women in the United States played important roles in the conservation and preservation of wildlife, as well as in environmental activism that fostered clean air, water, and food in our nation's urban centers. This article examines the contributions of women of different classes and races to these environmental struggles. It not only synthesizes the findings of previous environmental histories, but also focuses more attention on the ways environmental contamination affected the lives of women of color and their struggles against environmental racism. In this way, an environmental justice lens is used to excavate and reclaim the history of our ecofeminist predecessors to better ensure that the visions and voices of marginalized peoples do not remain hidden from history.

Keywords: ecofeminism / environmental history / environmental justice

Ecofeminism refers to the diverse range of women's efforts to save the Earth, as well as to the transformations in feminist thought that have resulted in new conceptualizations of the relationship between women and nature (Diamond and Orenstein 1990, ix). Although this concept was not coined until the 1970s, there were a number of discourses on women and nature in earlier eras that both fostered and emerged from women's ... ion in environmental activism and their appreciation for nature.[1] F... riod from the late-nineteenth through the early decades of ... y, this article examines how women played important role ... and preservation of wildlife, as well as in activi... that fost... nd food in our nation's urban centers. In part... ular, it highl... ed by women who were both women's rights ... tivists and enviro... ists as precursors to ecofeminism.

©2011 Feminist Formations, Vol. 23 No. 2 (Summer) pp. 1–25

APA

Author Last Name, Initials. (Year of publication). Title of article. *Name of Journal*, *volume*(issue), page range.

Mann, S. A. (2011). Pioneers of U.S. ecofeminism and environmental justice. *Feminist Formations*, *23*(2), 1–25.

In-text: (Mann, 2011)

Chicago

Author Last Name, First Name. "Title of Article." *Name of Journal* volume, no. issue (Year of publication): page range.

Mann, Susan A. "Pioneers of U.S. Ecofeminism and Environmental Justice." *Feminist Formations* 23, no. 2 (2011): 1–25.

Notes. First appearance.[13] Consecutive appearances.[14] Nonconsecutive appearances.[15]

For more information about how to insert footnotes, see Subsection 12.1.2.

MLA

Author Last Name, First Name. "Title of Article." *Name of Journal,* vol. volume number, no. issue number, Publication date, pp. page range.

Mann, Susan A. "Pioneers of U.S. Ecofeminism and Environmental Justice." *Feminist Formations,* vol. 23, no. 2, 2011, pp. 1–25.

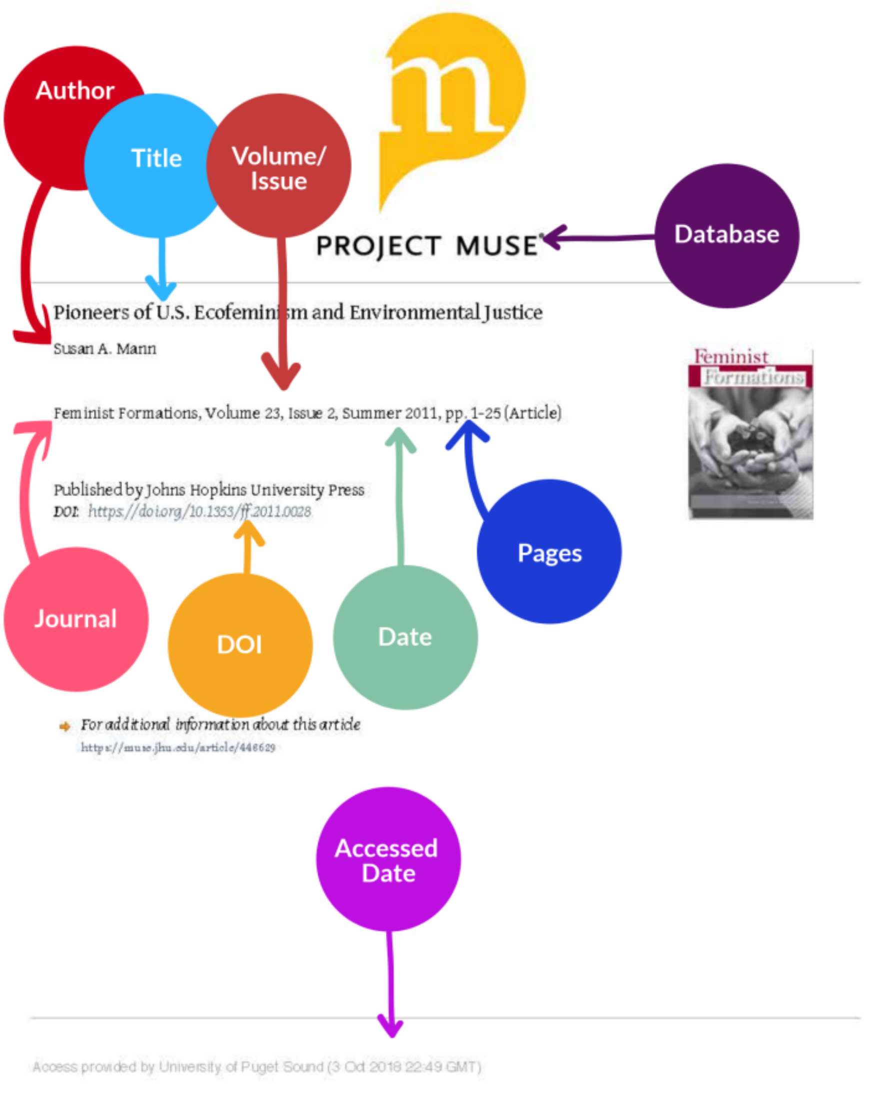
In-text: (Mann 10)

[13] Susan Mann. "Pioneers of U.S. Ecofeminism and Environmental Justice," *Feminist Formations* 23, no. 2 (2011): 5.

[14] Ibid., 6.

[15] Mann, "Pioneers of U.S. Ecofeminism," 10–15.

8.3.7 Citing a Journal Article from an Online Database



APA

Note: APA does not require that you include database information in citations because databases change over time. If you are using an article from a database that you need to cite using APA, here's what to do:

Author Last Name, Initials. (Date of publication). Title of article. *Periodical Title, Volume,* no. issue, Page range. doi OR URL (accessed access date)

Mann, S. A. (2016). Pioneers of U.S. ecofeminism and environmental justice. *Feminist Formations,* 23,1, 198–228. doi 1353/ff.2011.0028
In-text: (Mann 2011, p. 10)

Chicago

Note: If no DOI is available, use a stable URL.

Author Last Name, First Name. "Article Title." *Periodical Title* Volume, no. issue (Date of publication): Page range, accessed access date, doi OR URL

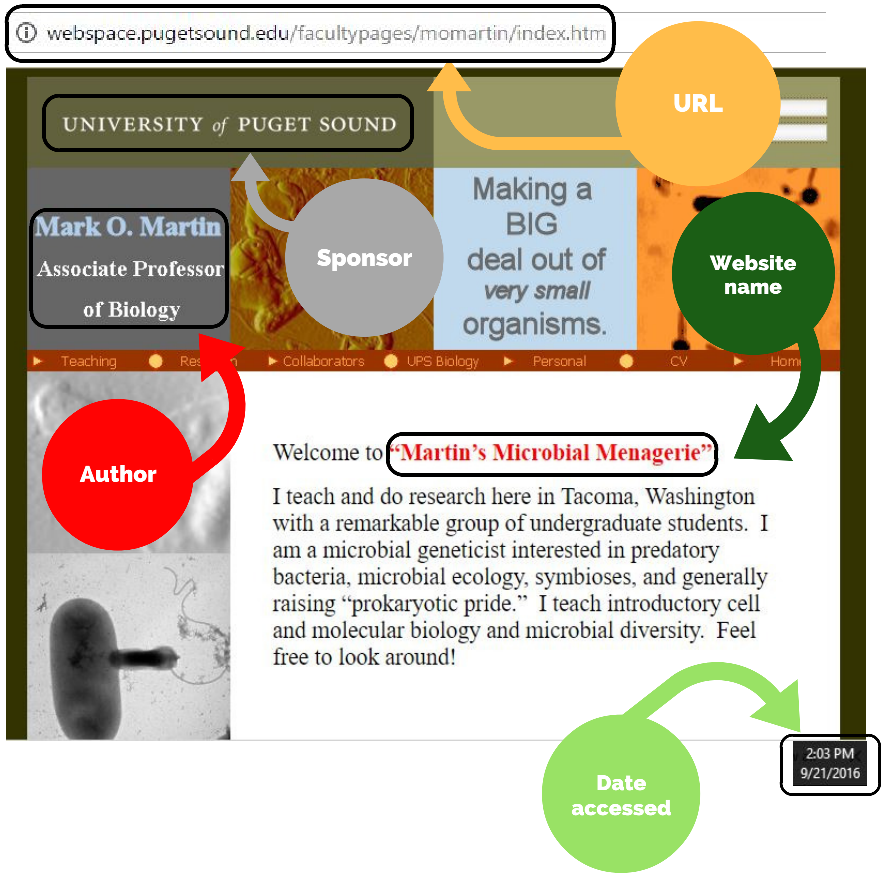
Mann, Susan A. "Pioneers of U.S. Ecofeminism and Environmental Justice." *Feminist Formations* 23, no. 2 (2011): 1–25. accessed September 29, 2017, doi: 10.1353/ff.2011.0028

MLA

Author Last Name, First Name. "Title of Work." *Name of Journal,* vol. volume number, no. issue number, Date of publication, pp. page range. *Name of Database,* doi: DOI code

Mann, Susan A. "Pioneers of U.S. Ecofeminism and Environmental Justice." *Feminist Formations,* vol. 23, no. 2, 2011, pp. 1–25. *Project Muse,* doi: 10.1353/ff.2011.0028
In-text: (Mann 10)

8.3.8 Citing a Website



APA

Website with Human Author. Author last name, first and middle initials. (Year, month date). *Title of page or section*. Source or overall website. URL

Martin, Mark. (n.d.). *Martin's Microbial Menagerie*. University of Puget Sound. http://webspace.pugetsound.edu/facultypages/momartin/index.htm

In-text: (Martin)

Website with Organization Author. Organization. (Year, month date). *Title of page or section.* Source or overall website (only if different from organization). URL.

University of Puget Sound. (2018, July 3). *About Puget Sound*. https://www.pugetsound.edu/about/

In text: (University of Puget Sound, 2018)

Chicago

Author Last Name, First Name. Title of Website (leave unitalicized unless the title of the website is also the title of a book or periodical). Sponsor. Date of publication or date updated (if none, give date accessed). URL.

Martin, Mark. Martin's Microbial Menagerie. University of Puget Sound, August 1, 2016. http://webspace.pugetsound.edu/facultypages/momartin/index.htm

Notes. First appearance.[16] Consecutive appearances.[17] Nonconsecutive appearances.[18]

If no known author is provided, begin the citation with the title of the website.

MLA

Website with Human Author. Author Last Name, First Name. *Title of Website.* Name of Publisher, Date of publication (if available), URL. Accessed date.

Martin, Mark. *Martin's Microbial Menagerie.* University of Puget Sound, http://webspace.pugetsound.edu/facultypages/momartin/index.htm. Accessed 1 Aug. 2016.

In-text: (Martin)

Website with Organization Author. Organization. *Title of Website.* Abbreviation of sponsor of site, Date updated. Medium. Date of access: day month year.

University of Puget Sound. *University of Puget Sound.* UPS, 2016. Web. 29 July 2016.

In-text: (University of Puget Sound)

For a website with no known author, begin the citation with the title of the website.

For a website with no known title, use a description such as “Main page” instead of a title.

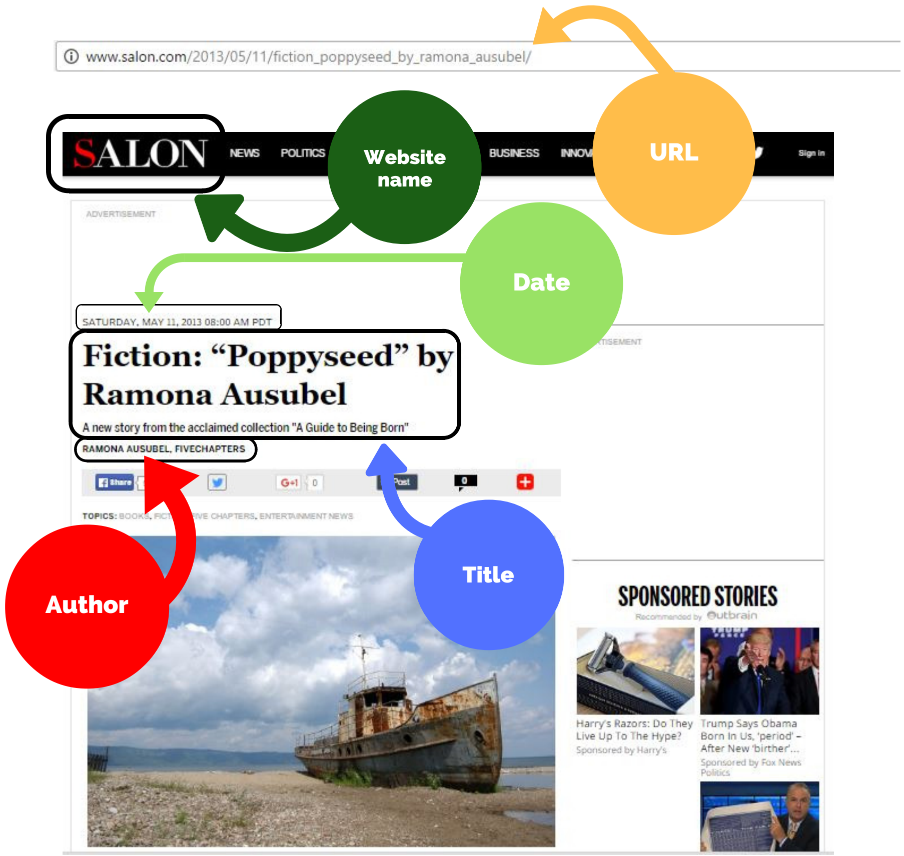
---

[16] Mark Martin, Martin's Microbial Menagerie, University of Puget Sound, August 1, 2016, http://webspace.pugetsound.edu/facultypages/momartin/index.htm.

[17] Ibid.

[18] Martin, Martin's Microbial Menagerie.

8.3.9 Citing a Work From a Website



APA

Author last name, initials. Title of Work. (Publication Year, Month Day). *Title of Website*. URL.

Ausubel, R. Poppyseed. (2013, May 11). *Salon*. http://www.salon.com/2013/05/11/fiction_poppyseed_by_ramona_ausubel/

In-text: (Ausubel, 2013)

Chicago

Author last name, first name. "Title of Work." *Title of Website*. Publication/modification Month Day, Year. URL.

Ausubel, Ramona. "Poppyseed." *Salon*. May 11, 2013. http://www.salon.com/2013/05/11/fiction_poppyseed_by_ramona_ausubel/.

Notes. First appearance.[19] Consecutive appearances.[20] Nonconsecutive appearances.[21]

[19] Ramona Ausubel, "Fiction: "Poppyseed" by Ramona Ausubel", Salon, May 11, 2013, http://www.salon.com/2013/05/11/fiction_poppyseed_by_ramona_ausubel/.

[20] Ibid.

[21] Ausubel, "Fiction: "Poppyseed.""

For more information about how to insert footnotes, see Subsection 12.1.2.

MLA

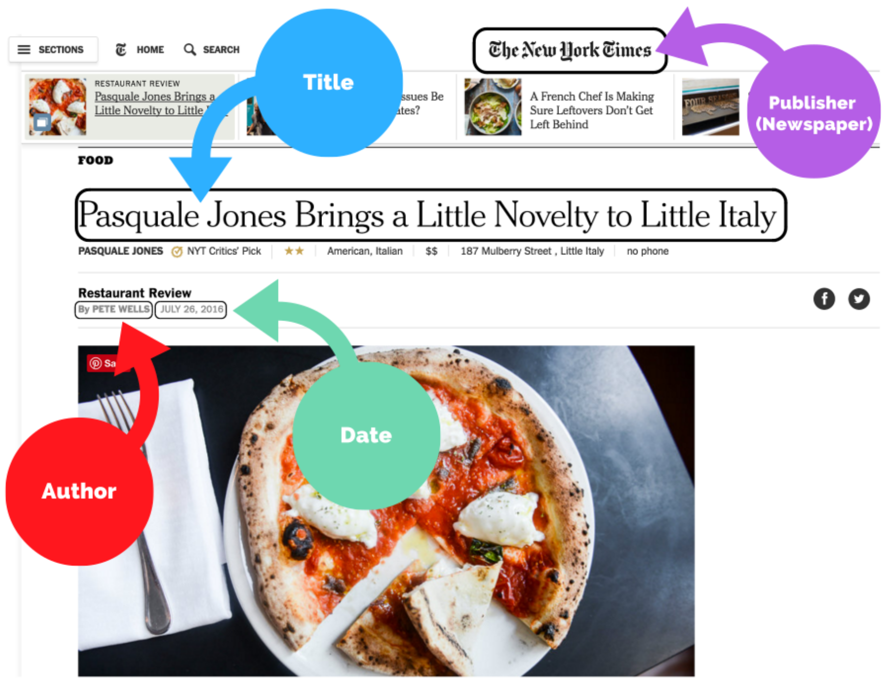
Author last name, First Name. "Title of Work." *Title of Website,* Name of Publisher, Date of publication (if available), URL. Accessed access date.

Ausubel, Ramona. "Poppyseed." *Salon.* Salon, 11 May 2013, http://www.salon.com/2013/05/11/fiction_poppyseed_by_ramona_ausubel/. Accessed 8 January 2018.

For a work with no known author from a website, begin the citation with the title of the work.

In-text: (Ausubel)

8.3.10 Citing a Online Newspaper



APA

Author Last Name, Initials. (Publication year, month day). Title of article. *Name of Newspaper.* http://www.newspaper-website.com.

Wells, P. (2016, July 26). Pasquale Jones brings a little novelty to Little Italy. *The New York Times.* http://www.nytimes.com/2016/07/27/dining/pasquale-jones-review-little-italy.html?ref=dining

In-text: (Wells, 2016)

Chicago

Author Last Name, First Name. "Title of Article." *Name of Newspaper,* Publication month day, year. Accessed Date. http://www.newspaper-website.com.

Wells, Pete. "Pasquale Jones Brings a Little Novelty to Little Italy." *The New York Times,* July 26, 2016. Accessed July 27, 2016. `http://www.nytimes.com/2016/07/27/dining/pasquale-jones-review-little-italy.html?ref=dining`

Notes. First appearance.[22] Consecutive appearances.[23] Nonconsecutive appearances.[24]

For more information about how to insert footnotes, see Subsection 12.1.2.

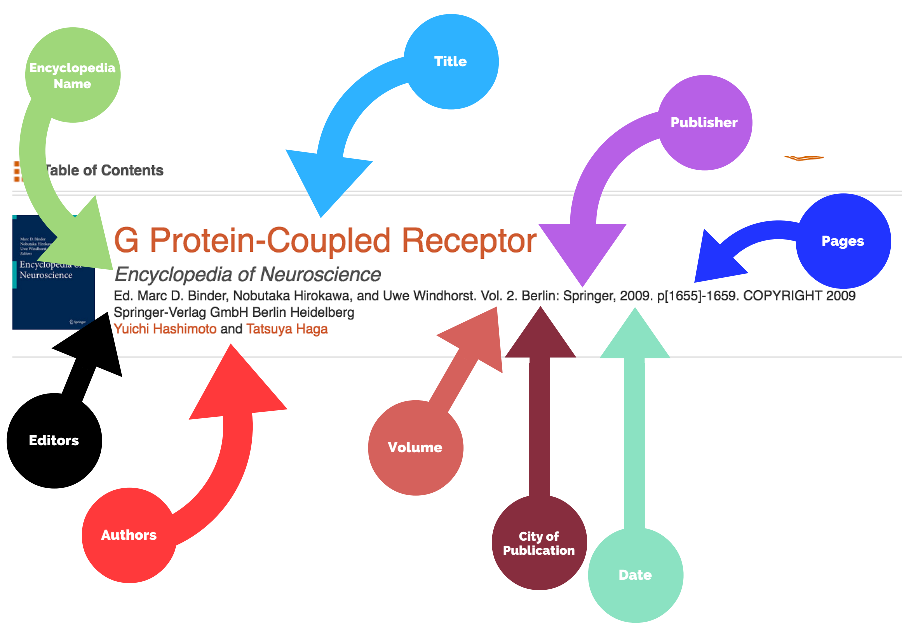
MLA

Author Last Name, First Name. "Title of Article." *Title of Newspaper,* Publication month day, year, URL.

Wells, Pete. "Pasquale Jones Brings a Little Novelty to Little Italy." *The New York Times,* July 26, 2016, `http://www.nytimes.com/2016/07/27/dining/pasquale-jones-review-little-italy.html?ref=dining`.

In-text: (Wells)

8.3.11 Citing an Entry in an Encyclopedia



[22]Pete Wells, "Pasquale Jones Brings a Little Novelty to Little Italy," *The New York Times,* July 26, 2016, accessed July 27, 2016, `http://www.nytimes.com/2016/07/27/dining/pasquale-jones-review-little-italy.html?ref=dining`.

[23]Ibid.

[24]Wells, "Pasquale Jones Brings a Little Novelty to Little Italy."

APA

Author 1 Last Name, Initials., & Author 2 Last Name, Initials. (Publication year). Title of entry. In Editor Initials Editor Last Name (Ed.), *Encyclopedia Name.* (Vol. volume number, (page range). Publisher.

Hashimoto, Y., & Haga, T. (2009). G protein-coupled receptor. In L.R. Squire (Ed.), *Encyclopedia of Neuroscience.* (Vol. 2, pp. 1655–1659). Springer.

In-text: (Hashimoto & Haga, 2009)

Chicago

Author 1 Last Name, First Name, and Author 2 First Name Last Name. "Title of Article." In *Encyclopedia Name.* Volume number. Edited by Editor 1 First Name Last Name, Editor 2 First Name Last Name, and Editor 3 First Name Last Name. City of Publication: Publisher, Publication year.

Hashimoto, Yuichi, and Tatsuya Haga. "G Protein-Coupled Receptor." In *Encyclopedia of Neuroscience.* 2nd vol. Edited by Marc D. Binder, Nobutaka Hirokawa, and Uwe Windhorst. Berlin: Springer, 2009.

Notes. First appearance.[25] Consecutive appearances.[26] Nonconsecutive appearances.[27]

For more information about how to insert footnotes, see Subsection 12.1.2.

MLA

Author Last Name, First Name "Title of Article." *Encyclopedia Name.* Edited by First Name Last Name. edition number ed. (if applicable), vol. Volume number Publisher, Year.

Hashimoto, Yuichi, and Tatsuya Haga. "G Protein-Coupled Receptor." *Encyclopedia of Neuroscience.* Edited by Marc Binder. 2009 ed., vol. 1 Springer, 2009.

In-text: (Hashimoto and Haga)

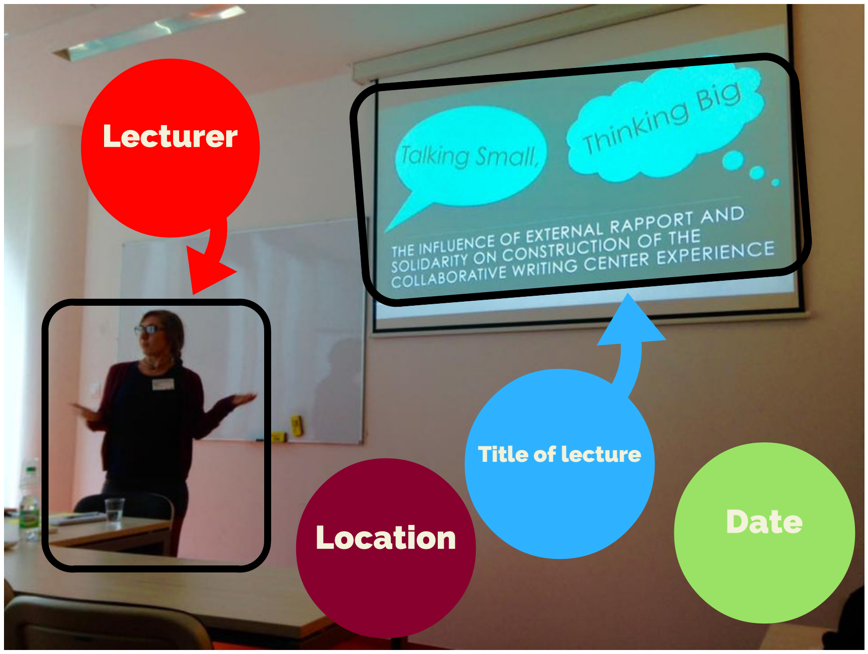
---

[25] Yuichi Hashimoto and Tatsuya Haga, "G. Protein-Coupled Receptor," in Encyclopedia of Neuroscience. 2nd vol. ed. Marc Binder, Nobutaka Hirokawa, and Uwe Windhorst, (Berlin: Springer, 2003), s.v. "g-coupled protein receptor."

[26] Ibid.

[27] Hashimoto and Haga, "G. Protein-Coupled Receptor."

8.3.12 Citing a Lecture or Speech



APA

Lecturer Last Name, Initials. (Year, Month). *Title of lecture.* Medium presented at the Conference Name, City, State/Country.

O'Neil, K. (2016, July). *Talking small, thinking big: The influence of external rapport and solidarity on construction of the collaborative writing center experience.* Lecture presented at the European Writing Center Association Conference, Łódź, Poland.
In-text: (O'Neil, 2016)

Chicago

Lecturer Last Name, First Name. "Title of Lecture." Medium at conference location, city, state/country. Month day, year.

O'Neil, Kieran. "Talking Small, Thinking Big: The Influence of External Rapport and Solidarity on Construction of the Collaborative Writing Center Experience." Lecture at European Writing Center Association Conference, University of Łódź, Łódź, Poland. July 9, 2016.

Notes. First appearance.[28] Consecutive appearances.[29] Nonconsecutive appearances.[30]

For more information about how to insert footnotes, see Subsection 12.1.2.

MLA

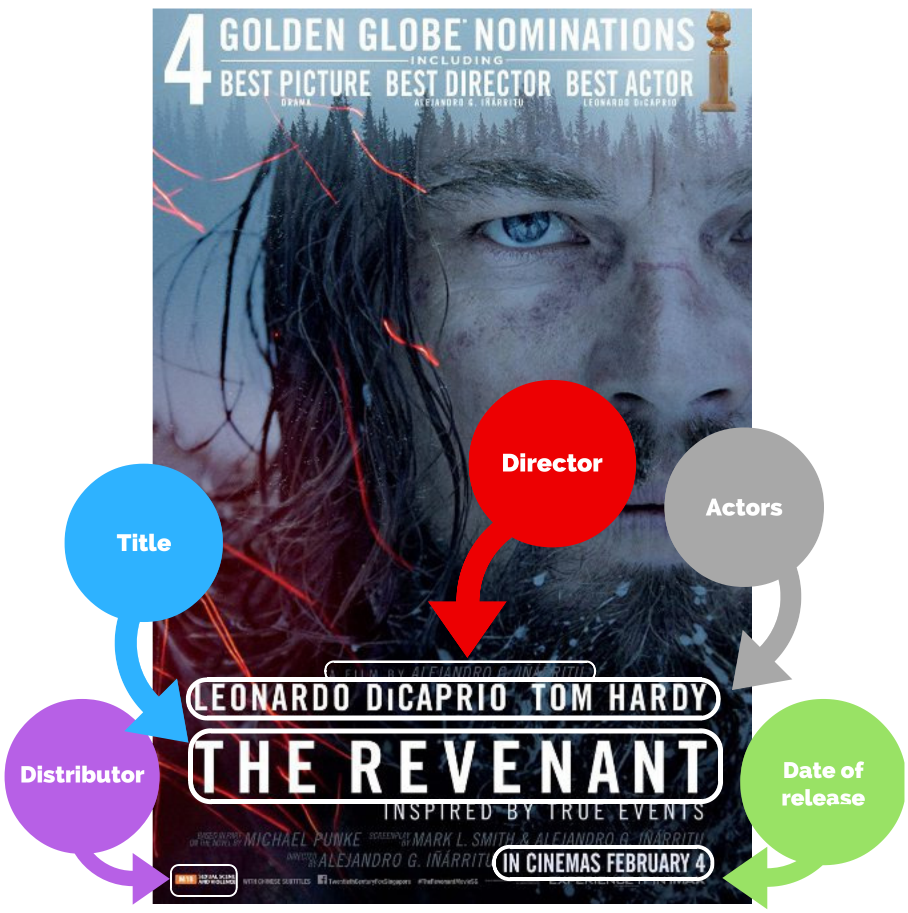
Lecturer Last Name, First Name. "Title of Lecture." Title of particular conference or meeting. Organization Name, Date day month year, Venue, City∗. Type of presentation.

∗Omit the city if part of venue name.

O'Neil, Kieran. "Talking Small, Thinking Big: The Influence of External Rapport and Solidarity on Construction of the Collaborative Writing Center Experience." European Writing Center Association. University of Łódź, 9 July 2016. University of Łódź, Lecture.

In-text: (O'Neil)

8.3.13 Citing a Film



[28]Kieran O'Neil, "Talking Small, Thinking Big: The Influence of External Rapport and Solidarity on Construction of the Collaborative Writing Center Experience," (lecture, European Writing Center Association Conference, University of Łódź, Łódź, Poland, July 9, 2016).

[29]Ibid.

[30]O'Neil, "Talking Small, Thinking Big."

APA

Producer Last Name, Initials. (Producer), & Director Last Name, Initials. (Director). (Year). *Title of film* [Format viewed on: Motion picture]. Country of Origin: Studio.

Barmettler, M. (Producer), & Iñárritu, A. (Director). (2015). *The revenant* [Motion picture]. United States: 20th Century Fox.
In-text: (Barmettler, 2015)

Chicago

Actor 1 Last Name, First Name, and Actor 2 First Name Last Name. *Title of Film.* Format. Directed by Director First Name Last Name. Year of original release; city, state/country: Distributor, distribution year.

DiCaprio, Leonardo, and Tom Hardy.*The Revenant.* Motion picture. Directed by Alejandro G. Iñárritu. 2015; Los Angeles, CA: 20th Century Fox, 2015.

Notes. First appearance.[31] Consecutive appearances.[32] Nonconsecutive appearances.[33]

For more information about how to insert footnotes, see Subsection 12.1.2.

MLA

Creator Last Name, First Name (if applicable), *Title of Film or Video.* Role of other contributors and their First Name Last Name, Version (if applicable), Publisher, Publication date.

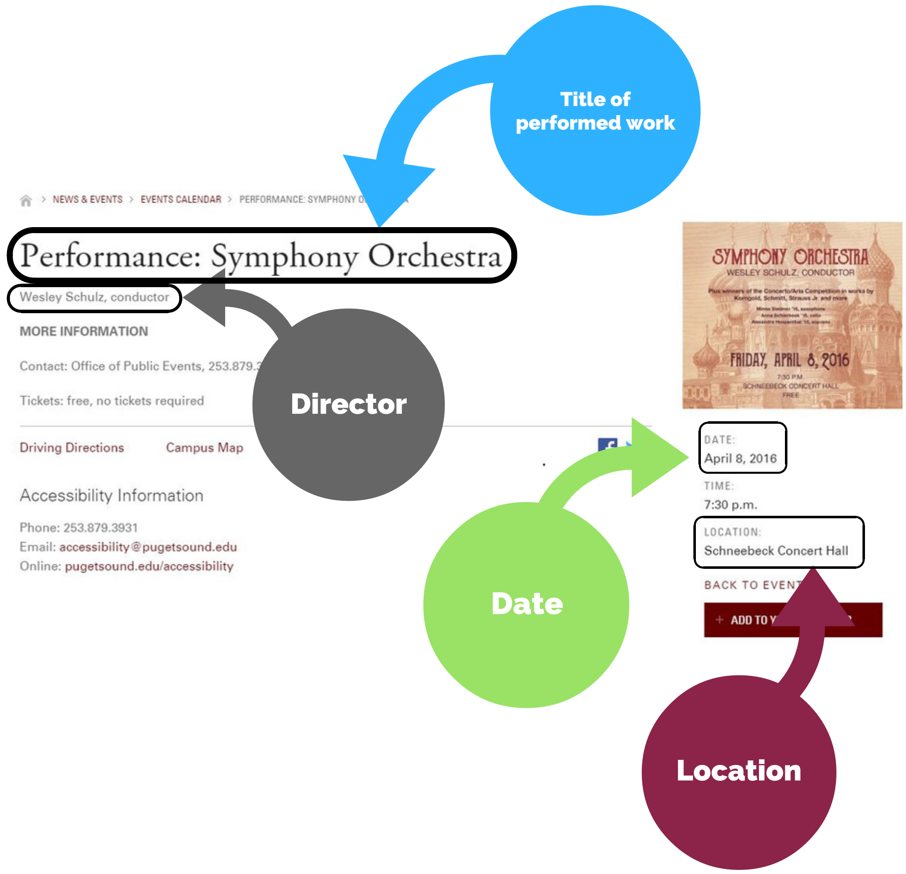
Alejandro G. Iñárritu, *The Revenant,* Performers Leonardo DiCaprio, Tom Hardy. 20th Century Fox, 2015.
In-text: (Iñárritu)

[31] Leonardo DiCaprio and Tom Hardy, The Revenant, directed by Alejandro G. Iñárritu (2015; Los Angeles, CA: 20th Century Fox, 2015), motion picture.

[32] Ibid.

[33] Leonardo DiCaprio and Tom Hardy, The Revenant.

8.3.14 Citing a Music Performance



APA

APA does not provide a formal citation for music performances.

Chicago

Author of performed work Last Name, First Name. *Title of performed work.* Cond. Conductor First Name Last Name. Location, city, state/country, date of performance.

Beethoven, Ludwig van. *Symphony No. 9.* Cond. Wesley Schultz. Schneebeck Concert Hall, Tacoma, WA, July 29, 2016.

Notes. First appearance.[34] Consecutive appearances.[35] Nonconsecutive appearances.[36]

For more information about how to insert footnotes, see Subsection 12.1.2.

[34] L. Beethoven, Symphony No. 9, conducted by Wesley Schultz, Schneebeck Concert Hall, Tacoma, Wa, July 29, 2016.

[35] Ibid.

[36] L. Beethoven, Symphony No. 9.

MLA

Note: With performances, you may want to emphasize different elements, perhaps the composer, or perhaps the performing group. Depending on your focus, here are two possible approaches.

Writer Last Name, First Name. *Title of work performed.* Date of performance. City, Theater.

Beethoven, Ludwig van. *Symphony No. 9.* 29 July 2016, Tacoma, Schneebeck Concert Hall.

Performer Last Name, First Name. *Title of work performed, by Composer First Name Last Name.* Date of performance, City, Theater.

University of Puget Sound Symphony Orchestra. *Symphony No. 9, by Ludwig van Beethoven.* 29 July 2016, Tacoma, Schneebeck Concert Hall.

In-text: (Beethoven) or (University of Puget Sound Symphony Orchestra)

8.3.15 Citing a Music Recording

APA

Artist Last Name, Initials. (Year). Title of track. On *Album name* [Medium]. City of Publication, State/Country: Manufacturer.

Hornsby, B. (2004). Dreamland. On *Halcyon days* [CD]. New York City, NY: Columbia Records.
In-text: (Hornsby, 2004)

Chicago

Artist Last Name, First Name. "Title of Work." *Album.* Manufacturer Number of Recording, Year, medium.
Hornsby, Bruce. "Dreamland." *Halcyon Days.* Columbia Records CK92652, 2004, compact disc.

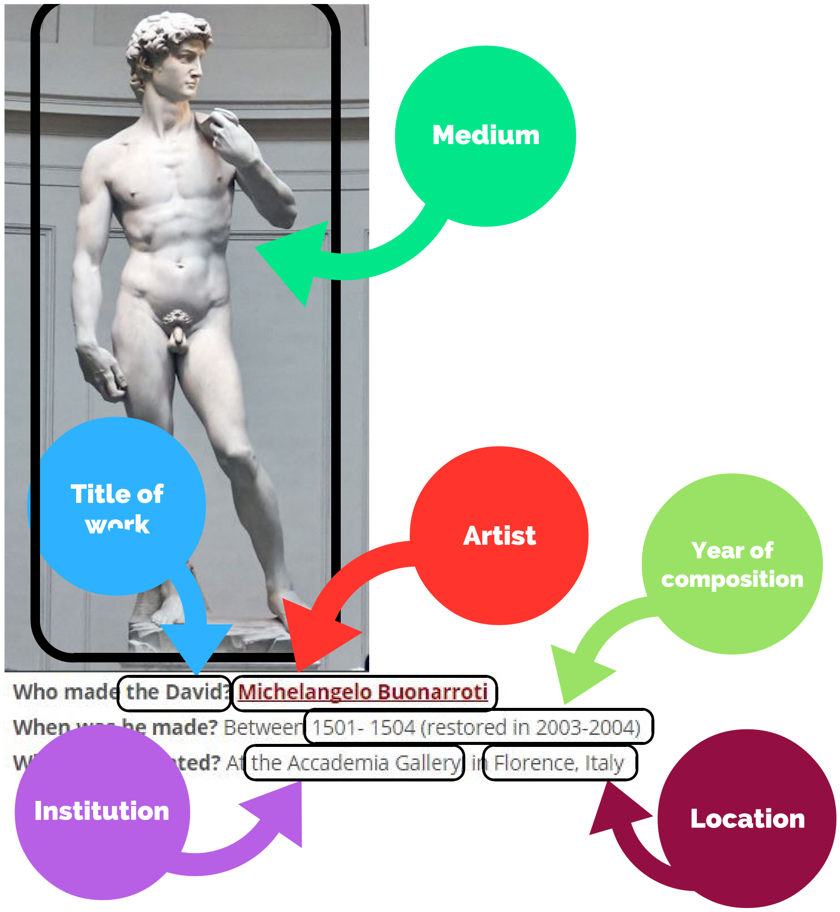
Notes. First appearance.[37]
For more information about how to insert footnotes, see Subsection 12.1.2.

MLA

Artist Last Name, First Name. "Title of Recording." *Album.* Manufacturer, Year of publication. Medium.
Hornsby, Bruce. "Dreamland." *Halcyon Days.* Columbia Records, 2004. CD.
In-text: (Hornsby)

[37] Bruce Hornsby, "Dreamland," *Halcyon Days.*, Columbia Records CK92652, 2004, compact disk.

8.3.16 Citing an Artwork



APA

Artist Last Name, Initials. (Year of composition). *Title of work* [medium of composition]. City: Institution.

di Lodovico Buonarroti Simoni, M. (1504). *David* [Carrara marble sculpture]. Florence, Italy: Accademia di Belle Arti di Firenze.
In-text: (di Lodovico Buonarroti Simoni, 1504)

Chicago

Artist Last Name, First Name. *Title of work.* Medium, date of composition. Institution, City, State/Country.

Michelangelo. *David.* Carrara marble sculpture, 1504. Accademia di Belle Arti di Firenze, Florence, Italy.

Notes. First appearance.[38] Consecutive appearances.[39] Nonconsecutive appearances.[40]

[38] Michelangelo, David, Carrara marble sculpture, 1504, Accademia di Belle Arti di Firenze, Florence, Italy.
[39] Ibid.
[40] di Lodovico Buonarroti Simoni, David.

For more information about how to insert footnotes, see Subsection 12.1.2.

MLA

Artwork Viewed in Person. Artist Last Name, First Name. *Title of work.* Year of composition, Institution, City.

di Lodovico Buonarroti Simoni, Michelangelo. *David.* 1504, Accademia di Belle Arti di Firenze, Florence.
In-text: (di Lodovico Buonarroti Simoni)

Artwork Viewed Online. Artist Last Name, First Name. *Title of work.* Year of composition. ***Title of website,*** Name of Publisher (if different than Name of website), URL.

Michelangelo. *David.* 1504. ***Accademia: Guide to the Accademia Gallery in Florence,*** http://www.accademia.org/explore-museum/artworks/michelangelos-david/.
In-text: (di Lodovico Buonarroti Simoni)

8.3.17 Citing a Government Document

APA

Organization or Author Last Name, Initials. (Year of publication). *Title of document.* Retrieved from website name: `http://www.website-url.com`.

Environmental Protection Agency. (2014). *Climate change indicators in the United States.* Retrieved from Environmental Protection Agency website: `https://www3.epa.gov/climatechange/science/indicators/download.html`

Chicago

Country. Agency. *Title of document.* By Author First Name Last Name. Edition (if any). Place of publication: Publisher, date.

U.S. Environmental Protection Agency. *Climate Change Indicators in the United States.* By Environmental Protection Agency. Washington, D.C.: GPO, 2014.

Notes. First appearance.[41] Nonconsecutive appearances.[42]
For more information about how to insert footnotes, see Subsection 12.1.2.

MLA

Government entity that is author. *Title of document.* Edition if given and is not First edition, Publisher, Publication date. URL.

Environmental Protection Agency. *Climate Change Indicators in the United States.* Environmental Protection Agency, 2014. `https://www.epa.gov/sites/production/files/2016-07/documents/climateindicators-full-2014.pdf`.
In-text: (U.S. Environmental Protection Agency)

[41] U.S. Environmental Protection Agency, Climate Change Indicators in the United States, (Washington, D.C.: GPO, 2014), 25.
[42] U.S. EPA, Climate Change, 36.

8.3.18 Citing a Graphic Novel

APA

Author 1 Last Name, Initials, & Author 2 Last Name, Initials. (Year). *Title of work.* Publisher.

Moore, A., & Gibbons, D., (1986). *Watchmen, No. 1.* DC Comics.
In-text: (Moore & Gibbons, 1986, p. 1)

Chicago

Author 1 Last Name, First Name, and Author 2 First Name Last Name. *Title of work, vol. number.* (Publisher: Date of publication), page range.

Gibbons, Dave, and Alan Moore. *Watchmen, No. 1.* (DC Comics: September, 1986), 24–27.

Notes. First appearance.[43] Nonconsecutive appearances.[44]
For more information about how to insert footnotes, see Subsection 12.1.2.

[43] Gibbons, Dave, and Alan Moore. *Watchmen, No. 1.* (DC Comics: September, 1986), 24–27.
[44] Gibbons and Moore, *Watchmen*, 24–27.

MLA

Main author Last Name, First Name, abbreviated role. *Title of work.* Art by other contributor's First Name Last Name. Publisher, Year.

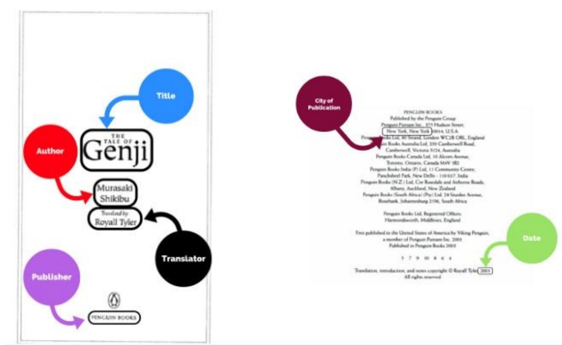
Moore, Alan, writer. *Watchmen, No. 1.* Art by Dave Gibbons. DC Comics, 1986.

Note: With graphic novels when the art and the writing are by different people, you should cite the contributor first whose work is the focus of your analysis, as in

Gibbons, Dave, artist. *Watchmen, No. 1.* Writing by Alan Moore. DC Comics, 1986.

In-text: (Moore 1)

8.3.19 Citing a Translation



APA

Author Last Name, Initials. (Date). *Title of work.* (Translator Initials Last Name, Trans.). Publisher. (Original work published Year of original work publication).

Shikibu, M. (2001). *The tale of Genji.* (R. Tyler, Trans.). Penguin Books. (Original work published circa 1021).

In-text: (Shikibu, 2001)

Chicago

Author Last Name, First Name. *Title of work.* Translated by Translator First Name Last Name. City of publication: Publisher, Date.

Shikibu, Murasaki. *The Tale of Genji.* Translated by Royall Tyler. New York: Penguin Books, 2001.

Notes. First appearance.[45] Nonconsecutive appearances.[46]

For more information about how to insert footnotes, see Subsection 12.1.2.

MLA

Emphasizing Original Text/Author. Author Last Name, First Name. Title of work. Trans. by Translator First Name Last Name. Publisher, Date of publication.

Shikibu, Murasaki. The Tale of Genji. Trans. by Royall Tyler. Penguin Books, 2001.

In-text: (Shikibu)

Emphasizing Translation/Translator.

This is uncommon and should only used if the translation itself is being analyzed.

Translator Last Name, First Name, translator. Title of work. By Author First Name Last Name. Publisher, Date.

Tyler, Royall, translator. The Tale of Genji. By Murasaki Shikibu. Penguin Books, 2001.

In-text: (Tyler)

[45]Murasaki Shikibu, *The Tale of Genji,*, trans. Royall Tyler (New York: Penguin Books, 2001), 42.

[46]Shikibu, *The Tale of Genji,* 42.

Chapter 9

Speaking and Writing

The previous eight chapters have focused on writing and research. While writing and researching are important academic skills, *speaking* is equally important. Spoken and written arguments are in many ways the same: both articulate positions in an assertive voice, both are organized according to purpose, and both present evidence based on the expectations of an audience. The main difference between spoken and written arguments is not *what* your ideas are but *how* you convey them.

List 9.0.1 Top 5 Differences Between Written and Spoken (or Signed) Language

1. The obvious difference (excluding the modern inventions of radio, telephones, and television): written language allows people to communicate across time and space, while spoken language happens immediately and is available only for those who can hear it (or see it, in the case of sign languages).
2. Virtually every human being learns to speak, while literacy is far less common. Today, almost 17% of adults around the world are illiterate.
3. Because reading and writing are consciously learned behaviors while the ability to speak is acquired naturally, many scientists and linguists think that spoken language is innate and written language is a human construct.
4. Spoken and signed languages can have varieties and dialects, while written language is generally more regulated and standardized.
5. Writing and speaking appear to use different parts of the brain.

Differences in Dialectal/Cultural Rules. Communication extends far beyond the grammatical features used by a speaker or writer. A person's grammar may be technically correct, but the meaning of their words can provoke anger, laughter, misunderstanding, or outright confusion. Since language revolves around *context*, knowing the context in which you speak or write is essential to producing culturally appropriate messages. In linguistics, the study of these cultural and contextual language rules is called **pragmatics**.

Consider this example: You've decided to take your six-year-old cousin to the park for a picnic. You notice that a woman nearby is very pregnant. Your cousin also notices the person's large belly and decides to walk up to her and say, "Wow! You must have eaten a lot of treats!" Although your cousin's sentence is grammatically correct, they have made the significant English pragmatic mistake of talking about someone's body and consumption. Maybe your young cousin heard their parent say this same sentence to the robust family dog but has not yet learned that speaking to humans in such a way is inappropriate.

Another example would be one of pragmatic differences between languages: a Caribbean student studying in the United States turns in a narrative and receives a low grade. The teacher's comments point to the sequence of events within the narrative. However, what the teacher sees as unorganized and illogical is actually a culturally distinct method of storytelling that is different from the standard method (see Subsection 6.3.1) uses.

Here are some more pragmatic facts:

- Other examples of pragmatic knowledge include knowing how and when to take turns speaking, make eye contact, and ask questions.
- Other types of pragmatic knowledge include contributing relevant information to a conversation that is not redundant and adjusting the type of language based on the conversational situation.
- Things like eye contact, head nodding, personal space, and amount of touching are also part of the pragmatics of a language and vary by language and culture.
- There are three main aspects of communication that are essential to understanding the pragmatic situation of a conversation: 1) the literal meaning of what was spoken (locution), 2) the speaker's intentions (illocution), and 3) the listener's interpretation (perlocution).
- Pragmatics is one major reason why it has been so difficult to program computers to speak and understand language. Try telling a robot to "crack a window," and see what happens!

Section 9.1 Structuring Spoken Arguments

Spoken arguments are conveyed in real time; as a student, you know this difference all too well. Consider which of the following scenarios is scarier: (1) You zone out for a couple of paragraphs before you have to respond to a couple of comprehension questions; (2) you're in lecture and zone out for a few slides, but your professor calls on you to answer a question in class. Of course, the second scenario is scarier! That's because, whereas you can reread a passage that you missed, it's difficult to re-consult a lecture occurring in real time. As you prepare oral presentations, keep this difference in mind. Because your audience will not be able to review if they get lost or distracted, it is important to give your listeners some comprehension wiggle room.

List 9.1.1 Strategies for Structuring a Spoken Argument

- *Use simple vocabulary and sentence structure.*

  Since your audience won't be able to re-hear the sentences you speak or look up the words you use in a dictionary, make everyone's life easier by speaking in accessible language and adopting a conversational tone.

- *Give your presentation a clear introduction, body, and conclusion.*

  This structure will not only help to keep your listeners engaged, but it will also give your presentation an audience-friendly, narrative quality.

- *Use pauses and transitions to explain relationships between ideas.*

  Pauses act like paragraph breaks—they signal to your audience that you are shifting ideas or advancing in your argument. Transitional statements (such as "The second point to consider is ________" and "While ________ is important to consider, even more important is __________") guide your audience through your spoken argument (see Subsection 4.2.3).

- *Use clean, clear, and high-quality visuals.*

  Think about how hard it is to follow along in class when a professor lectures without visuals. Help your audience by providing them with interesting visuals that will help them follow as you speak. Just make sure your visuals don't distract from your message. Also, keep in mind that your visuals are of no use to your audience if they can't see them. Use images that are large and of sufficient resolution to be seen from any distance.

- *Repeat!*

  Since your audience won't be able to pause and go back over previous material as they would be able to while reading a written argument, it's important that you provide them this opportunity by reminding your audience of the main parts of your argument and—especially—of parts that may be too complex to grasp at first glance.

- *Be explicit!*

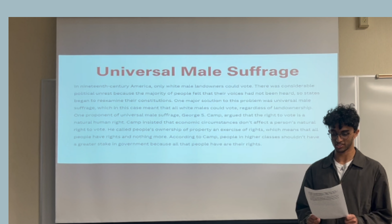
  (No, not that kind of explicit!) Explicitly state the connections between the parts of your argument and your thesis. Here, visual cues referring the reader back to relevant parts of your presentation can be helpful.

Section 9.2 Written versus Spoken Arguments

To illustrate *how* one might go about transforming a written argument into a spoken one, take a look at these two paragraphs. The first paragraph comes from an student-written academic paper, and the second makes the same argument in language appropriate for an oral presentation. Notice that, though they contain the same information and make the same argument, each paragraph does so differently.

Example 9.2.1 Written Argument.

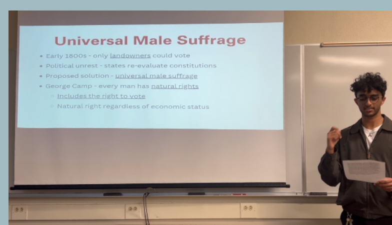
As a result of the increasing majoritarian agitation within American politics, many states began to reexamine their constitutions in order to better incorporate the desires of the common majority. One issue addressed within this field of political reform was the concept of universal male suffrage. Currently, the vote was extended to adult white males who owned land. Some statesmen wanted to extend suffrage to all adult white males regardless of their economic circumstances. George S. Camp articulated one of the most concise arguments in favor of universal male suffrage in 1841, in his book *Democracy*. For Camp, the right to vote was a natural right, attributed to men by the right of being human. He states, “All should have an equal voice in the public deliberations of the state, however unequal the point of circumstances, since human rights, by virtue of which alone we are entitled to vote at all, are the attributes of the man, not of his circumstances” (145). This statement neatly summarizes Camp’s belief that the right to vote is a natural human right, irrespective of any economic condition. It also implies that because every man had the right to vote despite their economic circumstances, no class had a greater stake in the government than another. Camp argues, “Property is merely the subject on which rights are exercised . . . We all have our rights, and no man has anything more” (146). For Camp, the economic situation of any human being was an “accident of fortune” and was of “true comparative insignificance” compared with the importance of “real attributes,” or natural rights, such as the right to vote; no man should be kept from exercising his rights because of his lack of economic prosperity.



That paragraph is difficult enough to *read!* It’s even harder trying to understand its argument in the video, when you can only listen to it. Enter this listener-friendly version (notice that it’s been broken into two smaller chunks).

Example 9.2.2 Spoken Argument.

In nineteenth-century America, only white male landowners could vote. There was considerable political unrest because the majority of people felt that their voices had not been heard, so states began to reexamine their constitutions. One major solution to this problem was universal male suffrage, which in this case meant that all white males could vote, regardless of landownership.
One proponent of universal male suffrage, George S. Camp, argued that the right to vote is a natural human right. Camp insisted that economic circumstances don't affect a person's natural right to vote. He called people's ownership of property an exercise of rights, which means that all people have rights and nothing more. [pause] According to Camp, people in higher classes shouldn't have a greater stake in government because all that people have are their rights.



In length alone, the spoken version is shorter. By simplifying sentence structure and vocabulary, the spoken version is much more easily understandable. The speaker is patient with their explanations and clarifies things for the audience ("which in this case meant that all white males could vote"). By understanding the limits of aural processing, you can tailor your oral presentation to the needs of your audience and create, in so doing, a more pleasant experience for all.

Section 9.3 Delivering Spoken Arguments

We have considered some of the differences between spoken and written communication and suggested some strategies to negotiate them. Understanding these differences will help you to take advantage of the real time, face-to-face context of oral communication.

List 9.3.1 Strategies for Delivering a Spoken Argument

- *Prepare ahead of time.*

  Even if you consider yourself to be a great improviser, you should begin preparing your presentation *at least* a couple of days in advance to give yourself time to . . .

- *Practice!*

  Practicing your presentation *over and over* will help you feel more confident and comfortable when the time comes for you to actually present. We know that practicing speeches in college can sometimes be difficult, especially when you don't want to bother your roommate, but you have plenty of options! Try out a study room in Collins Memorial Library, find an empty lounge in your residence hall, take turns practicing with other people in your class (or with your course assistant), make an appointment at the Center for Writing, Learning, and Teaching, take your presentation notes on a walk and practice as you go (just watch out for cars and passersby!), or visit your professor during office hours for some feedback. Having a few run-throughs under your belt will make you more comfortable when you actually present.

- *Don't over-prepare.*

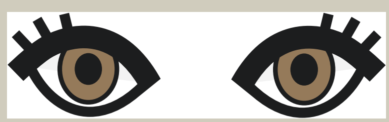
  Of course, don't prepare so much that your presentation becomes all that you think about. It's important to sleep and take breaks!

- *Don't read; speak.*

  The purpose of a presentation is not to read the audience your paper. Your audience can read. What they can't do when reading a written paper is engage in face-to-face communication with the writer. Engage your listeners on a personal level by actually *talking* to them. They'll be more interested in what you have to say, and you'll be happy to have been heard. (You might even be able to get away with a couple of jokes in your oral presentation. While we don't recommend undermining your authority with knock-knock jokes every other slide, a tasteful joke can help to establish rapport between you and your audience.)

- *Make eye contact.*

  Although it might seem scary to look directly at your audience, making eye contact will actually make the presentation less awkward! Making eye contact also tells your audience that you reciprocate the attention that they're giving you.

- *Assume good intent.*

  Sometimes people in your audience may look like they are not paying attention or like they aren't enjoying your presentation. While this may be the case, don't panic if people look less than enthralled. It's impossible to know why they look the way they do: They may have been sitting there for a long time, or maybe their resting face is not as perky and interested as your own! That said, when you're in the audience listening to other presentations, make an extra effort to be a good listener and to look interested and alert, even if you've been sitting there for a long time.

- *Remember that class presentations are learning experiences.*

Class presentations, as with everything you do in college, are practice. Your classmates are dealing with the same stresses and anxieties as you, and your professor is aware that you are *practicing* and *learning*. If it helps, ask your professor if you can use the timer on your phone to keep track of time during your presentation. (But don't do this if watching the seconds tick by will make you more anxious!)

Just breathe and relax, and it will be all right.

Section 9.4 Preparing Visual Aids

While your spoken presentation is the main way you will communicate your argument and evidence to your audience, visual aids can be quite helpful—if designed well. This section will focus on the basics of designing effective slideshows, as slideshows are the most common visual aids used when delivering an academic presentation, though other types of aids do exist! Effective visual aids can help audience members follow your line of reasoning.

List 9.4.1 Tips for making slideshows

- *Scaffold your slideshow like a paper!*

  Similar to how you would break up sections or paragraphs in a paper based on the points each one is making, ensuring that every slide in your presentation serves a distinct purpose will help eliminate redundancy. It will also help you judge whether your argument is clearly outlined across your slides. For more information on organizing your argument, check out Section 3.5

- *Bullet points.*

  It's *your* moment to shine as a presenter! Having to read paragraphs or long sentences takes the audience's attention away from your spoken presentation, so make sure any written information is as quickly readable as possible; simplify your paragraphs to their key points! A rule of thumb for slides is the 6x6 rule (there should be no more than 6 words per line and 6 bullet points in a slide). Subsection 7.3.1 tips on writing clearly and concisely are definitely useful here.

- *Repetition!*

  Slides allow you to remind your audience of your most important points, take full advantage of that! Your slides can compile your key points and visually connect them back to your broader argument.

- *A picture is worth a thousand words.*

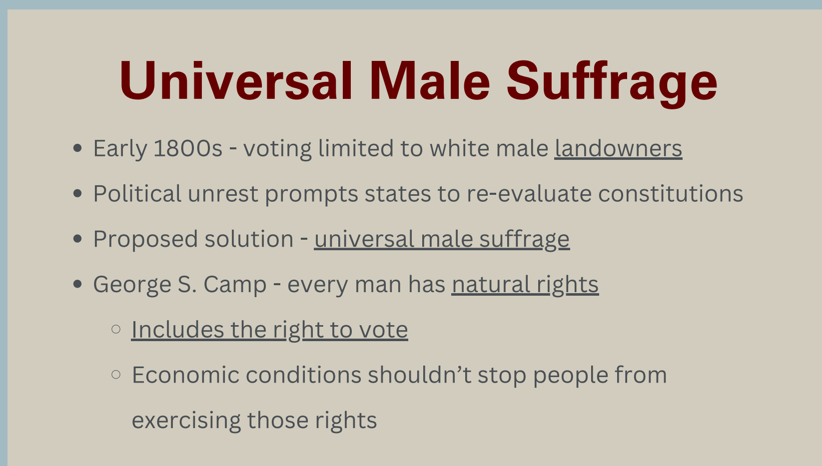
In some cases, diagrams, pictures, or figures are more appropriate than bullet points, especially when presenting data. However, figures cannot stand alone: in your oral presentation, point out key aspects of your figure to help audience members interpret your data (see Example 9.1.2).

- *Keep it simple!*

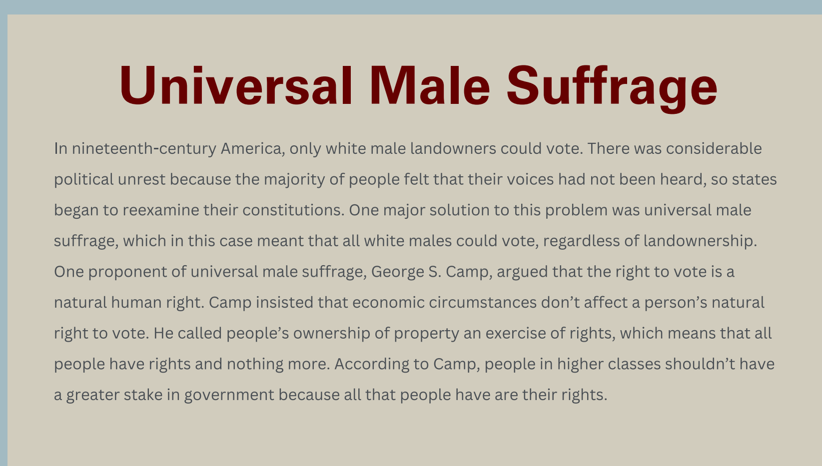
  At the risk of sounding like a home decor guru, decluttering is important! Try to limit the components of your slides to components that drive your argument forward. While having visually-engaging slides will help maintain the audience's focus, remember that the focus should be on *you*.

Example 9.4.2 Do this, not that.

This slide has a manageable amount of information.



This slide has too much information to be effective in a presentation.



Section 9.5 Humor in Academic Presentations

Academic presentations are usually intended to convey new information to an audience, and convince the audience of that information's importance. Humor, which relies on common knowledge and subverting norms, might seem at odds with giving an academic presentation.

Of course, there are risks to using humor in this context, especially the risk of distracting your audience and/or trivializing the subject of your presentation. To minimize that risk, it is best to think about humor like you would think about visual aids: a tool with specific uses. Often, humor is useful to build a rapport with your audience and make your presentation more accessible.

List 9.5.1 Reasons for using humor

- *Establishing rapport.*

  Even if you're presenting to your classmates, the initial awkwardness of talking to them as an audience can be hard to overcome. A brief opening joke, if it lands, can help with that awkwardness and make you appear more open to engaging with your audience, which in turn makes your audience more willing to engage with you!

- *Making your presentation more accessible.*

  If your presentation is on a relatively niche or specialized topic, it is crucial to make sure that everyone in your audience can understand. Humor that relies on commonalities in background, like references to popular books or movies, can give people unfamiliar with the subject of your presentation a "foothold:" an initial understanding they can build during your presentation.

Example 9.5.2

For instance, consider a presentation about the 26S Ubiquitin Proteasome System. If it was defined as the "major regulatory system governing protein degradation in eukaryotic cells," most audience members would be immediately lost. However, a comparison to the "Death Star" from Star Wars would help audience members retain a key point about the 26S Ubiquitin Proteasome System: it can target and destroy.

Evidently, humor is useful for academic presentations! However, there are some broader guidelines to follow when using humor in this setting, as with any tool.

List 9.5.3 Guidelines for using humor

- *Moderation is key!*

  Try to refrain from jokes that do not directly serve the purposes of your presentation. If a joke doesn't make your point more comprehensible, does it really need to be said?

- *Consider the connotations of your references.*

  In line with avoiding digressions, avoid references that may be inherently distracting because of their connotations. Avoid humor that is controversial, charged, and/or would be kept off-limits during Thanksgiving dinner conversation.

- *Keep your set-ups brief.*

  The longer the set-up to your punchline, the more it veers into digression territory, and the further away from your argument it gets. Try to keep any jokes you make self-contained: within one slide of your presentation.

Chapter 10

Strategies for Academic Success

By the time you're reading this, you've probably been at Puget Sound long enough to realize that college looked easier on paper than it has turned out to be. Taking *only* four classes at a time and *only* being in class twelve hours a week sounded great, but it sounded great because seeing college on paper didn't show you how much work you'd have to do outside of class, how many other activities you'd want to get involved in, and how much less structured your life would be than it was in high school. This freedom and independence is one of the things that makes college such an awesome experience and such a great chance to grow as a person, but it also takes some adapting to, and most graduating seniors could tell you a story off the top of their heads about how they didn't manage their time, got disorganized, or said something inappropriate to a professor or another student in the midst of some unforeseen college calamity.

Sometimes, it will feel like your life is falling apart around you. We don't know a single college student who hasn't had moments that were incredibly hard, emotionally as much as intellectually, in the course of their time at Puget Sound. Maybe assignments are late. Maybe a friend or family member has needed your help with life-stuff. Maybe your own personal health, mental or physical, is making school difficult. Maybe it's just been raining and grey outside for a week straight and you're tired of being cold and wet every time you leave your room. College is exciting in new, unique ways, but it's also difficult in new, unique ways. New challenges require new approaches, and though we can't say how to fix everything, chapter provides baseline suggestions for how to manage your time, stay organized, and talk to professors, *especially* when life gets hard.

Section 10.1 Talking to Professors

10.1.1 The New Student-Teacher Relationship

College is different from high school in lots of ways, but one of the most important changes that is easy to miss is in the relationship between you and your teachers. In high school, your teachers were proactive so that you could be reactive. This means that your teachers made sure that you knew what homework was due the next day, let you know when you hadn't turned in an assignment, and checked in when you missed class. They initiated action, and you just had to respond. In college, *you are expected to be proactive*, and your *professors will be reactive*. This means that if you don't understand course material, get behind on assignments, or miss class, it's up to you to turn in assignments on time, show up to class, and learn course material. This new freedom is a good chance to develop independence and run your own life, but it can also be dangerous if you're not aware of your new responsibility to take responsibility for your own learning and progress.

You have a different set of responsibilities and roles as a college student than you did as a high school student, and college professors similarly have a different set of responsibilities and roles than your high school teachers did. Teaching high school is a demanding job, but high school teachers are primarily teachers, which is to say that 95% of their time at work is spent focused on students. College professors are expected to be good teachers, especially at a liberal arts school, but they are expected also to be scholars who create and publish new knowledge and committee members who help run the university. Finally, college professors work with adult students, and they don't want to treat students as incapable youth any more than students want to be treated as incapable youth.

10.1.2 The Syllabus

Your Secret Weapon. We wanted to explain the parts of professors' lives that you probably haven't thought about because it's important context for understanding their many roles, their jobs as your teachers, and how you can relate to them respectfully and productively. That being said, professors are here to teach you and every other student in their class, and they want to do that to the best of their ability while balancing their other responsibilities.

Making a request of a professor can be difficult, especially while you're still adapting to a new student-teacher dynamic, and oftentimes when a student says something disrespectful to a professor, or visa versa, it's because of a lack of thoughtfulness or understanding, not a willful malevolence. Fortunately, professors *give you* a secret weapon you can use when you need to make a request. It's called a syllabus. Most students don't recognize the power of the syllabus because syllabi in high school (if you even had them) tend not to be as informative as syllabi in college. In college, by contrast, there are many good reasons to read the syllabus.

Reading the syllabus can tell you . . .

- how your professor likes to be addressed.
- the best way to contact your professor.
- the times that your professor offers office hours.

- the professor's (or department's) policy on extensions and late work.
- the professor's (or department's) policy on what constitutes cheating and what forms of collaboration are allowed.
- how they will calculate your grade.
- when assignments are due.
- what materials you need for the course.

Now there's a magical day at the beginning of the semester called "syllabus day" where everyone goes to class and just does nothing! How amazing!

Tip 10.1.1

Just kidding! The truth is, of course, that syllabus day is important. Professors reserve an entire day of class to go over the syllabus because they *expect* students to know their policies and assignment due dates.

10.1.3 Making Requests

Professors are amazing resources, which is why it can be so tempting to shoot off a quick email asking if they know of any good sources for your next paper or if they can send you notes for the day of class that you missed. But communicating with professors in a way that's respectful and effective requires that you think a little bit more about what you're asking for. One of the the best rules of thumb for interacting with professors is to do as much work ahead of time as you're about to ask the professor to do for you. If you still need help after taking the steps you should, explain to the professor what you've already done, and ask for something specific. This communicates that you've been proactive in meeting your needs and gives them a really specific action they can take to help you.

Example 10.1.2 Contacting Your Professor After Missing Class.

For example, instead of this:

> Hi professor, I was hoping you could send me your notes for the class I missed yesterday. Did we do anything important?

Try saying:

> Hi professor, I met up with Shannon and got their notes from yesterday since I stayed home sick and missed class. They told me you announced our next paper and put the prompt on Canvas, but after looking over the prompt, I realized I'm not sure what it means to "reconstruct the author's argument *without* summarizing." This seems like a really subtle distinction to me; do you mean I should use the same evidence as the author to make the same claim? How is it possible to reconstruct an argu-

ment without just saying what the article says? I know you don't have office hours tomorrow, but I'd like to get started as soon as possible since, as you know, I'll be away for soccer this weekend. I was hoping I could come by your office for 15 minutes tomorrow to get a clearer picture of what you're looking for. I'm free before 11 am and from 2–3:30 pm.

Warning 10.1.3 Check Your Bias.

Most students feel more comfortable asking for extensions, favors, or help from *some* faculty members that they wouldn't ask for from *other* professors. One thing that might not cross your mind *but should* is why that is. It might be that you have great rapport with a professor you know well and you're sure that it'll be fine. But it's *also* possible that your professor's identity plays a role in what you think a professor will do for you because implicit bias affects all of our decisions if we're not careful. Academia operates within broader societal structures (not to mention the ones it creates in addition), and as such most of us are less likely to challenge the policy of professors who are male, white, older, or have been teaching a long time. These aren't the only identity factors that play a role in how you might see a professor, but they're worth considering. Think twice about how your professors' identities influence how you see their responsibility to you, and you can help dismantle the identity-based power structures in academia!

It's impossible to write a guide on "how to ask any professor for anything in any context," so rather than even attempting that, we'd like to leave off this section and preface the next section with a few tips that are true in any scenario.

List 10.1.4 Strategies for Making Requests

- *Treat professors like people who deserve respect.*
- *Read the syllabus to know the professor's policy on your request.*

  Are you asking for something that they offer to anyone? Are you asking for something that's not on the syllabus? Are you asking for something that it says they specifically don't allow? Knowing a professor's policy is doubly useful because it (1) helps you decide how to frame your request, and (2) shows the professor that you know what you're doing and informed yourself about their rules.
- *Show the professor how you've taken responsibility for your situation and what you've already tried to do.*

  Show the professor why they're the right person for you to go to next, and don't ask one professor for something that you wouldn't ask another professor for just because you think they're a pushover.

10.1.4 Asking for an Extension

One of the most common interactions that you may have with a professor that can still be difficult to navigate is asking for an extension on an assignment. This is difficult for a few reasons, but mostly it's difficult because your perspective and the professor's perspective can differ so much, and understanding these differences can help you ask for what you need in a more thoughtful (and hopefully, successful) way. First of all, you could have lots of reasons for asking for an extension. Maybe there was a family emergency. Maybe you have a lot of other work to do the same day. Maybe you've been stuck in bed sick. Maybe you just didn't plan quite right and started too late. Often, asking for an extension is not planned, but happens as a panicked response to a scenario you didn't want to be in in the first place. Professors know that there are good reasons to ask for an extension, but they've also heard a lot of *not* good reasons for asking for an extension.

What might feel catastrophic or unusual in your life is probably something that your professor has heard from another student before. They know that being a student is really tough and that life falls apart sometimes. Everyone gets sick and has to deal with emergencies sometimes. Getting an extension is often better than turning in a partially complete assignment, but when you ask for an extension, think about how what you say will come across to your professor. They've received too many emails that start with "Hey, I'm really really busy and I have a lot of work to do for my other classes, and I was hoping I could get an extension on your assignment." They might believe and empathize with you, but because the assignment you're falling behind on has probably been on their syllabus the entire semester, they're just going to think that you planned poorly and now are asking them to accommodate that poor planning. So how should you ask?

List 10.1.5 Strategies for Asking for an Extension

- *Ask permission to turn in an assignment late rather than forgiveness for having already done so, and ask as far in advance as possible.*

  This proactive step gives you lots of time to work out a new arrangement with the professor and communicates to the professor that you are thinking ahead and have read their syllabus.

- *Think about who else your late work might affect.*

  Turning in late work will almost certainly require that your professor deal with it separately, but it may also impact other students if you ask to take a test or give a presentation on a different day.

- *Check the syllabus and know the professor's policy on late work and extensions, which can vary drastically by discipline and professor.*

- *With the last point in mind, know whether you are asking for the professor to make an exception to their policy or not, and . . . .*

- *If you're asking the professor for something that's generally not allowed by their policy, give them an out by saying that you recognize that they might not be able to give you what you're asking for.*

  Giving the professor an easy way to reject you may sound counterproductive, but it really makes you seem more reasonable and understanding.

- *If you know you can't get an assignment in on time but it's entirely your fault and you know it, be honest about it.*

  Like most people, professors respond far better to people who are being genuine than they do to people who come up with a flimsy reason for why they haven't been able to get something in on time.

10.1.5 To Send or not to Send

A large portion of the communication that you have with professors will be over email, which means that knowing how to write emails to professors is useful as a skill in itself and is transferable to talking with professors in-person. This section addresses emailing *professors*, but you can learn more about email etiquette in general by reading Section 11.1.

List 10.1.6 Strategies for Sending Professors Effective Emails

- *Don't be too casual until you know that it's okay to be casual.*

  "Not being casual" means using a professor's name rather than starting with "Hey" and generally trying to spell words correctly and use full sentences.

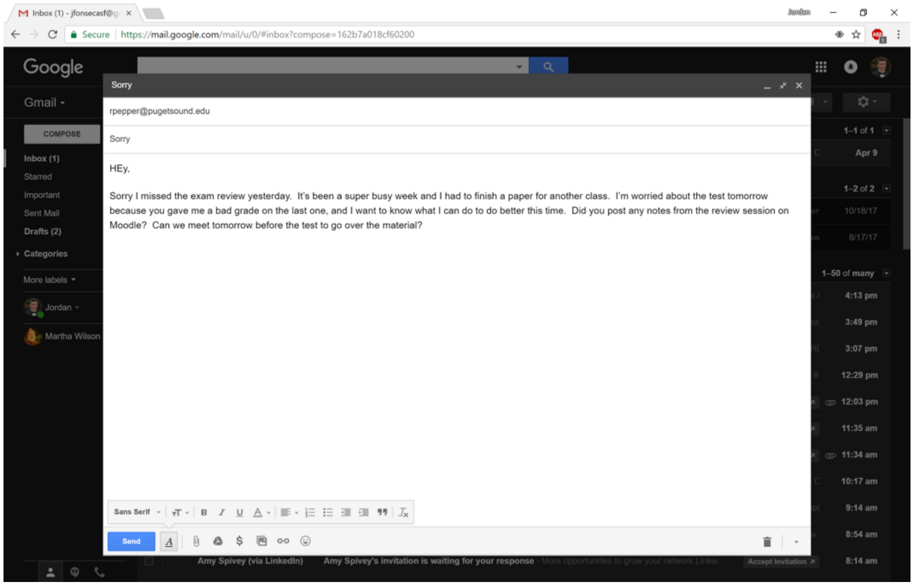
- *Be **clear** and **brief**.*

  Nobody wants to read long, confusing emails (or anything else that's long and confusing).

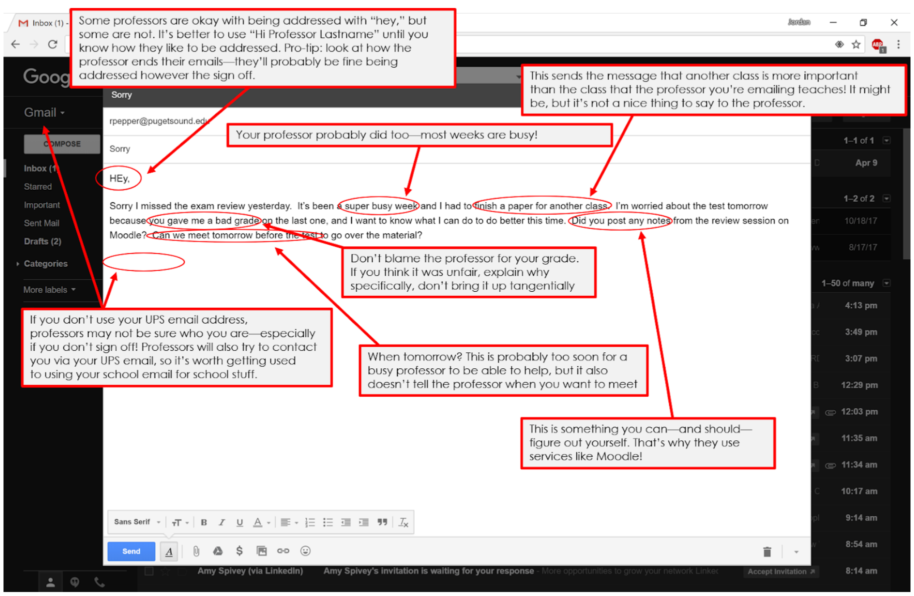
- *Don't ask the professor to do more work in responding than you've already done to send the email.*

- *Use your University of Puget Sound email address.*

Problem 10.1.7 What's Wrong with this Email? Can you figure find all the reasons you would not want to send this email to a professor?



Solution.



Professors have different preferences and policies on what they consider respectful or acceptable communication, and often, it's easy to be familiar or informal with University of Puget Sound professors because they are approachable, kind, and often genuinely interested in knowing and talking with their students. Depending on the professor, being addressed informally or having a student ask them for an exception to a rule might not bother them at all; however, they're also professionals, which means that even if they are annoyed, they might not tell you. Nevertheless, if a student does something that they perceive as disrespectful many times, intentionally or otherwise, they may start to associate the student with negative interactions, which isn't good for anyone!

Section 10.2 Requesting Letters of Recommendation

At some point in your life, you'll probably need to ask someone for a letter of recommendation. If you're reading this handbook, you're most likely a college student, so this section specifically addresses how to ask a professor for a letter of recommendation, but all of the big ideas in this section are true for asking a supervisor or a coworker for a letter of recommendation as well! For the rest of this section, "professor" means the person you're asking for a letter of recommendation, and "program" is a catchall word for the many different things for which you might need a letter of recommendation.

This section explains three perspectives you should consider when figuring out who to ask for a letter of recommendation and then gives a suggested timeline for when and how you should communicate with the professor(s) you would like to write you a letter.

10.2.1 Three Intersecting Perspectives

In true liberal arts fashion, this handbook recommends that you consider three distinct perspectives as you are going through the process of requesting letters of recommendation: your perspective, your evaluator's perspective, and your professor's perspective.

Your Perspective. When you ask a professor for a letter of recommendation, you should have answers to the following questions:

- Why am I interested in the program I'm applying for?
- How do I think this program will help me with my plans for my future?
- What do I want a professor to say about me?
- Which professors have seen me overcome challenges, engage with course material, take on a leadership role, or do great research?

You'll probably need to think about the answers to these questions as part of your application anyway, but you might not have realized that the answer to these questions affect who you should even consider asking for a letter of recommendation. Different faculty members work in different fields and will know you in different capacities. What you want to share about yourself with an application committee determines who you should ask to write about you.

Your Evaluator's Perspective. Now imagine that you are the person who runs the program that you are applying for.

- What qualities do you want to see in a successful applicant, and what experiences is it important that applicants have?
- What institutional values do you have, and how will they affect which applicants you select?

- Which people know your applicants well enough to honestly evaluate the qualities/skills/experiences that they have had? Which professors do you trust most to also understand your values?
- How much do you care about letters of recommendation? Do you just want to know that a student is competent, or are you only interested in an applicant if they immensely impressed their professor?

Again, you might already know that you needed to think about these questions for your application, but notice that the answers to these questions also dictate which faculty members will have the most influence over the people deciding whether or not to consider your application favorably!

Tip 10.2.1

At this point, you might be inclined to say, "now how am I supposed to answer those questions? I can't get inside the heads of the people on the application committee!" That's true, but you can guess the answer to a lot of these questions by carefully reading the program's website and by talking to to students, professors, or staff members who are familiar with the program.

Your Professor's Perspective. Finally, think about where your professor is coming from and what they might need to think about as they are considering whether they are willing to write you a letter and what they can say about you based on their personal interactions with you:

- Do I know my student well enough to write about them in detail? What can I say with honesty and integrity about this student?
- What qualities did I see my student exhibit? Was I impressed with these qualities?
- What do I know about the program that my student is applying for, and what qualities are the evaluators looking for in an applicant?
- What does my student want the application evaluators to know about them?
- Who will read my letter?
- How am I going to keep track of all of the letters that I agreed to write for various students?

Professors often write letters of recommendation to their peers and colleagues at other institutions. Their reputations are at stake when they recommend their students for other opportunities, so they take the integrity of the process seriously. This perspective should not make you panic, but it should encourage you to put yourself in your professor's shoes and think about the things they have to consider when writing a letter of recommendation.

If a professor is going to write you a great letter of recommendation, they need to see that you have the qualities that are important for what you are applying for. These could include perseverance through struggle, curiosity about a topic, clever approaches to problems, or any number of other things. The bottom line is that a letter of recommendation is a professor's argument that you're a good candidate for the thing you are applying for, and professors can best support this argument if they have a lot of specific evidence about why they think that is. Remember that helping a professor get to know you is not just about how much time you spend with them; it is about what you show them about yourself during that time.

Ideally, your letter-writer is someone who has worked with you in multiple classes or advised you on an independent project and who can tell specific stories that exemplify the unique qualities that make you a good choice for your program of interest. For example, if you are applying for a summer research internship, you should ask for letters of recommendation from professors who have seen you do research. If you have not worked with anyone on an independent research project, faculty who have seen you do research projects in class might be a good option instead.

10.2.2 Your Suggested Timeline

List 10.2.2 When and How to Ask for a Letter of Recommendation

1. When you arrive at college, *build relationships with faculty.*

   Visiting a professor's office hours is a great way to get more out of your education, and it is also a great way to build a relationship with a professor, especially if you haven't worked closely with a professor in any other context yet. Remember that you can read more about Talking to Professors and that office hours exist for this purpose.

2. When you start thinking about applications, *identify which professor(s) you'd most like to write you a letter.*

   Consider the three perspectives described in Subsection 10.2.1, and make sure you can answer the questions in Your Perspective.

3. When there are at least three weeks left before the application due date, *request letter of recommendation, in person if possible, from your "top choice letter writer."*

   Explain what program you are applying for, why you are interested in it, and what made you want to ask that professor in particular for a letter. If the letter of recommendation is a central part of your application, make sure to think about the request from Your Professor's Perspective, or directly ask, "could you write me a *strong* letter of recommendation?"

4. When you receive confirmation that a professor will write you a letter, *send them the following information, even if they did not specifically ask for it:*

   - A description of what you are applying for (a link to a website is fine), along with why you are interested in the program or how it fits into your plan for a future career
   - All of the application materials *you* need to submit for your application (e.g. a personal statement, cover letter,

or application essay), so that the professor knows how their contribution to your application fits in with the rest of the application materials

- An updated resume or curriculum vitae (cv). See Section 11.4 for advice about making a resume or CV.
- A transcript

If you're asking one person for letters for a variety of different programs, make sure to consider the logistics of asking for multiple letters.

Do not add a professor's name to online forms or send them letter-writing material until they say that they are willing to write you a letter. Being "invitold" to write a letter is no fun for them!

5. When there there are 3–5 days left before the application is due, *remind your professor that their letter is due soon.*

   A short email that reminds them about (1) which letter is due, and (2) the date and time that their letter is due is great. One reminder a few days in advance should suffice, but if the due date passes and the program still has not received their letter, you should reach out again to confirm that they submitted it.

6. When you submit your application, *say thank you!*

   A hand-written card never goes out of style in this circumstance (See Section 11.6). After you hear back from a program about whether or not you were accepted, share the news with your professor. If you're choosing between multiple programs, let your professor know which offer you accept, and stay in touch with them. Maintaining a network of professors who could write you a letter or be a character reference is useful long after you graduate college, so keep in touch with the professors that you know best.

Tip 10.2.3 Logistics of Asking for Multiple Letters.

If you're asking a letter writer for multiple letters, give them a consolidated way to keep track of all the letters you're asking them to write. It's especially important that they can easily see (1) which programs you're applying for, (2) when each letter is due, (3) how to submit each letter, and (4) any special instructions about letter content. One good way to do this is to make a table with one row for each program.

Section 10.3 Managing Time

Time management is a lot like juggling. In part, it's like juggling because keeping track of homework due dates, meeting times, and everything else you have going on in your life is inherently difficult; but it's also like juggling because the process itself is a perpetually active endeavor that requires constant attention and adjustments. Successful time management is a three step process. First, you have to *plan* your time well. Second, you have to *execute* your plan well. Finally, you have to pay attention to which parts of the plan weren't realistic, which parts of execution didn't go right, and how you can avoid a future mishap. This process is iterative and continuous, so you have to be thinking about how yesterday's plan went, executing today's plan, and creating tomorrow's plan all at the same time. Toss one ball, pass the second from one hand to the other, and catch the third ball. Do it over and over again. When someone makes a mistake juggling, they don't usually just drop one ball. Failing to do any one step is usually immediately followed by a failure to do *any* of the steps, and in this respect again it is like time management.

Before we get into strategies for planning time, it's worth pausing to talk about using time well, and in particular its worth talking about *why* we don't use our time well. Time management requires effort and commitment, and having a reason to commit time and energy to the process makes it easier to create and stick to good habits, especially when they're difficult at first. So let's talk about procrastination.

10.3.1 Good Ol' Procrastination

Probably the most common challenge that most students (and people) face in managing time is procrastination. Procrastination is often associated with laziness, but really it's more of a question of facing the fear of starting something. Starting something is especially hard (and therefore procrastination most likely) when the task is important to us or difficult to undertake. Harder still is when the task is vague or involves many steps. For this reason, we tend to procrastinate most on our most difficult, abstract tasks that have the greatest impact on our life. How irritating! We can have a huge weight hanging over us (like a research paper, take-home test, or class presentation), but rather than chip away at one of *those* projects, it's easier for us to do a well-defined reading for a class, finish a problem set, or simply stew in our misery, squandering our time on our favorite website or social media platform.

The key thing to note about procrastination is that it results from not knowing how to approach the terrifying scale of an important, abstract project. Only at the last minute, when our mind accepts that we might fail a class if we don't start in on the project that's worth 20% of our grade, do we rally to rush through the assignment before its due. The "last-minuteness" of our work forces us to compromise and make decisions as we go, and most importantly, it means that if we do poorly on an assignment, *it's not because we lacked intelligence, knowledge, or skills,* it's because we waited until the last minute. Our decision-making capabilities, not our identity, is at stake.

Putting our heart into a task (like homework) and then hearing from someone we look up to (like a professor) say that it's not very good can be an awful feeling, so we protect ourselves by simply not giving ourselves the time to put our heart into our work. This attitude is easy to adopt, especially when we get feedback like that we're just "not good at math" or "don't have a way with words" or "are lazy." These labels are damaging because they send the message that we *are* failures rather than that we have failed to show our best work. College assignments will probably ask most of us to do things that demand that we use skills that we believe we lack; to avoid letting an assignment (or the grade we get on an assignment) be yet another permanent mark of our inferiority, we procrastinate so that we can attribute any undesirable outcome not to our own failings, but to our circumstances.

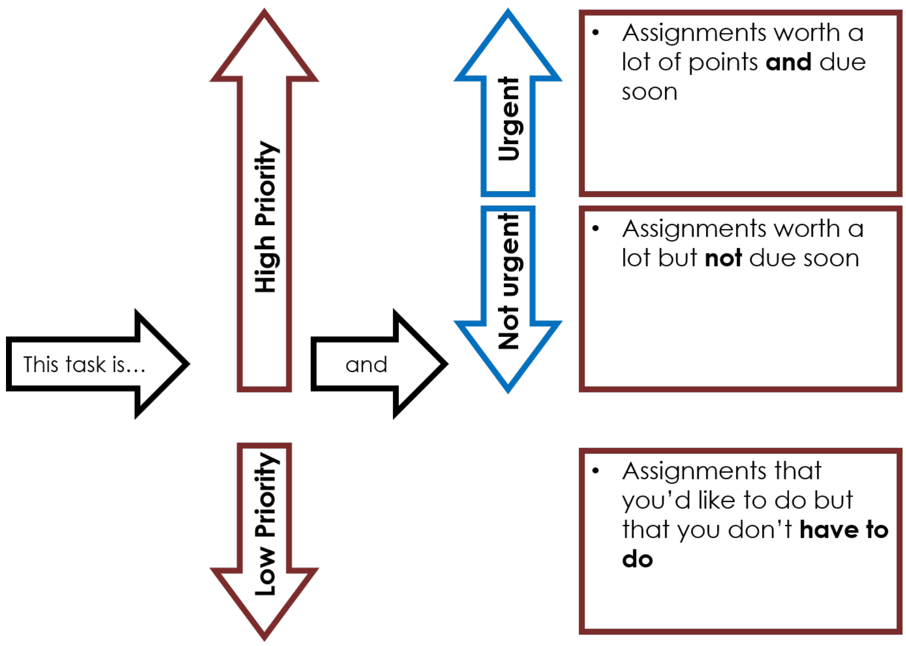
This cycle is difficult to break, but one of the most important things to remember is that procrastination almost always diminishes the quality of our work.

Note 10.3.1

This doesn't mean that as soon as we stop procrastinating, we sail through college with easy A's—quite the contrary. Not procrastinating lets us focus on the thing we came to college to do: we can start improving our skills by giving ourselves time to produce a true rough draft, get help from peers or professors when we're stuck, and generally *learn from our assignments* rather than *fear what they will reveal about us*.

10.3.2 Productive Procrastination

Procrastination is especially easy when there's an easily accessible distraction we can use to put off work. Some of the most common distractions are social media, imageboard websites, phone or computer games, TV, and socializing. Sometimes, though, the tasks we perform to procrastinate *seem* important, and this is called **productive procrastination**. Symptoms of productive procrastination include cleaning, doing less-intimidating homework, sending emails, or otherwise taking care of day-to-day tasks that are important but that are clearly not urgent. One way of assessing whether you're allocating your time well is to use a the flowchart below. If there's anything on your plate that falls into the top box, *do that first*. The hard part to remember is *to do the middle box after that*. The categorization into urgent and not urgent is useful, but the nature of time means that anything that's important and not urgent will soon be both important and urgent! Not procrastinating means taking care of stuff in the middle box whenever you can, especially *before* it moves into the top box. Thinking in terms of both importance and urgency is a good way to stay out of the trap of feeling productive by doing less important or less urgent work.



Productive Procrastination Practices.

- Work on Citations
- Take the this Buzzfeed quiz[1] to figure out what kind of writer you are!
- Type up your notes/evidence
- Make to-do lists
- Make an assignment timeline
- Organize your documents/make a folder for your research

[1]www.buzzfeed.com/newu4a0ad4b43/what-kind-of-writer-are-you-298ez

- Look at classes for next semester
- Make a good essay-writing playlist on Spotify
- Go to the SUB and get something healthy but good to snack on
- There's a huge "study" genre on YouTube. Go watch a couple videos to get inspired!
- Make some coffee/tea to get you in the (writing) mood
- Explore and familiarize yourself with the *Sound Writing* online guidebook (good job!)
- Make a writing appointment at the CWLT[2]!

10.3.3 Procrastination Versus Self-Care

Good time management is a form of self-care because it makes it possible to balance activities and commitments that you care about without compromising your mental, physical, and emotional health. Because it's easy to associate *not* doing work with procrastination, it can be difficult to tell the difference between taking a necessary mental break and procrastinating. So what's the difference?

Distinguishing Procrastination from Self-Care. Self-care is crucial; procrastination activities are not. It's the difference between getting enough sleep versus making time for a Netflix episode. If you're not making time for the baseline things you need to be healthy (physically, mentally, and emotionally), chances are the extra "fun" things you are creating time for aren't self-care, but procrastination.

Each of us will have different ways of "recharging our batteries" but the point of self-care is that it *does* recharge and rejuvenate—procrastination sucks energy and leaves guilt. Check yourself: do you actually feel rejuvenated after your break, or do you feel worse about yourself than when you started?

Trying to do things that "recharge your batteries" rather than that leave you feeling guilty about your break is a good way to decide whether a non-work activity is an important break. If you're probably going to be in a better mental, physical, or emotional state to be productive after you take a break to do something, chances are it's self-care, not procrastination.

List 10.3.2 Strategies for Practicing Self-Care

- *Sleep enough.*

  Sleeping 6 hours or less a night on a regular basis has similar effects on cognition as the kind of sleep deprivation that is routinely used for interrogation and torture. If you're so sleepy you'd confess to a crime you didn't commit, you're in no shape to write a paper anyone wants to read.

- *Eat well and exercise.*

  Yes, even if you're busy! You don't have to be a gym rat—just

[2] www.pugetsound.edu/center-writing-learning

eat something green and take a walk!

- *Acknowledge and name your feelings as they happen.*

  You could keep a journal, write a gratitude list, talk with a therapist, etc. Humans are emotional creatures, and recognizing those emotions and the impact they have on you is important—not just for your productivity, but for the rest of your life as well.

- *Prioritize what you **must** do, and then build in time for what you need to do for your well-being before filling your time with other commitments.*

- *Be intentional in using your time.*

  When you're stressed, you tend to do things mindlessly. Your time is valuable, so spend it on what matters.

10.3.4 Overcoming Procrastination

So you have a problem with procrastination. Every time you sit down to work, you struggle to get anything done. You've acknowledged it. You want to fix it. But how? Everyone's brain works differently, so there's no one-size-fits-all approach to making yourself work. Still, these strategies work for many students and are worth a try. For more ideas, you can always make an academic consulting appointment[3] at the CWLT!

List 10.3.3 Strategies for Fighting off Procrastination

- *Figure out why you want to procrastinate.*

  Are you afraid? Uninterested in your topic? Do you not know where to start? Or do you just really want to catch up on your favorite TV show? (For ideas about how to address these problems, see Subsection 4.4.1)

- *Tell yourself that you'll work for five minutes.*

  That's it. It may sound crazy, but this is actually a really good way to lie to—I mean, to "encourage"—yourself in order to get work done. Once you've begun working, your anxiety about starting (or your desire to Internet surf to avoid working) will hopefully diminish, and you will likely find yourself able to work for much longer than five minutes.

- *Create your ideal work environment.*

  You're finally away from home, you have your own (. . . shared) space, and you've instituted a moratorium on any type of cleaning or organizing. Although you might be living the cleaning-free dream (perhaps to the dismay of your roommate), consider throwing away some of those granola bar wrappers and taking your SUB dishes back to the SUB (seriously, take them back to

[3] www.pugetsound.edu/center-writing-learning/schedules-staff-profiles/meet-our-academic-consultants

the SUB). Having a clean working space might help you focus. If not, try studying in different places around campus until you find a space that you can work in. Depending on your noise-level and spatial preferences and the time of day (or night), you might try Diversions, the piano lounge, the rotunda, upstairs in the SUB, a study room in the basement or second floor of the library, empty classrooms in Thompson, study areas in Thompson/Harned, Oppenheimer (the cafe), the CWLT, common spaces in your residence hall, study spaces around Wyatt or Weyerhaeuser, or (if the weather is nice) even somewhere outside (hint: the courtyard outside Oppenheimer Cafe has outdoor outlets!). Your study preferences might be different for each of your classes, so experiment!

- *List your tasks, and break them down into parts.*

  While pretending your work doesn't exist may seem like the ideal solution, we assure you that it is not. You can lay all of your books, folders, or syllabi on the ground or your bed and organize them by priority or amount of work. Alternatively, you can make a list with all of your classes and write out the week's assignments for each class. Once you've faced the harsh reality of all the work you have to do, take a breath! Now, split up each task into manageable parts. Have 100 pages of reading? Can you split it up into groups of 20 or 25? Have six math problems? Do them in sets of two or three. Have a ten-page paper to write? Try writing two pages a day. By splitting something into its components, you'll likely feel less overwhelmed and therefore less desperate to procrastinate.

- *Limit distractions.*

  This tip is probably the worst one. It can be really hard! But know that some time away from the non-research-related Internet (e.g., YouTube, Facebook, Netflix, Buzzfeed . . .) isn't a bad thing. In fact, it might make rewarding yourself (after a chunk of study time, of course) with some Internet time even more satisfying. To reduce temptations, you can try various strategies:

  - Look up browser plug-ins or apps that restrict access to certain websites for periods of time.
  - See if your phone needs an update (it's hard to text when it's taking five minutes to restart!).
  - Put your phone on a "do not disturb" setting, or ask your friends not to bother you for a while; turn off notifications.
  - Go in a public place where you'd be embarrassed to be seen procrastinating for two hours.
  - Ask a friend to study with you, and keep each other accountable.
  - Make a schedule that requires you to work but rewards you with a break (for example, you might work diligently for fifty minutes and then reward yourself with a ten-minute YouTube video or ten minutes of a show on Netflix

each hour—just beware that you don't get too distracted during your breaks).

- *If you need to, try treating yourself like a small child.*

  You can try encouragements like, "I know you don't want to finish your essay, but you need to. Once you're done, you can go to SUB for some ice cream!" Alternatively, you can create consequences for yourself if you keep procrastinating on your task: "Well, [your name here], since you just spent ten minutes working and fifty minutes watching Netflix, you have to wait until tomorrow to watch that *Game of Thrones* episode."

- *Remind yourself of what you're excited about.*

  Sometimes we get so caught up in the tediousness of the work we have to do that we forget why we're here. Even if you're procrastinating on work for a class you don't enjoy, try to think about the bigger picture—completing your assignment means that you're one step closer to fulfilling a requirement and moving on to classes you're more interested in. But hey, the assignment might also surprise you, and you might end up learning something that you find fascinating. You never know!

- *Forgive yourself.*

  Procrastination happens! Forgive yourself and move on. Don't let the fact that you've been procrastinating all day keep you from starting on your work.

- *Decrease the amount of work you have to begin with.*

  You'd be surprised at how much you can get done during the little chunks of time you have throughout the day, be it five minutes before class, an awkward hour in between classes, or extra time in the morning or before bed. Even if you can only read a couple of pages, write a paragraph, or finish a math problem during a small break, that's still less work you'll have to do later. Plan ahead and bring along any materials you might need to be as productive as possible.

- *Make your breaks productive.*

  It's hard to work when your brain is tired. Schedule in breaks that actually make you feel refreshed, like dinner with a friend, throwing a Frisbee on Todd Field for ten minutes, or half an episode of your favorite show. Keep yourself off Instagram by looking forward to the break instead. Getting up, socializing, or changing pace occasionally will make you feel more refreshed than mindlessly scrolling through Instagram when you're struggling to piece words together.

10.3.5 Good Time Management

The root of time management is using time well, and using your time well requires understanding the time you have. Depending on how much you enjoy being organized already and how busy or unstructured your life is, you may already have a knack for figuring out what time of day you do your best work, when you have different amounts of free time, and a good sense of how long your work will take.

Understanding procrastination helps us identify strategies we can use to avoid it. In particular, breaking down an intimidating project early-on is an essential skill to have when approaching a daunting task. But how do you create good goals that will help you chip away at a big assignment? One way is to ensure that your goals are ***S***pecific, ***M***easurable, ***A***ttainable, ***R***elevant, and ***T***ime-bound, or SMART for short. So if writing a lab-report is the intimidating project that you're procrastinating on, writing a goal like "write lab report" in your planner is not especially useful. It's not a sub-goal, and it doesn't give you something specific to work on, so it's far more likely to trigger the "aaaaaaaahhh that's so much to do" reaction that's likely to lead to procrastination.

Example 10.3.4 Get SMART: Lab Report.

Original goal "Write lab report."

SMART goal "Write intro and methods sections before 9 pm on Wednesday."

Example 10.3.5 Get SMART: Spanish Test.

Original goal: "Study for Spanish test"

SMART goal: "Memorize 30 new Spanish vocab words for 1 hour on Tuesday after seminar."

Example 10.3.6 Get SMART: Essay.

Original goal: "Stop procrastinating and write that essay"

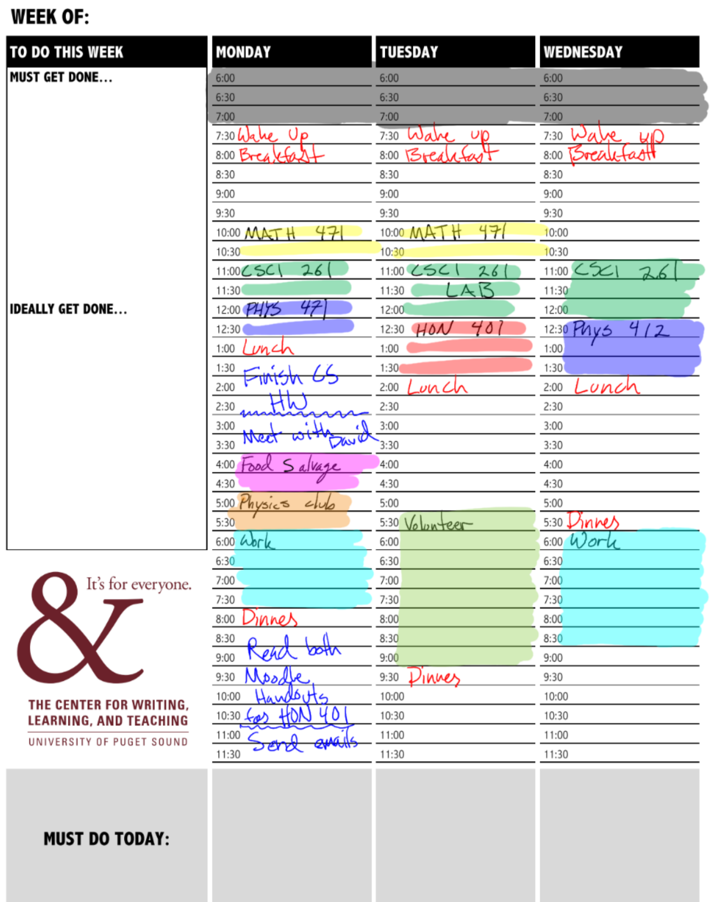
SMART goal: "Leave phone at home, go to the library Monday morning for 3 hours, and write an outline and a list of evidence I'm going to use for my SOAN paper. I get *two* 5-minute breaks."

Notice that some of the goals in the preceding examples aren't just about the goal itself; the last one, for example, addresses the environment in which you want to pursue your goal and what "anti-procrastination promises" you need to make to ensure that you can follow-through on your goal. If you break a large project into several goals that you can give yourself on several different days, you have to start far in advance of the due date, but you also *make progress far ahead of the due date* and have time to ask questions and improve your work as you go. You'll produce a better final product, and achieving small goals along the way feels good!

10.3.6 Making and Using a Time Chart

All right. Approach big problems with small goals. Great. But how do you then follow through on those smaller goals? As you start breaking down your bigger projects, you'll find the strategies that work well for you, and tweaking the strategies that we recommend here to be most effective for you is important! That being said, one of the most tried-and-true approaches to managing daily work is the **time chart**. The point of a time chart is to give you an action plan for each day. It accounts for where you have to be when, but it also includes what work you're going to do when. A time chart isn't a planner or a calendar, but making a good time chart requires that you have a good sense of both what you need to do on a given day and what your time commitments are on a given day, which planners and calendars, respectively, help you keep track of. Finally, time charts are useful because they force you to assign priority to the tasks you want to accomplish.

So how should you use a time chart? As is the case with everything we've discussed in the academic success section, everyone develops slight variations on the underlying strategies for staying organized and managing time, but the steps we lay out here are a great way to start if you've never made a time chart before. Many people like to use a paper planner, which is what we present first, but there are great digital options for making a time chart as well, such as Google Calendar. First, take a look at the time chart below. If you like what you see here, you can pick up a time charts like this one at the CWLT..



With your own time chart in hand, fill it out following the following guidelines.

List 10.3.7 Strategies for Making a Time Chart

- *Add all of your classes for the week.*
- *Add your other fixed commitments, which could include sports or music practices, work, exercise, meals, club meetings, and appointments with friends or professors.*
- Look at the time that's left, and schedule in time to work on specific goals or assignments. Remember to:
  - *Be realistic about how long each task is going to take.*
    This will be easiest if you've briefly looked over assignments ahead of time to triage your workload. How long are each of those readings? How many problems are in the problem-set?
  - *Remember those sub-goals.*
    Better to give yourself 2 hours to write an outline for a paper than to give yourself 8 hours to write a paper (see Subsection 10.3.5)

- *Recognize that some time is "higher quality" than other time, and use it to do your highest-priority tasks.*

  Four hours of work during the time of day when you're most focused is probably a much better time to work on a challenging problem set than during a one hour break between difficult classes when you're also hungry.

- *Make time for review.*

  Your long-term memory will remember content best if you review it right as you start to forget what you've learned. Taking time at the end of the day to go over class notes and remember the highlights of what you learned is a great way to do high-quality review in a short amount of time.

- *Plan to plan.*

  Schedule a time in your time chart when you'll make a time chart for the *next* week. Time management and organization strategies are only useful if they're consistent!

If you're using a digital calendar (such as Google Calendar), the principles for setting up a time chart are the same as for a paper planner, but the digital platform offers a few features that are worth using as well.

List 10.3.8 Strategies for Using a Digital Calendar

- *Set recurring events for the commitments that don't change week to week.*

  Using recurring events means that your school and work schedule (and maybe more) will show up every week without you having to write them down over and over.

- *Take advantage of notifications.*

  If meetings or homework assignments have a tendency to slip your mind, you can always turn on notifications on your phone or computer to remind you before you're supposed to be meeting someone or working on something.

- *Access your calendar/time chart from multiple platforms.*

  If you have a smartphone, you can access your calendar from your phone as well as from any computer, which makes adding new commitments as you learn about them much easier.

Whether you use a paper time chart or a digital time chart is up to you, and the simplest way to capture the difference between the two is that a digital time chart trades tangibility for convenience. Planning out your time for a week on paper, much like carrying around a paper planner, gives you something tangible to carry around, pull out after class, and fill out with pens and pencils. It makes your schedule feel more real, and the *process* required to upkeep a physical calendar keeps your mind engaged in your schedule. A digital calendar relieves you of the responsibility of filling out the same classes week after week and makes your calendar accessible from anywhere, but it does so at the cost of your physical interaction with your time chart, and this physical interaction is a good way to start forming the habits of mind involved in managing time. Plus it's a lot harder to doodle in the margins of your digital calendar!

10.3.7 A Few Final Thoughts

It's difficult to remember all the classes, office hours, athletic practices, club meetings, and social events of college. Even more difficult is remembering all the assignments, due-dates, and special club events, that go along with those responsibilities, let alone the relative priority that each item has. More than difficult, though, it's *stressful*. It detracts from your ability to focus on and enjoy the content of what you're learning when you have to spend mental energy constantly keeping track of what's the highest priority task you have to do next. The "weight" that comes from mentally juggling so many different tasks is even worse for projects that are large, important, and ambiguous. When you create a time chart and schedule time to do a specific task, you're effectively relieving yourself of one ball that you were juggling by giving the tasks specific time and place on your schedule.

Additional Resources. The strategies for time management we've talked about here are a great way to start, but honing a strategy or set of strategies that work well for you is a skill that can take years! If you still have questions after reading this section or would like to discuss a more personalized approach to time management, try scheduling an appointment with a trained Peer Academic Consultant (AC) at the CWLT. Peer ACs are Puget Sound students who've been tutoring in the CWLT for at least a year and have received additional training to work with you to develop effective time management, organization, and reading strategies.

Section 10.4 Getting Organized

There is a lot of digital and print material associated with all of the things you're juggling as a college student. As a student, of course you have lots of papers and books—and their digital equivalents—to keep track of. But you probably also have paper in other areas of your life. As an employee, you likely have tax forms. As a student living away from home or studying abroad, you will likely need to keep track of a passport and other travel-related documents. You probably also have papers associated with clubs and/or off-campus community activities. Keeping all the physical and digital materials in your life organized goes hand in hand with keeping your time organized because having the things you need readily accessible can make the difference between a task taking ten minutes or an hour (or even longer).

10.4.1 Getting Your School Life Organized

List 10.4.1 Strategies for Organizing your School Life

1. *Get a planner and use it.* We discuss this strategy above (see Making and Using a Time Chart), but it bears repeating!

2. *Determine which resources you need for each class and buy/rent/download them.*

   (a) *Even before the semester starts, use the textbook page on the bookstore website to figure out what you need for the semester.*

   This is something to look into right away, because in many classes you need to be reading from the textbook before each class. In other classes that require you to read a variety of smaller texts, you generally don't need them all at once. So check your syllabus and prioritize the ones you will be using in the first few weeks of classes, and make a list on your planner for the books you still need to get.

   (b) *On the first day of class when you get the syllabus, see if you need any special computer applications for the class and download them early.*

   This way, if you run into problems, you have time to solve the problem or go to Tech Services before any assignments requiring the application are due.

   (c) *As soon as you can, print and/or download readings that are posted online so that you can store them in a binder and/or digital folder.*

   That way, you can access them without WiFi and don't have to worry about a long line at the printer when you want to grab a reading in a hurry.

3. *Designate a place to keep track of materials for each class.*

   The system that works best for you will depend somewhat on your classes and your personal preferences, but the basic idea is that you will be working with a lot of paper and digital resources for all of your classes. It's helpful if you use the same basic organizational structure for your digital documents as for your paper documents. A computer is required for lots of assignments in college, and pretty soon documents and readings will start piling in distant folders. Soon, you may find that you can also access some documents after typing approximately twenty different search words in the "search my computer" bar, until they pop up in a Documents folder within a Documents folder within a Miscellaneous folder. Don't let this happen! Instead, make folders with the name of each class on your personal computer desktop, Google Docs, or your school desktop. This is where the materials for each class will live. Here are some specifics on different kinds of materials you'll have:

- *Notes.* For nearly all classes, you'll be keeping notes on paper. If your classes require a lot of lecture notes, a notebook for each class works well. If you have classes that are always on the same day, it can be a good option to have a two- or three-subject notebook for those classes.
- *Readings*. If your class uses a collection of various readings, that can lead to a lot of papers floating around! Unless lifting a giant backpack is part of your weight-training plan, you will probably not want to bring everything from the whole semester to class every day and you will likely want to have a folder for the week's printed paper readings and a binder in your room where you store readings from earlier and later weeks in the semester.
    - If your readings are printed out, you will probably find it easiest to organize your stored readings chronologically by week (so, the readings progress from the beginning to the end of the semester, right there in your binder).
    - If your readings are electronic, you may want to rename the files so that they're easy for you to find—you might want to name them by the author's last name, or you may want to name them by the date on which you're reading them—or by both the author name and the date.
- *Assignments.* You may receive a paper copy of assignments in class, but it's helpful also to download each assignment from Canvas and add it to the digital folder corresponding to that class.

4. *Collect contact information from at least one person in each class.*

   Everyone ends up suffering from the Puget Plague at one point or another, but it doesn't have to make you fall behind in classes. Your week will be a lot easier if you can get the notes and new assignments from a classmate the day of, rather than having to wait until you're recovered to set up a time to meet with your professor. This also gives you a go-to person to study with when exams and papers start coming up.

5. *Designate a study space that you will always have available.*

   This may take a week or two to figure out, but it is really helpful to have at least one place that is accessible and where you can always work, free of clutter. This could be your desk in your room, but that desk always has to have space to work. So if you don't think you can maintain that or if you keep a lot on your desk, maybe it's the library or a study room in an academic building. Just find a place that you can always (or almost always) access, where you are able to get into a productive study "zone."

Tip 10.4.2 On-Campus Places to Study.

- Diversions/Oppenheimer
- Empty classrooms/resource rooms in Thompson
- The library
    - Rooms in the basement
    - Second floor
    - Big tables by the front doors
    - The fourth-floor couches
- Nooks in Wyatt
- Outside (if it's sunny)
- Upstairs in the SUB
- The rotunda (if it's open)
- Lounges in your residence hall
- The Center for Writing, Learning, and Teaching (CWLT)!

Tip 10.4.3 Off-Campus Places to Study.

- Metronome
- Bluebeard Coffee Roasters
- Owen Beach at Point Defiance
- Anthem Coffee & Tea
- Blackbear

10.4.2 Keeping your School Life Organized

List 10.4.4 Strategies for Staying Organized

- *Update your planner, every day.*

  As the semester goes on, keep updating your planner in the daily section when assignments come up. Also add non-academic things to your planner that you need to be sure not to forget. Think doctor appointments, work meetings, and club meetings.

- *Secure all the resources you need for each week.*

  This principle will apply most to classes involving a variety of materials, rather than one main textbook. If your class has frequent readings, download all the readings you will need for that week. Put them in your desktop folder for that class. If you'll be reading a new book next week, make sure you have it and switch out your materials. Friday is probably the best day to get everything together quickly for the next week. If you're planning to check out for part of the weekend, once you are back in school mode, your assignments will be ready for you to tackle.

- *Bring the right materials to each class by planning the day before.*

  Each night, make sure you have the folder and the notebook/binder for each class the next day.

- *Keep your technology updated, and* back up your files.

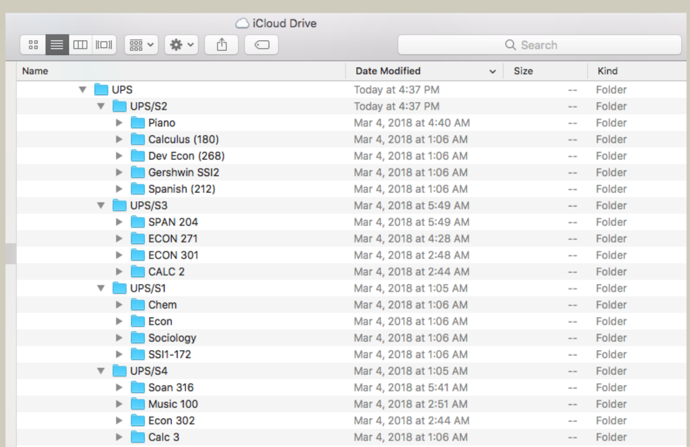
  This important step is often overlooked or put off, but it's easy to do and helps avoid a student's worst nightmare: your computer crashes right before a major paper is due, when you lose the file and have to beg your professor for an extension and wallow as you contemplate whether technology is destroying society. This means a lot of stress for you, and your professor is likely to see this kind of predicament as a poor planning problem rather than a technology problem. So, with better planning, you can avoid this!

  There are lots of cloud-based options for storage, including iCloud, GoogleDrive, Dropbox, and OneDrive—as well as your own personal Puget Sound account at vDesk[1]. Even if your computer crashes or gets stolen, you can still access your documents in the cloud.

  You could also back up to an external hard drive. If these things are still confusing, just go to Tech Services and ask for help! They will be happy to restore you with a sense of academic calm.

- *Put your semester into deep storage.*

  At the end of each semester, make a new folder and place all the classes from the past semester there, so you can access them again if you need to but so that they don't clutter up your day-to-day life. Label this folder something obvious, like Spring 2018 Courses, or UPS Semester 1. Here's an example:



10.4.3 School Meets Life

A lot of what you'll be doing in college revolves around school, but there are lots of other parts of your life where keeping organized will make everything more relaxed and productive. Here are a few tips.

List 10.4.5 Strategies for Organizing Email

Once you start college, you'll likely have at least two email addresses: your personal one and your University of Puget Sound account, and having multiple accounts means that it's helpful to have a plan for keeping on top of those new demands.

- *Decide how you want to use your different accounts—there are different approaches.*

  Some people prefer to keep things strictly school vs. personal, and that makes it easier when you graduate and don't use your University of Puget Sound account any more. Some people like everything being mixed together, because that makes it easier to just check one account. Regardless of your strategy, you'll need to check your University of Puget Sound email, since you'll get emails from professors and from the school there.

- *Don't keep thousands of unread messages in your inbox.*

  If this is already the state of your email, clear/mark as read your unread messages. Before you do this, make sure there are no important unread messages, because it's easy to forget about them once they're marked "read." It's different for each type of email, but a quick online search will get you step-by-step instructions.

- *Check your email at least once a day while you're enrolled in classes and at least every few days during other times if you're expecting contact from anyone.*

  During the school week, it's helpful to check at least once in the morning and once in the evening, as professors will generally inform you about assignments or changes to the syllabus via email. If your morning class is canceled, you don't want to miss the chance to sleep in because you didn't check your email!

List 10.4.6 Strategies for Organizing Digital Files

Part of being an adult is learning how to deal with all of the important papers that will come your way—and all the important papers you'll need to hang on to for when you want to get a job after graduation. Think about what documents are in your life and divide them into categories, so you can always access something if you need it.

- *Keep track of potential* career information.

  Keep a running list of the places you've worked, the dates

[1] www.pugetsound.edu/technology-services

you worked there, and your supervisors' names and contact info—along with the more polished versions of this information (resumes, cover letters for past applications, personal statements). This folder is likely to expand and may need to have more sections within it.

- *Keep track of* medical and financial information.

  Organize forms you need for taxes, scholarship information, really anything having to do with money or your health.

- *Keep track of* miscellaneous activities *you've participated in*.

  Toss programs and other evidence from things you've done in college into a folder so that you can reference them later on. Being in clubs and sports and music and plays and organizations in college is fun, but it also helps you develop skills that are helpful later on. Who knows? Maybe it'll be useful to say in a job application that you have rehearsed and performed in 43 orchestral pieces or that you managed $3700 in ASUPS club funds. You never know what you might want to use as evidence later on in a job application, but you definitely can't reference something you can't remember!

Then, do the same with your physical documents. If you don't want to hang on to the paper copy, you can scan things for free at Collins Memorial Library. Your filing system doesn't have to be anything overly complicated. Label the files with the same names as on your computer and add any additional categories you need.

Section 10.5 Succeeding During Remote Learning

Taking online classes is challenging, and it is different than the small liberal arts environment that we love about Puget Sound. Without the place- and community-based learning environment on campus, new academic struggles can arise and old ones manifest in new ways. But it is also possible to thrive and perhaps to develop good habits that might be harder to establish in normal times.

This section includes some suggestions for creating a successful environment for online learning. Like all success strategies, these will work differently for different learners. Take time to experiment and don't feel bad if something doesn't work for you! For more resources, check out the tips for success in the rest of this chapter (see Chapter 10).If you want some advice from someone else who is dealing with this right now, consider making an appointment[1] with an Academic Consultant at the CWLT.

[1] www.pugetsound.edu/request-appointment

List 10.5.1 Strategies for Success During Remote Learning

- *Go to class (and be present).*

  It's easier than ever to skip class, especially if your professor records lectures. Still, going during the scheduled time (time zone permitting) helps keep a normal schedule and gives you opportunities to interact with classmates and ask questions. If you let all those recorded lectures stack up, will you really listen to them later? Keep yourself accountable by turning your camera on.

- *Maintain a normal schedule.*

  In the first week of online classes, class in bed might be a delicious novelty, but for most of us this isn't the most sustainable habit. Maintaining a normal schedule by doing things like getting out of bed, putting on real clothes, and eating meals at normal times helps keep you in the headspace of going to school. Enjoy being comfortable at home, but don't get too comfortable to work.

- *Be intentional about time management.*

  Normally, we have breaks and changes in location that are naturally part of the day. At home, we must create these things for ourselves. Consider moving locations between classes and using a tool like a time chart to designate when you will work on specific things (see Subsection 10.3.6).

- *Take meaningful breaks!*

  While a lot of fun activities aren't available, think about things that make you happy and get you up and moving around. Exercise, go on walks, cook, Facetime a friend, read a book! It can be hard to motivate when you have nothing to look forward to so be sure to schedule in activities that you enjoy.

- *Limit distractions.*

  It's really easy to do other things during an online class, but lectures and discussion are still important to your learning! Close other tabs before class so you aren't tempted to write emails or check social media and don't keep your phone nearby. If you're struggling with this, try a productivity app from the Apple App Store or Google Play Store. Apps use strategies from helping you set time goals to disabling distracting websites while you're working. It is also important to find workspaces where you can focus during class and talk to your housemates about norms during class times.

- *Continue to take advantage of resources.*

  You're not alone in this! Using resources can help you find connection to the campus community. Your teachers would love to see you in office hours. The CWLT[2] is also still available, along with online versions of many important campus resources[3]. If you feel alone in your academic work you can always just chat with a tutor to feel connected! We're all in this together.

- *Communicate your needs.*

  Remote learning during the COVID-19 outbreak isn't the same as choosing to take courses online. Everyone's circumstances are different and if you're dealing with a challenging home situation or virus-related stress, your professors will likely make accommodations they wouldn't otherwise. Still, you have to communicate these needs to them in order to make a plan for success!

[2] www.pugetsound.edu/center-writing-learning
[3] www.pugetsound.edu/emergency/university-response-covid-199

Chapter 11

Different Genres of Writing

Although much of what you write at Puget Sound will be academic, you will have *plenty* of opportunities to write in other styles and for other purposes.

Section 11.1 Writing Emails

Emailing faculty, staff, and off-campus professionals can be daunting because it is unfamiliar. What kind of language is appropriate? What should I call them? How do I write formally without sounding weird? Although an email to a professor doesn't require the same level of formality that a letter to the Queen of England does, using formal conventions and style is a valuable way to show respect for your professors and communicate your own maturity. But formality becomes especially tricky because different professors often have different preferences about the type of language they use and expect to receive. As a general guideline, it is better to err on the side of formality than to risk coming across as disrespectful. With this in mind, it's a good idea to be relatively formal in your first email to a professor and then alter or not alter your style depending on the professor's level of formality in their reply (see Section 10.1). Much like an academic essay, formal emails contain an introduction (or a greeting), a body, and a conclusion (or a closing). Below are some tips to keep in mind when sending and receiving emails.

Greetings. (from most formal to least)

- Dear Professor __________,
- Dear Professor,
- Professor __________,
- Hello, Professor __________.
- Hi, Professor __________.
- Hi Professor __________,

The Body. The body of your email, like the body of a paper, contains the information you want to convey to your audience (i.e., the email recipient(s)). Since people usually receive a lot of emails throughout the day, it's best to keep your emails short and to the point.

Of course, being brief doesn't mean that you have to be curt or abrasive; professors, staff members, and other professionals are people, too! If you feel so inclined, you might begin the body of your email with something like "I hope your week is off to a good start," or "I hope you have been having a good summer." In general, the key is to be polite but not too personal.

Next, you want to write everything you need to say clearly and concisely. It's helpful to break up your text into paragraphs that are shorter than paragraphs you'd typically write in an essay. You can also put an extra space in between paragraphs to make them easier to read quickly.

Finally, because writing to faculty and staff members is a professional activity, you will often be expected to write using Standard American English conventions (see Standard American English), including punctuation, capitalization, sentence structure, and word choice.

Closings. Even if you have an automatic signature set up, it's best to precede your name with a nice closing remark.

(From most formal to least)

- Sincerely,
- Regards,
- Best regards,
- Onward,
- Warmly,
- Thank you,
- Many thanks,
- Best, [the easiest and probably most common]
- All the best,
- Best wishes,
- Cheers,

List 11.1.1 Strategies for Responding to Emails

- *Send a polite follow-up if you have not received a response within 24 hours (Monday through Friday).*

  If it's not the weekend, a holiday, or a vacation, and if your professor is not out of town, on leave, or at a conference, you should be able to expect a reply within 24 hours. If you haven't received an email back after 24 hours except on the weekend, when many faculty members don't check email, it is usually okay to send another email. When writing your second email, continue being polite and don't be hurt, offended, or frustrated that you didn't get a reply. Remember, professors are people, too, with lots to juggle, including email responses.

- *Address your professor with the name they use to sign their emails.*

  If a professor uses their first name in their closing, then it is likely that the professor is okay with you calling them by their first name. However, if you're in doubt, then you should definitely ask the professor's preference.

  It's much easier to ask at the beginning of the semester how a professor prefers to be addressed rather than at the middle or end of the semester, when it is more awkward.

- *Reply to emails promptly.*

  Just as you expect quick responses from the people you email, so too should you be conscious of the time you take to reply to emails.

- *Take a moment to write back to acknowledge or thank the professor for their response, especially if it was an especially long or thoughtful response.*

Section 11.2 Writing Personal Statements

What is a Personal Statement? A personal statement is just that—a statement about you! While that sounds simple, writing about yourself in a succinct, honest, humble, and articulate way can actually be some of the most difficult writing you will do. Personal statements are generally written for graduate or professional school applications and include a narrative-style account of your professional interests, intellectual strengths, and any other background information that highlights your ambitions and qualifications for that program. Personal statements will likely be read quickly by admissions committee members who are also reading a slew of other applications, so consider the statement as a personal story that highlights a few important and (ideally) distinctive aspects about yourself rather than a mere list of your academic merits and accomplishments. Nonetheless, remember that because your personal statement will likely respond to a question specific to that application, it's important to organize and articulate your statement accordingly.

Helpful Questions 11.2.1 Writing Personal Statements.

- When do I feel the most fulfilled or happiest?
- Why do I feel fulfilled by that area of my life?
- Why am I interested in or passionate about it?
- Where do these interests originate in my life history? What has influenced me to pursue these interests?
- How do my current activities/commitments reflect these interests, values, and beliefs?
- How have these activities and my particular experiences prepared me for a career in my chosen field? In what way did they change my perspective or approach to a certain problem?
- How will these values and interests allow me to contribute to my chosen field of study? What contributions do I plan on making?

List 11.2.2 Strategies for Writing Personal Statements

- *Use your personal statement to complement your application.*

  You're likely writing this statement alongside a number of other application materials (see Section 11.4 and Section 11.5), so make sure you don't just repeat what you included in these other documents. Think of your personal statement as an opportunity to showcase the qualities and interests that you don't have room to display in your other materials.

- *Be as clear and succinct as possible.*

  Most personal statements are fairly short (two to three pages) and are read quickly, so it's important to get your main points across clearly and quickly—don't make your reader have to search for your qualities amidst complicated prose. However, personal statements should ensnare the reader's attention, so use language that is not overly formal and businesslike.

- *Tell a story.*

  While it's easy to just list your characteristics and experiences, conveying them with a story is a much more powerful way to showcase your writing as well as convey who you are as a person. Towards this end, try to consider the personal statement as a narrative with a beginning, middle, and end. Maybe describe a few critical experiences that have influenced your outlook on a certain issue, or include a couple anecdotes that display how you responded to a certain challenge. Most importantly, your statement should, like a story, reflect an evolution of yourself in relation to the specific experience/program to which you're applying: How have these experiences changed your perspective about X over time? How are you different in relation to X than you were in the "beginning"? How do you plan on using this accumulated knowledge to contribute to the program/experience/field to which you're applying?

- *Be humble and honest.*

  Developing an appropriate stance is hard. How are you supposed to showcase your qualities without being self-congratulatory or pandering? This difficulty is one of the reasons using narrative instead of just listing adjectives is so important: with a narrative you can avoid bragging and instead, paint an honest and human picture of yourself by describing a regret you've had, a challenge you've encountered, or a situation in which you didn't respond as you now would. It's all right (even great) to talk about failure and frustration, just as long as you describe how you overcame or learned from it.

For more tips and tricks on how to write a personal statement, see the "Hints for a Successful Essay[1]" page on the Puget Sound website. Remember that you can bring in your personal statement drafts to the Office of Graduate and Undergraduate Fellowships (Howarth 114) and the Center for Writing, Learning, and Teaching (CWLT) (Howarth 109) for brainstorming and editing ideas—even after you graduate from Puget Sound.

Section 11.3 Writing Cover Letters

What is a Cover Letter? Chances are, if you are applying for a job or internship, you will be required to write a cover letter. Cover letters are short, one-page letters in which you introduce yourself, identify which position you are applying for, and explain why you are interested in and qualified for that position. Cover letters can be a crucial part of an application because in many cases it is the one place where you will be able to present

[1] www.pugetsound.edu/fellowships-scholarships/application-process

yourself as a person rather than just a list of past experiences and jobs (as is the case with your resume). A cover letter will be among the first things a potential employer will read, so it's important to put some time and effort into the crafting of your cover letter.

Address. A cover letter is a version of a business letter. Include your name, your address, the date you are applying, the hiring manager's name and title (if you have it), the company/agency name, and the company/agency address.

Greetings. Cover letters are generally addressed to the individual who will be doing the hiring. If you know their name, feel free to address them formally with their appropriate title, even if you know them well (e.g., *Ms., Mr. Dr., etc.*). If you do not know the name of the person who is hiring, you can address the letter to the appropriate role: hiring manager, program director, company recruiter, or internship coordinator. Again, it's important to address all roles formally.

- Dear Ms. Smith:
- Dear Mr. Smith:
- Dear Dr. Smith:
- Dear Hiring Manager:
- Dear Program Director:
- Dear Recruiter:
- Dear Internship Coordinator:

Here's an example of how all of the above fits together:

Abigail Apple
1111 Orchard Lane
Tacoma, WA 98416

April 11, 2016

Olivia Orange, Human Resources Director
Fruitful Thinking Health Foods
1234 Cherry Blossom Ave.
Tacoma, WA 98416

Dear Ms. Orange:

Body. When writing the body of your cover letter, don't beat around the bush. Be clear, concise, and straightforward about why you're writing and how you meet their qualifications. The body of your cover letter should generally be about three to four (short) paragraphs long, so you don't have time to be flowery.

First Paragraph. Your first paragraph should introduce yourself, specify which job you are applying for and why you are interested, and provide a brief summation of your qualifications. For instance, you might begin with something as straightforward as "I am writing to apply for the position of __________." You may also mention where you found out about the position (on the agency's website, through a professional connection, etc.). You might then mention a little bit about yourself and your experience ("As a graduate in neuroscience at the University of Puget Sound . . . ," "As a raft river guide in Alaska last summer . . ."). You can finish the paragraph with a brief list of the qualifications you feel are pertinent to the available position ("I believe my _________, _________, and _________ have prepared me particularly well for the position of _________.") Remember that it's also important to show interest in the position: Why are you applying? Why are you excited for this opportunity? What contributions can you bring to the position? What will you get out of it (though, keep in mind that the employer is probably not as interested in what you will gain from the position as what you will bring to it)?

Second-Third Paragraphs. Your next couple of paragraphs should build on the ideas you introduced in your first paragraph by demonstrating in more detail why you are qualified for the position. In these paragraphs you can use more qualitative statements and specific details to emphasize those skills that best demonstrate your competency. The job application will likely include a list of the qualifications and duties of potential candidates, so try to choose experiences that exhibit those skills and competencies. Select a couple of these experiences to elaborate, making sure to include your responsibilities in those roles, the duties you performed, and what you learned from them that would be valuable for you in this position. If you don't have experience doing this job in particular, try to emphasize those parts of your past jobs that do fulfill qualifications specific to the job and your willingness to learn new skills. However, it's important to be honest when writing your cover letter; eventually your true qualifications will become clear, so don't exaggerate or misrepresent yourself.

Fourth Paragraph. In your final paragraph, it's important to remind the reader of your interest in the position and what you think you can contribute to the agency/company. To do this you can reiterate those specific skills and competencies that make you especially qualified for the position. Finally, provide your phone and email contact information so they may get in touch with you and let them know you are excited to meet with them in person. Thank them for their time and the opportunity to apply for/ consideration for the position.

Closing. Closings for cover letters should be formal. "Sincerely" and "Thank you" are good go-to closings. Below this, sign your full name in ink (if you can), with your name typed below the signature.

List 11.3.1 Strategies for Writing Cover Letters

- *Be specific.*

  When writing your cover letter, be specific about the skills and competencies you bring to the position.

- *Demonstrate your knowledge of the position and/or company.*

  It's important to write a separate cover letter for every job to which you are applying. Even if you apply for a million jobs, you should make sure each and every cover letter is tailored to each position.

- *Avoid overused character traits.*

  While it may be tempting to use phrases that highlight positive qualities about your work ethic (passionate, determined, hard worker, self-starter, fast learner), these characteristics are often perceived as overused and lazy attempts to market yourself. Instead, try to demonstrate these qualities through your specific experiences.

- *Don't just rewrite your resume.*

  Don't do it. Your cover letter should emphasize two to three experiences that demonstrate your specific qualifications for that position.

- *Use clear and simple prose.*

  Cover letters should be no more than one page, so you'll have to be selective with the language you use.

- *Keep it formal but conversational.*

  Even though you should be formal while addressing your prospective employer, you don't need to be overly formal—try to keep it conversational.

For more tips and tricks on how to write a great cover letter and resume, see the "CES Resume Guide[1]" and the "CES Cover Letter Guide[2]"from the Career and Employment Services webpage. When in doubt, visit Career and Employment Services!

Section 11.4 Writing Resumes

What is a Resume? A resume is a list of your education history, past employment, professional skills/knowledge, and any other qualifications that are relevant to the job to which you are applying. Even if you are applying for many jobs within a similar field, you will likely need to revise your resume for every job application you submit (for instance, if you are applying for a computer tech position, you probably wouldn't include your cat-sitting experience). However, there are some basic things you need to include in every resume to make it as strong as possible.

[1] www.pugetsound.edu/files/resources/ces-resume-guide-201920.pdf
[2] www.pugetsound.edu/files/resources/ces-cover-letter-guide.pdf

Contact. The contact serves as both the heading of your resume and offers the various ways your prospective employer can contact you. A contact can be personalized based on how you would best like to present yourself, but it generally includes your:

- Full name, large and centered
- Permanent mailing address
- Email address
- Cell phone number
- URL for your LinkedIn profile or other personal website (if you have one)
- Fax number or any other relevant way of contacting you

Education. In the education section, include your degree, graduation month and year, where you went to college/university, your GPA, awards won (month and year), and relevant cocurricular activities (include date range, or month and year). Remember to list only those awards and activities that may be relevant to the job application.

EDUCATION

Bachelor of Science (B.S.)—Horticulture May 2016

University of Puget Sound (Tacoma, WA)

Magna Cum Laude, GPA: 3.80

Awards Won: Dean's List (Fall 2013—Spring 2016); Outstanding Senior in Horticultural and Earth Sciences (Spring 2016); Summer Science Scholar (Summer 2015)

Relevant Co-Curricular Activities: Horticultural Sciences Honor Society (April 2013—May 2016); Phi Kappa Phi Honor Society (March 2015—); Gardening Club (Jan. 2013—May 2016); Environmental Campus Outreach Club (Aug. 2013—May 2016)

Past Relevant Experience. In the past experience section, try to select a few relevant experiences or positions in reverse chronological order (most recent at top) that lend themselves particularly well to the job to which you are applying. For each experience, include:

- the position or role you held (bolded)
- the institution or agency at which you held it (italicized)
- the city, state in which the institution/agency is located (italicized)
- the date range for which you held it (right-aligned)
- a brief, past-tense summation of your specific responsibilities and duties you had in that role (in fragment sentences, bulleted)

Keep in mind that these experiences do not necessarily need be paid employment, but should rather reflect your qualifications and accomplishments working in a relevant or related field. Use fragment bullet points to list the duties you performed in each position and try to be as specific as possible when describing these duties, limiting yourself to two to four bullet points per position. For instance, rather than "honed social skills" as a campus visit host, you could describe how you "greeted, engaged with, and answered questions for prospective students and their families during one-hour informational tours." Try to highlight only the most important duties of a particular position and to avoid repeating similar tasks and skills; for instance, if you "conducted scheduling and administrative and office support" for multiple positions, you may want to include this only for the positions in which this was a critical part of the job. Remember that your resume should have an overarching focus but that different positions may emphasize different aspects of your qualifications.

RELEVANT EXPERIENCE

President, Environmental Campus Outreach Aug. 2015--May 2016
University of Puget Sound, Tacoma, WA

- Scheduled weekly club meetings to facilitate discussions about environmental activism and student-led outreach campaigns on campus
- Coordinated and hosted several sustainable-focused events for University students by communicating with on-campus departments and Tacoma entrepreneurs, including a Fall Harvest Festival where local farmers showcased their products to the campus community to spread awareness of Farm-to-Table days
- Facilitated relationship between University students and Swan Creek Park Food Forest workers, establishing a durable volunteering opportunity for current and future classes

Food Caretaker and Salesperson June 2014--Aug. 2015
Tacoma Boys Food Co-op, Tacoma, WA

- Watered, handled, and packaged organic food products for consumer use, enhancing knowledge of proper food care and locally-sourced food products
- Provided customer service to consumers by answering questions about food sourcing and conducting monetary transactions

If you have independent research that you would like to showcase, for each research project, include the:

- name of your project (bolded and in quotes)
- date range you conducted said research (right-aligned)
- venue (conference, symposium, etc.) at which it was presented (italicized)
- city and state in which it was conducted/presented (italicized)
- brief synopsis of your research, final format of research (poster, paper, thesis, publication), and any awards conferred upon it (bulleted)

Remember to include only research that appropriately showcases your qualifications for the job to which you are applying. Like your past experiences section, keep the bullet-point descriptions of your research simple and to a minimum.

Relevant Skills. Many resumes have a relevant skills section that allows potential employers (or a computerized application tracking system) to easily scan your abilities and qualifications. It offers a list of terms for skills that you have accumulated and gained proficiency in during your work/research experiences and that you will likely utilize in the position to which you are applying. It can include more umbrella terms like "public speaking" or "presentation experience" as well as more specific names for particular programs or techniques, such as "R- statistical programs" or "Microsoft Excel." You can include as many skills as you like, but limit yourself to only those skills that are relevant to the specific job. Bold those skills that are more pertinent than others, and use two-column formatting to save space.

RELEVANT SKILLS

- **Horticultural research**
- **Field data collection**
- **Plant classification**
- **Plant caretaking**
- **R- statistical program**
- Public speaking
- Scientific writing
- Microsoft Office
- Group management

List 11.4.1 Strategies for Writing Resumes

- *Tailor your resume to the job.*

  Just as you did while writing your cover letter, you will want to tailor your resume to the job to which you are applying. However, unlike your cover letter, you should not explicitly mention the job to which you are applying or how these experiences have prepared you for that specific position (that's what the cover letter is for).

- *Use simple prose.*

  Your resume is not the place to show off your writing abilities to your potential employer—save that for the cover letter. Rather, resumes should use clear and concise prose (often bulleted fragments) to showcase 1) what you've done and 2) how it contributed to your overall preparedness.

- *Avoid using vague or overused phrases.*

  Try to be as specific as possible when describing your past work experience and skills. If you are adept at using a particular software program, technical skill, research method, lab procedure, writing type, or other form of specialized knowledge, name it explicitly.

- *Format your resume cleanly and with selective emphasis.*

  While bold and italics can in some instances highlight those skills you most want to showcase, be selective with the emphases you use. Typically, it is best to place emphasis on (in whichever way, based on your preferences): your name, your degree, school, and GPA (if applicable), titles of positions held, titles of specific research projects, and any specific skills you want to draw attention to in the “Skills” section. Dates of work experiences can also be right-aligned to preserve a sense of aesthetic balance to your resume. Above all, try to figure out a professional-looking format that works best for you and your experiences and keep it consistent throughout.

For more tips and tricks on how to write a great cover letter, see this Cover Letter Guide[1] from the Career and Employment Services Job Search Resources[2] webpage. Remember that you can always bring your resume drafts to CES (Howarth 101) for editing and revising ideas! Remember that you can always bring your resume drafts to Career and Employment Serices (Howarth 101) for editing and revising ideas!

Section 11.5 Writing Curriculum Vitae

What is a Curriculum Vitae? Writing a Curriculum Vitae (often abbreviated as “cv” or shortened to “vita”) has much in common with Writing Resumes[1]; however your cv serves a slightly different purpose than your resume. Resumes are more popular in non-academic work and tend to prioritize your relevant skills and professional experience, and you are expected to tailor your resume to suit each individual job you apply for. The purpose of a cv, on the other hand, is to speak to your comprehensive qualification to be a member of an academic community. Broadly speaking, the three core aspects of an academic job are (1) creating new knowledge by undertaking research and sharing your results, (2) propagating existing knowledge by teaching students, and (3) serving on committees to run academic institutions and societies. At each stage of your career, your cv should speak to what you’ve done in each of these categories over the course of your life.

When to have a CV. If you’re interested in an academic job, you should start keeping track of your academic work when you begin your undergraduate education. You might not need to send anyone your cv until you apply for graduate school 4+ years later (or perhaps not even until you’re applying to jobs after you get a PhD), but since a cv is meant to be comprehensive and because you only need one, it’s easiest to build one as you progress through your life. If you’re not interested in academic jobs, it still might be useful to build a cv to serve as a “master resume” that you can pull content from each time you apply for a new opportunity.

The Contents of a CV. What you as an undergrad can put on your cv to apply for graduate school is vastly different from what a veteran professor can put on their cv to apply for an associate dean position, but in both cases the cv should be a comprehensive record of an individual’s scholarly work. Whereas writing a good resume requires that you know a lot about

[1] www.pugetsound.edu/files/resources/ces-cover-letter-guide.pdf
[2] www.pugetsound.edu/career-and-employment-services/ces-students/job-search-resources
[1] soundwriting.pugetsound.edu/section-resume.html

the position that you're applying for, writing a good cv requires that you keep a good "paper trail" of your significant academic work, especially for things that you've done that fit into one of the three core aspects listed above. You'll probably want to keep track of the following:

- Your educational history as far back as your undergraduate college, including any awards you've won or honor societies you're a part of.
- Your research experience:
  - Descriptions of what you specifically did, much as you would list for a resume
  - List of all of your scholarly publications.
  - List of any non-peer-reviewed writing you did. If you can link to a place where someone reading your cv could find something you wrote, you should include it!
  - List of any presentations you've given (even to your home department in college).
  - List of any conferences you've attended (along with the conference date and location!), especially if you presented work at these conferences.
- Your teaching experience (including any work you've done tutoring or mentoring).
- Your service:
  - Working on- or off-campus.
  - Volunteering on- or off-campus.

Tip 11.5.1 "Hey, This is Just a Long Resume!"

As far as the content of what appears on a cv, you may at first notice that you're putting everything on your cv, and that's okay. When you're just starting out, part of the function of a cv is maintaining a record (build that paper trail!) of the path you're taking. As you get older and progress through graduate school, fellowship experiences, post-docs and professorships, you can remove the least-relevant items from your cv, but it's difficult to retroactively add many years of experience to a cv that you need down the road if you haven't been keeping track of all of your experiences, awards, presentations, and more.

Section 11.6 Writing Thank-You Notes

Why a Thank-You Note? After you've sent in your cover letter and resume (and any other application materials required), all that's left to do is wait to hear from your potential employer. Chances are, if you spent time crafting a strong cover letter and resume, you'll be approved for an interview! We won't go into the process of helping you prepare for an interview here (for that, you can make an appointment at CES by visiting the office in Howarth 101, calling 253.879.3161, emailing ces@pugetsound.edu, or visiting the CES website[1]).However, there are some things you can do immediately after an interview to increase your likelihood of moving on in the hiring process. One of these things is writing a thank-you note to each of your interviewers thanking them for their time and consideration of your application and reiterating your interest in the position.

What to Include. Your thank-you note should be simple and concise, demonstrate your enthusiasm for the organization, and express your excitement at the potential opportunity of working with them. To this end, a strong thank-you note should include:

- a statement of appreciation to your interviewers for meeting with you
- a reference to a specific topic of conversation that arose during the interview
- an acknowledgment of how the interview improved your understanding of the position/organization
- a reminder of any specific skills you could contribute to the organization
- a final thank you to the interviewers for their time and consideration

Timing and Medium. Hopefully, you will have obtained a business card or email addresses from your interviewer(s) during the interview. If you haven't, try to find their contact information on the company's website or directory. Try to get your thank-you note to your interviewers as quickly as possible (within 24 hours) after your interview. This way, they will likely still remember you and you can refresh yourself in their memory by referring back to the interview. Writing a thank-you note shortly after your interview will also allow you to recall specific details about the experience that you wouldn't be able to remember weeks or even a few days afterwards.

You have a few different formatting options when it comes to writing your thank-you note. You can 1) hand-write it, 2) type it up and print it out, or 3) email it to your interviewers. There are benefits and drawbacks

[1] www.pugetsound.edu/career-and-employment-services-ces

to each format, and you should choose the one that makes the most sense given convenience and the type of company to which you are applying. For instance, handwritten notes are more personalized and can demonstrate your passion for the position. However, for a very time-sensitive situation, an immediate and polite email might be most appropriate (for more on email etiquette, see Section 11.1). For more on the benefits and limitations of each format, see CES's handy "Professional Emails and Thank-You Notes[2]" guide on the Job Search Resources page.

Section 11.7 Writing Research Proposals

Why a Research Proposal? If you plan to conduct research in an academic field, you'll probably have to write a research proposal at some point. That can be daunting to do at the start of a research project. But trust that you can do it and contribute something new. *"The originality lies within the details. . .finding an aspect that brings pieces together in a new way and creates something beyond what's already there."*

Depending on the discipline you're doing research in, the specific sections of a research proposal might change. That being said, the goal of a research proposal is almost always to convince somebody (a professor, university, company, etc.) to support your research.

Note 11.7.1

Introduction to Research Proposals. You can think of a research proposal as the "blueprint" for your project. A research proposal usually explains the research problem, a list of goals you are trying to accomplish, your method of engaging with or solving the problem, and what you expect to find out when everything is finished.

Calls for research proposals will include instructions regarding what kinds of information you should include in your proposal. These instructions will give you the clearest picture of what your audience is expecting to see when they read your proposal for the first time.

List 11.7.2 Core Elements of Research Proposals

- *Define the research problem.*

  Early in the proposal, clearly articulate the research question/ problem the study aims to address.

- *Provide context.*

  What kinds of research has already been done on this subject? How did pre-existing scholarship (if any) lead you to ask your research question(s)?

- *Justify your research.*

[2] www.pugetsound.edu/files/resources/ces-professional-email-thank-you-note-guide.pdf

Why is your research important? What gap does it fill in the existing body of knowledge? Why is that significant?

- *Explain your methodology.*

  Articulate the methods and techniques you will use to collect and analyze data.

  Establish a rough schedule or time frame that maps out the different stages in your research. When do you hope to make progress? What does that progress look like?

  Adapt the methods of your discipline to the proposal guidelines. This section is often fairly clear-cut for technical or science-based research. Artistic or humanities researchers might use this opportunity to explain their creative philosophy, project timeline, or technical details regarding their creative process.

- *Anticipate outcomes.*

  Predict the expected results and their potential implications.

- *Cite your sources.*

  Since you are likely building on preexisting scholarship and/or methodology, you must attribute these ideas to the researchers who came before you.

Organization and Content of Research Proposals. The format and content of research proposals can vary across disciplines due to the unique requirements and conventions within each field. For example, it is very difficult to critically interpret scientific data without understanding the methodology used to obtain that data. By contrast, methodology for a creative writing project is much more abstract and personal. This means that a STEM-related research proposal might feature a more detailed methodology section, while a creative writing research proposal might have a more sparse one—and that's okay!

Budget. Research proposals for class research generally don't include a budget proposal, but research proposals for summer research or other research opportunities outside of class often do. A budget proposal offers an explanation of how much money you intend to spend and how you're going to spend it.

A well-prepared budget proposal is an integral part of your overall research proposal. It not only demonstrates your financial responsibility but also reinforces the feasibility of your research project. Tailor your budget proposal to the specific requirements of the funding source you are applying to, and be prepared to adjust it based on their feedback or guidelines.

A budget proposal needs to define budget categories (for example, materials and supplies, travel costs, publication, and presentation costs) as well as itemize all of these categories by expected expense. Budget proposals will typically vary by discipline and should be written in communication with your research advisor's guidance.

Funding for research often varies between disciplines. Researchers and professionals in your field of interest will be able to guide you to helpful resources, and often so can your peers or others who have done research.

Audience of Research Proposals. Depending on who is reading your research proposal, you might choose to include or take out various pieces of information. For example, let's say you're a materials scientist, and you're conducting research on how people have historically fired a certain kind of ceramic pot. If you are writing your research proposal for an anthropology class and your professor's own research happens to be about ancient ceramics, your justification of why the research is important will need to be highly specific. Conversely, if your audience is not familiar with your field of interest, you might need to broaden your discussion so that it's accessible for a more general audience.

So, while the core elements of research proposals remain consistent—such as defining the problem and justifying the research—adapting to the unique demands of your discipline and audience is crucial to crafting an effective proposal.

Chapter 12

Using Technology

As people with butterfinger typing who (more often than we'd like to admit) accidentally hit the "delete" key after highlighting entire new paragraphs we've just written, we'll be the first to admit it: TECHNOLOGY IS HARD (and thank goodness for "Edit-Undo"). And with our academic and social lives becoming increasingly dependent on a wider variety of technological resources for researching, sharing, and disseminating information, maintaining a basic level of computer literacy is essential for students now more than ever. But whether it's using Microsoft Word to spell-check your writing or trying to keep track of all your final research paper sources, technology can also be a lifesaver. Here we've compiled a list of tips and tricks to help you use the software programs available to you as efficiently (and with as little hair tearing out) as possible.

Section 12.1 Microsoft Word

At this point in your academic career, you are likely acquainted with at least one word processor. Many computers come with a license for Microsoft Word[1] and those that do not may use Apple Pages[2] or LibreOffice Writer[3] (both of which are free), among others. Also, there are freeware options available online for your word processing needs (e.g., Microsoft Office Online[4], iCloud Pages[5], and Google Docs[6]). If you are looking for a word processor, it's best to try out different ones and use the one that works best for you. As Microsoft Office is available to all Puget Sound students on the university's virtual desktop (vDesk[7]), it is the word processor we will be exploring here. The exact tips and tricks presented here may not translate across applications, but most word processors will have similar functions.

[1] products.office.com/en-us/word
[2] www.apple.com/pages/
[3] www.libreoffice.org/discover/writer/
[4] products.office.com/en-us/office-online/documents-spreadsheets-presentations-office-online
[5] www.icloud.com
[6] www.google.com/docs/about/
[7] vdesk.pugetsound.edu

12.1.1 Spell-Check Errors

Computer technologies have undeniably improved the speed and accuracy of our writing abilities, particularly through the use of automatic spelling and grammar checkers in many word processors. While these checkers can be useful, it is easy to become over-reliant on these technologies as a replacement of individual proofreading. We often forget that computers can't read our minds. In fact, many simple spelling and grammar errors actually can be *caused* by an over-dependence on auto-checkers, with word processors replacing your misspelled words with incorrect suggestions based on common Web word-distortions. For instance, a sentence stating, "I definantly saw something fishy going on" would be auto-corrected to "I defiantly saw something fishy going on," which has a meaning different than what the writer originally intended ("definitely"). If you use spell-check or grammar-check, look individually at the suggestions your word processor makes, rather than accepting all the corrections at once. It's also important to remember that computer auto-checkers, while useful, should not be used as a replacement for manual proofreading. Carefully read through your document, give it to a friend, and/or take it to the CWLT[8] for some help with proofreading strategies (though don't expect the CWLT to actually do all the proofreading for you). Below is a list of commonly misspelled words that often are auto-corrected to very different words.

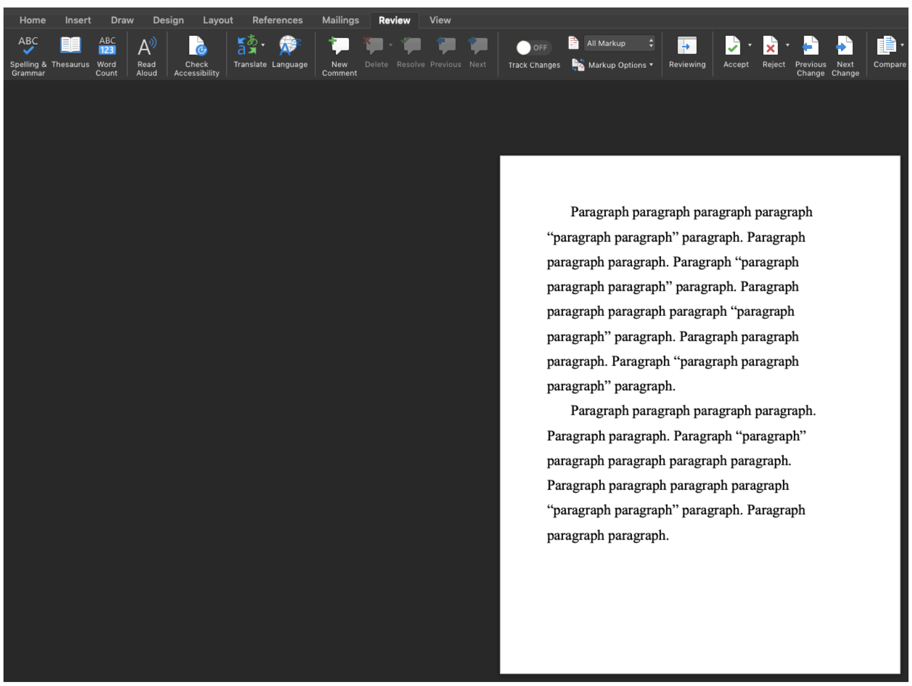
[8] www.pugetsound.edu/center-writing-learning

Intended Word	Common Misspelling	Auto-Corrected Word
definitely	definantly	defiantly
a lot	alot	allot
infinitely	infinitly	infinity
espresso	expresso	express
reinsurance	reinsance	renaissance
surprised	surpised	surpassed
insolent	insulent	insulant
hoard	hord	horde
load	lod	lode
desperate	disperate	disparate
aesthetic	astetic	ascetic
perpetuate	perpetate	perpetrate

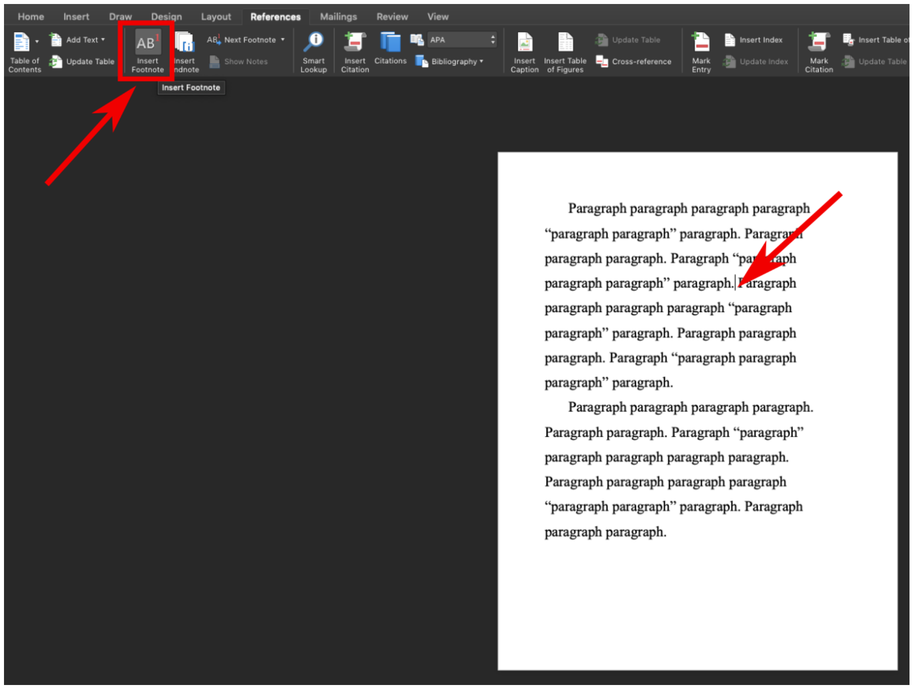
12.1.2 Inserting Footnotes

Let's face it: footnotes can be a pain. Luckily, your word processor has some handy tricks for making adding footnotes relatively pain free!

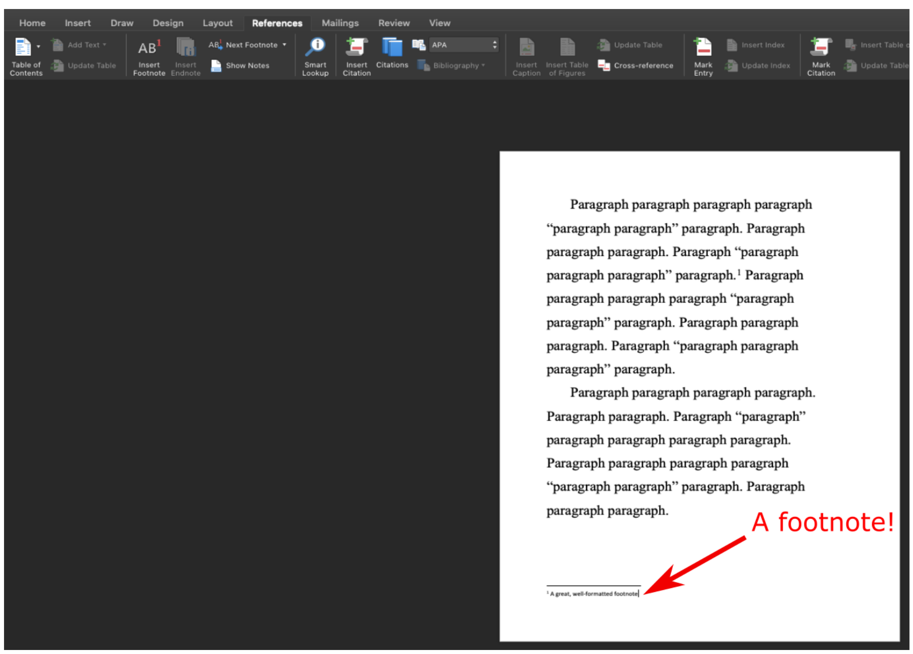
Let's say you have a couple paragraphs with some source evidence you'd like to cite using footnotes.



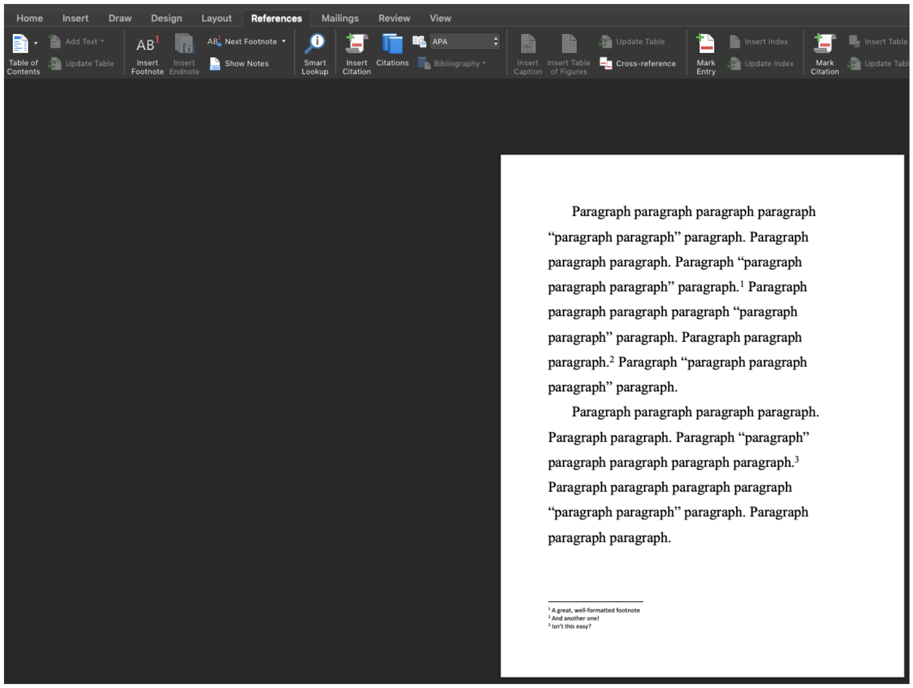
To add a footnote, simply place your cursor at the end of the sentence containing that piece of evidence (AFTER THE PERIOD), open the "References" tab, and select "Insert Footnote."

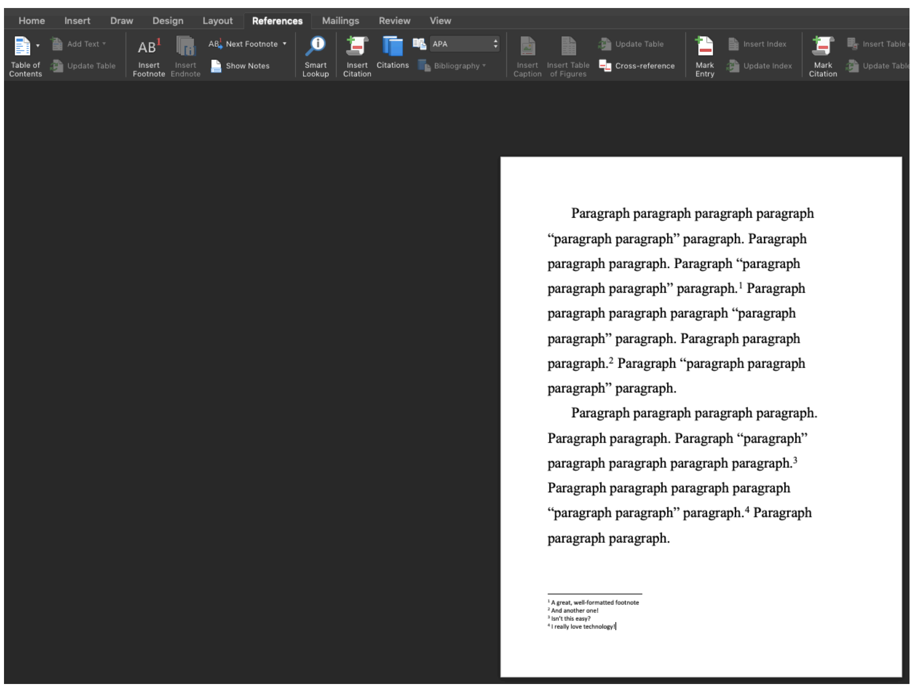


A small superscript number will appear after the period corresponding with the footnote sequence. At the same time, a line will appear at the bottom of the page with a small number beneath it corresponding to that footnote. You can then write the footnote citation according to the appearance order of the citation (for more on how to write footnotes, see Chapter 8).



Every time you add a new piece of evidence, you can add subsequent footnotes by using the “Insert Footnote” function and the citations will stack sequentially at the footer of the page. However, keep in mind that if you delete the superscript number in the text, you will also delete its corresponding footnote and change the numbering sequence of subsequent footnotes (but this is also nice because it keeps track of the order for you).



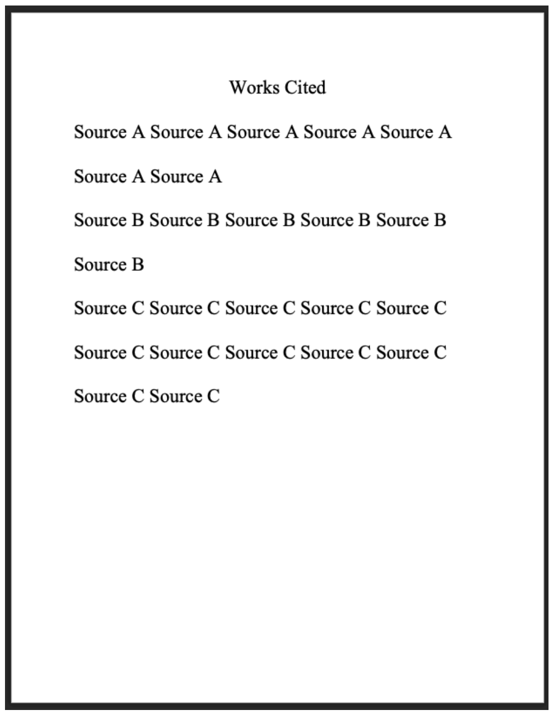


Easy-peasy!

12.1.3 Formatting Reference Lists, Bibliographies, and Works Cited

Whether you are writing using APA, Chicago, or MLA citation style, you will most likely be required to include a reference list, bibliography, or works cited (respectively) at the end of your paper. While keeping track of your sources and writing up references can be a daunting task (see Chapter 8 and Section 12.2 for some very helpful tricks), formatting them using a word processor is actually less painful than it might seem. We won't go into the specific details of each citation style (again, see Chapter 8 for this), but we will talk about how to create hanging indents and how to format each source list using Word.

I used to have to tab over a million times to try to create hanging indents in my works cited—until I learned this method, and my life *literally* changed. To create a reference list, bibliography, or works cited page using hanging indents, begin with centering a References (or Bibliography or Works Cited, depending on what citation style you're using) title at the top of your page and entering your first citation beneath it (remember to keep everything double-spaced in APA and MLA and single-spaced with a blank line after each entry in Chicago).



Works Cited

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Source B

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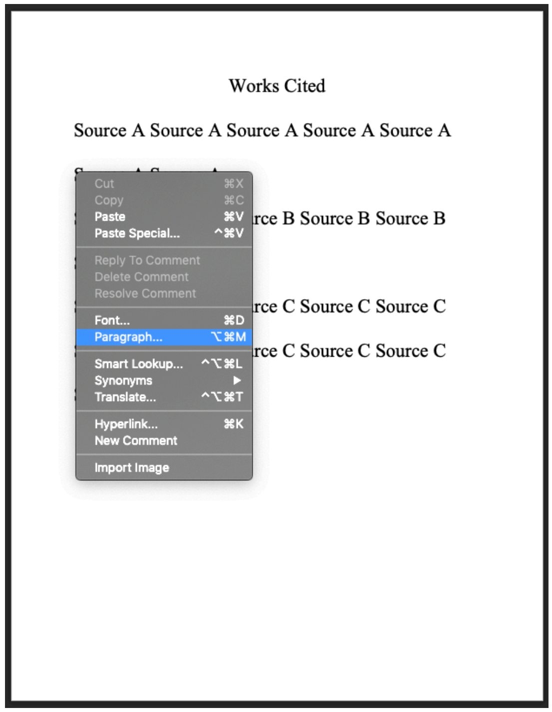
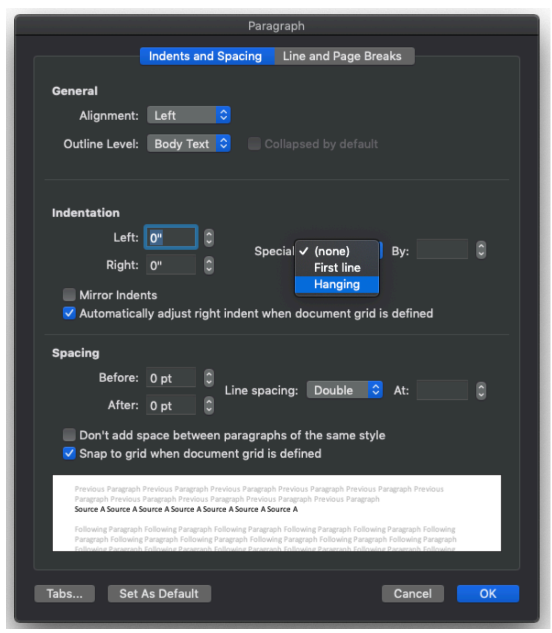
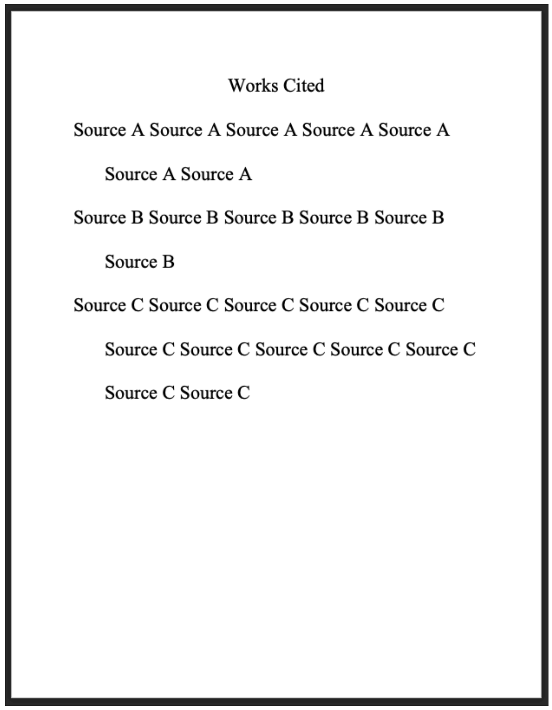
Next, place your cursor at the very beginning of the second line of your citation, right-click, and select the "Paragraph" option.



In the “Indentations” category, change the “Special:” option to “Hanging.” When you do this, the “By:” should automatically change to 0.5” (and if it doesn’t, increase it to 0.5”). Click “OK” . . .



. . . and your source magically scoots over half an inch, creating a hanging indent!!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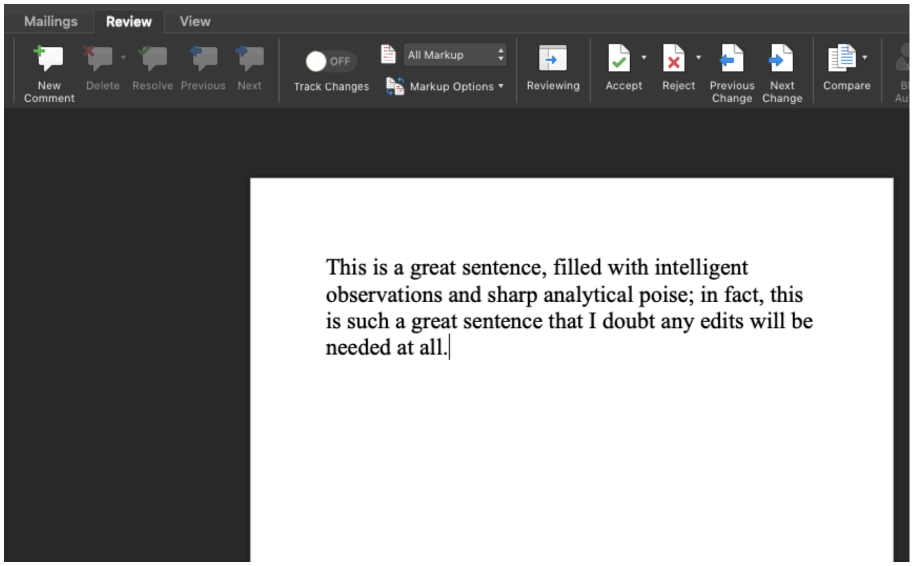
But what's really nice about this feature is that you only need to set a hanging indent for the first citation; all subsequent citations will automatically indent over to mirror the hanging indent of Source A.

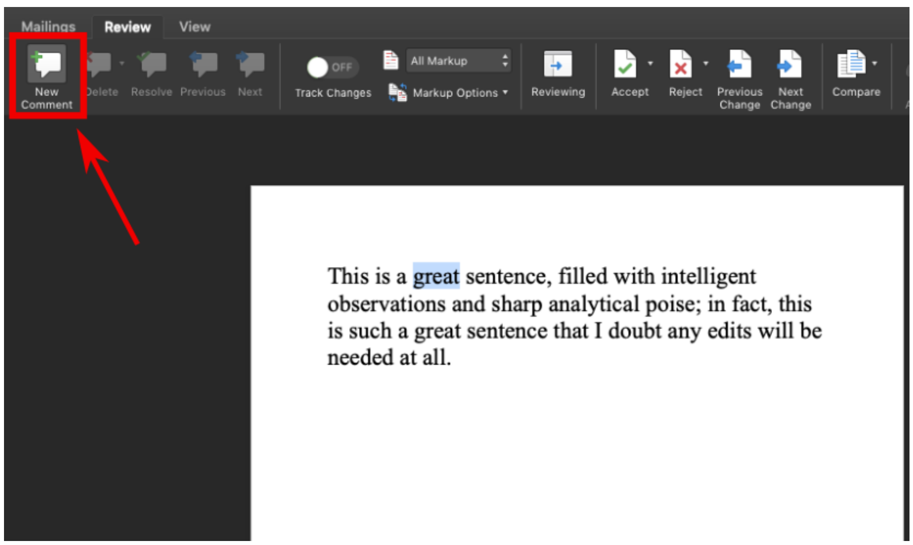
LIFE=CHANGED.

12.1.4 Peer Editing Tools

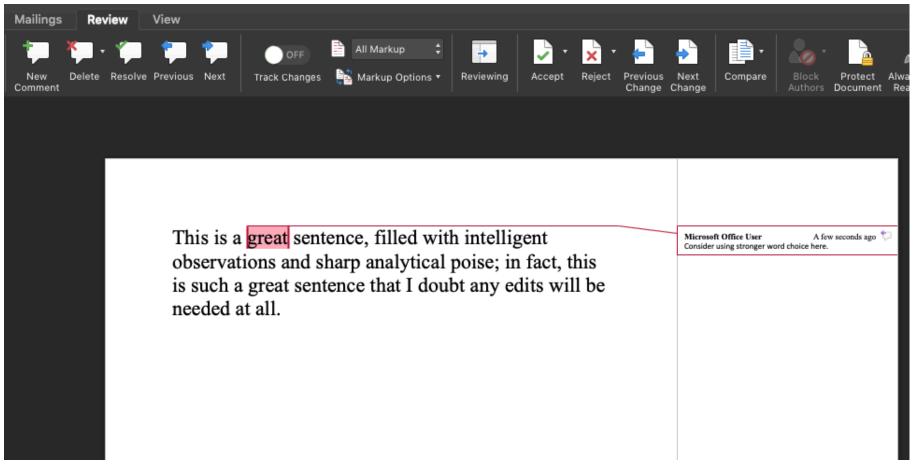
One of the cooler features of word processors is that many of them allow you to comment, offer suggestions, and even directly overlay changes onto a document. This can be particularly useful when you are peer reviewing another person's document, which you will undoubtedly be doing a lot of throughout your college career. Keep in mind that it's generally more constructive to use the comment function to offer suggestions rather than editing the document directly. That said, tracking changes directly can be useful for smaller errors or editing suggestions. (For more tips on peer review etiquette, see Subsection 4.3.2.)



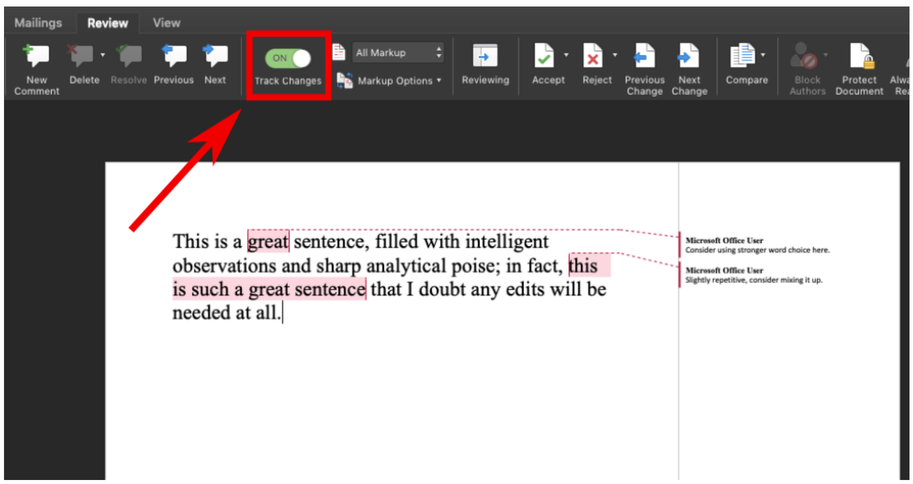
To comment on a specific part of someone's writing, open the "Review" tab, highlight the desired phrase, and select "New Comment" in the toolbar.



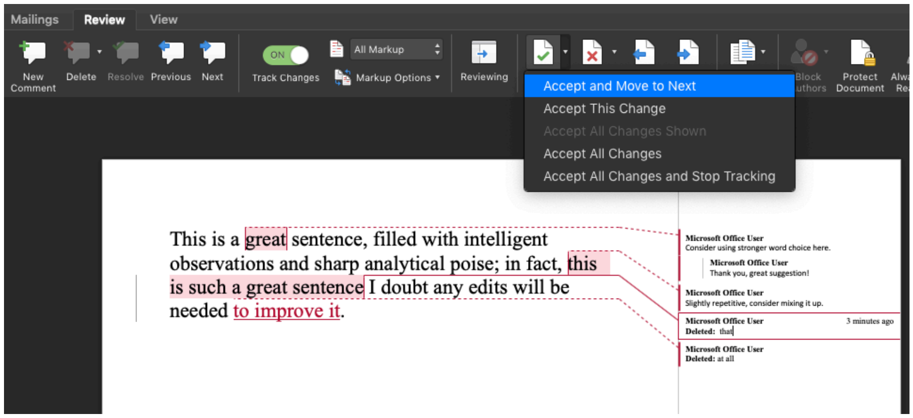
A red-outlined box will appear to the right with a line indicating the section being discussed by the comment. In this box, you can write friendly suggestions, observations, and questions about the text, which your peer may then reply to or check off as resolved.

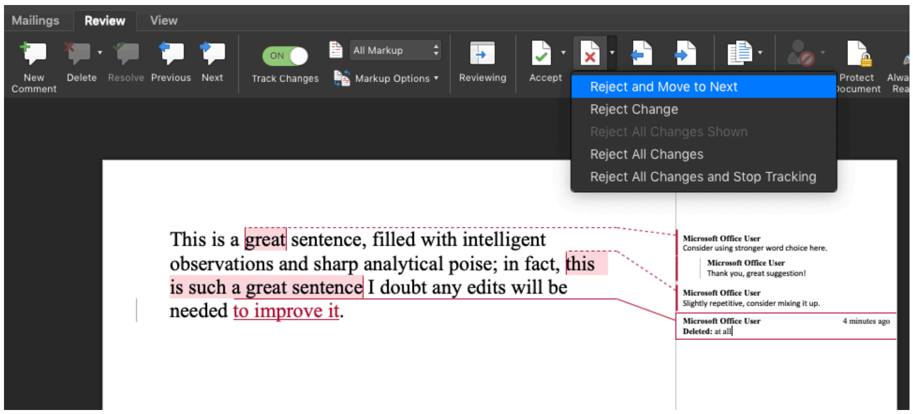


You can also edit the other's person's writing directly using Track Changes. Open the "Review" tab, select "Track Changes" in the toolbar, and scroll down to select the "Track Changes" option.

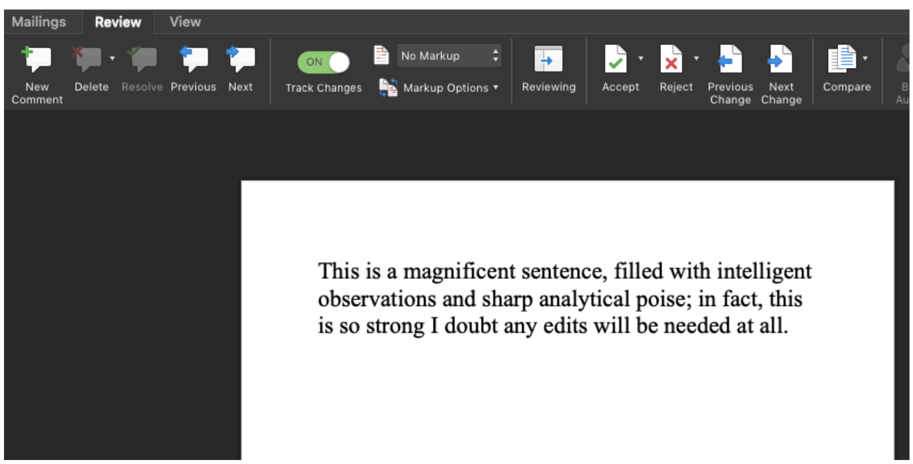


When using Track Changes, feel free to edit the document as you would any other (deleting portions, adding new ones, etc.) and all of the changes you make will be in red overlaid on top of the original document. Track Changes is useful because it allows you to work directly with the text while saving the original. However, try to keep the revisions you make using Track Changes to a minimum while reviewing peers' work; if you change, add, or remove too much from the text, you could inadvertently start to take control of the document, making it less of a mutual collaboration between you and your peer and more of a copy editing session.If you are being reviewed, you can accept or reject tracked changes by placing your cursor over a particular change and clicking "Accept Change" or "Reject Change," which will replace the original work with the edit or ignore the change altogether, respectively.





After reviewing your peer's comments and tracked changes, your sentences (and those of your peer) will likely be even stronger than before.

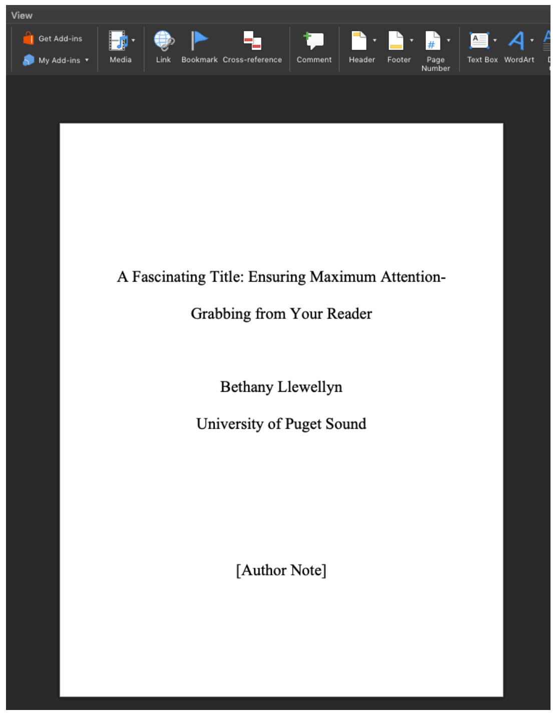


12.1.5 Adding a Cover Page

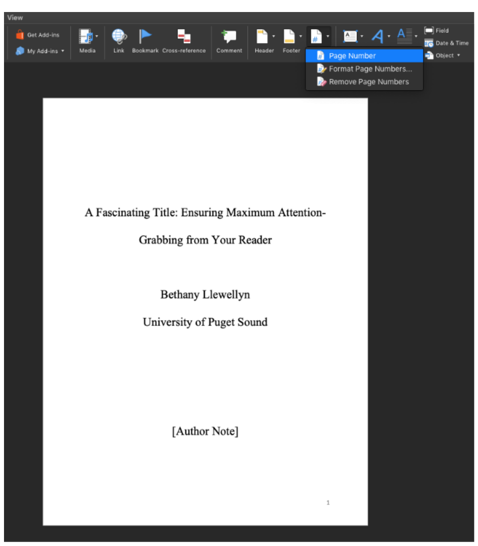
Sometimes your professors will require you to preface your paper with a cover page. Cover page formats vary by citation style, but typically include the title of your paper, your name, course number/title, professor name, and assignment due date. The APA style requires university affiliation, a running header, and an author note instead of course, professor name, and due date. Remember that if you have any questions about how to format your cover page, it's best to ask your professor for their preferences.

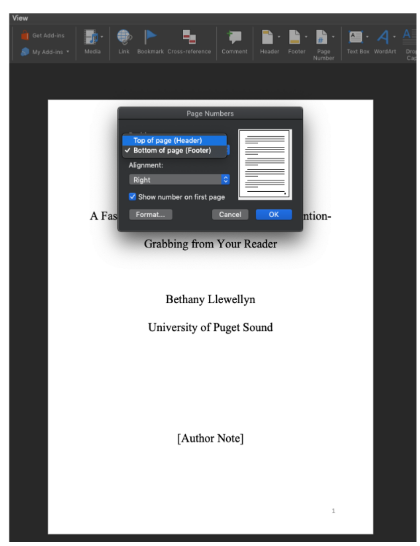
APA. APA-style cover pages require your title, name, university affiliation, an author note, a page number, and a header that runs along the top of every page of the document. Generally this running header provides a short synopsis of the topic of your paper (but does not exactly copy your title).

To begin, place your double-spaced title, name, and university affiliation about one-third of the way down the page. If an author's note is required, place this about two-thirds of the way down (and centered). An author's note includes the departmental and institutional information of the student, any grants or funding associated with the project, and contact information by which to contact them.

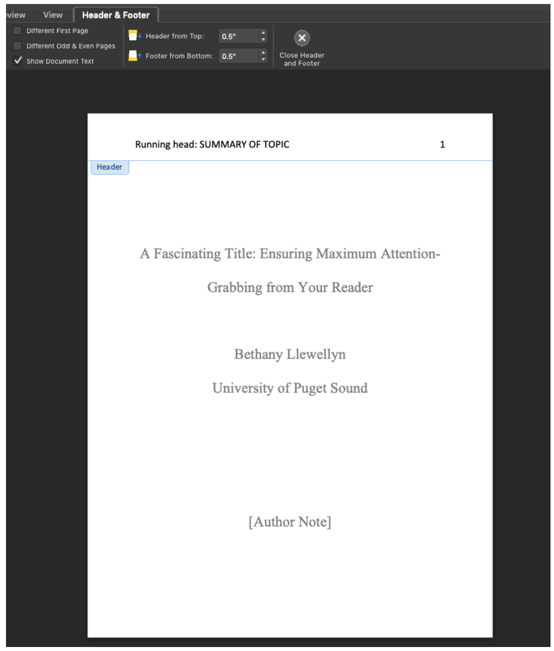


To add the page number and running header, select the "Insert" tab, click "Page Number," "Top of Page," and "Plain Number 3."



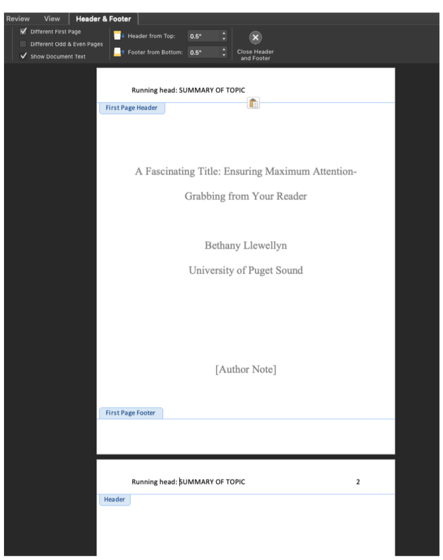


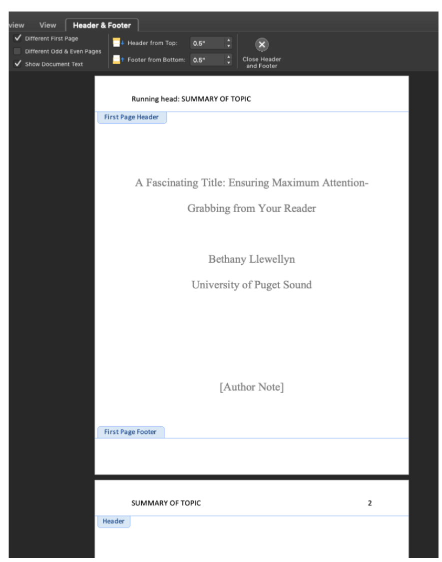
Next, you can add your running header in front of the page number by writing "Running head: TITLE." To right-justify your running header, hit the "tab" key once. Keep in mind that your running header should not be more than 50 characters long.



Next, keeping your cursor on the header you just created, uncheck the "Different First Page" box in the "Design" tab. This will allow you to delete the term "Running head:" on subsequent pages.

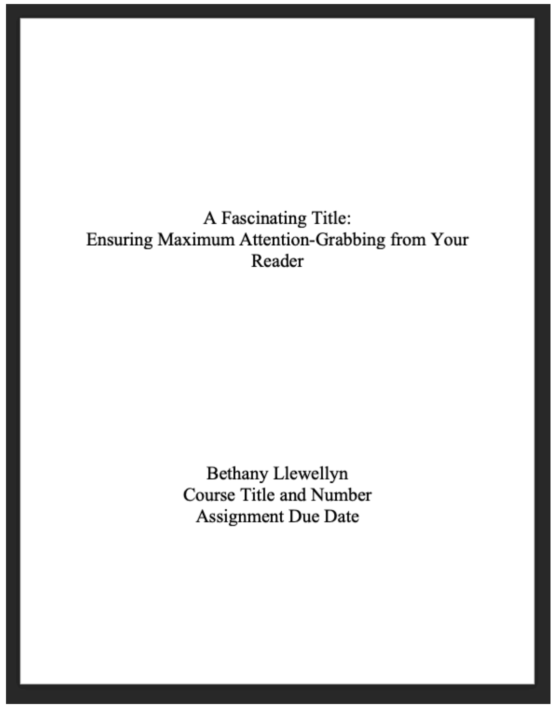
When you have written subsequent pages, the running header will automatically be added to the top of each page. However, you no longer want the term "Running head:" to preface each subsequent header. To delete this from the following pages, place your cursor on the page 2 header, recheck the "Different First Page" box in the "Design" tab, and delete the "Running head:" from the header on page 2.





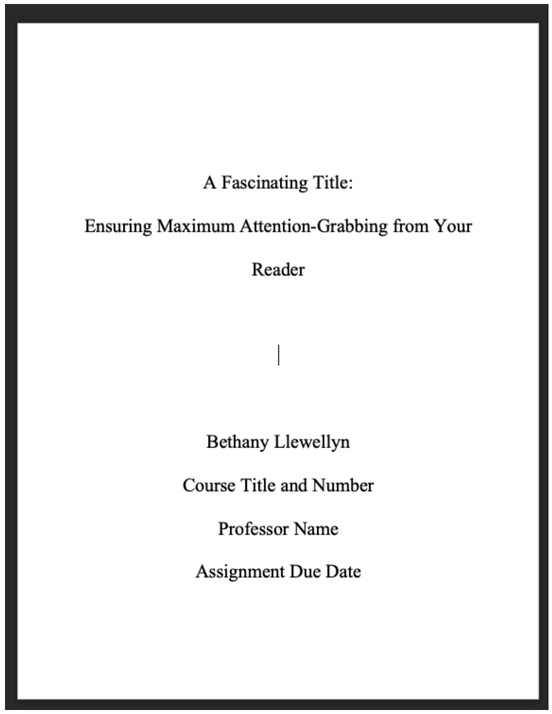
This will allow you to keep the "Running head:" title on the cover page, but will delete it from subsequent pages.

Chicago. For a Chicago-style cover page, your title, name, course name and number, and assignment due date are single-spaced. You do not need to add your professor's name (although doing so likely would not hurt). Your title is centered one-third of the way down the page; if it has a subtitle, separate it with a colon and place the subtitle on the next line. Your name, course name/number, and due date should all go about two-thirds of the way down and should be single-spaced.


A Fascinating Title:
Ensuring Maximum Attention-Grabbing from Your Reader

Bethany Llewellyn
Course Title and Number
Assignment Due Date

MLA. To add an MLA-style cover page, simply shift down until your paper begins on the second page of the document (if you click "Different First Page" using the guidelines above for the APA cover page, a page number will not appear on this first page). Include your double-spaced title about one-third of the way down the page, followed by your name, course name and number, professor name, and due date about two-thirds of the way down (all double-spaced).


A Fascinating Title:

Ensuring Maximum Attention-Grabbing from Your Reader

Bethany Llewellyn

Course Title and Number

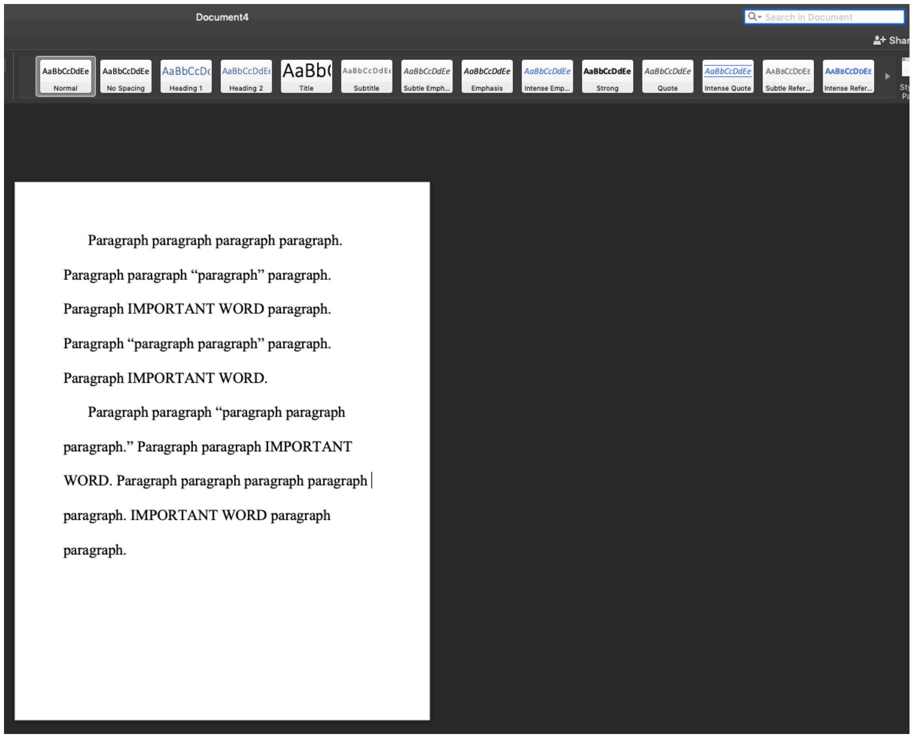
Professor Name

Assignment Due Date

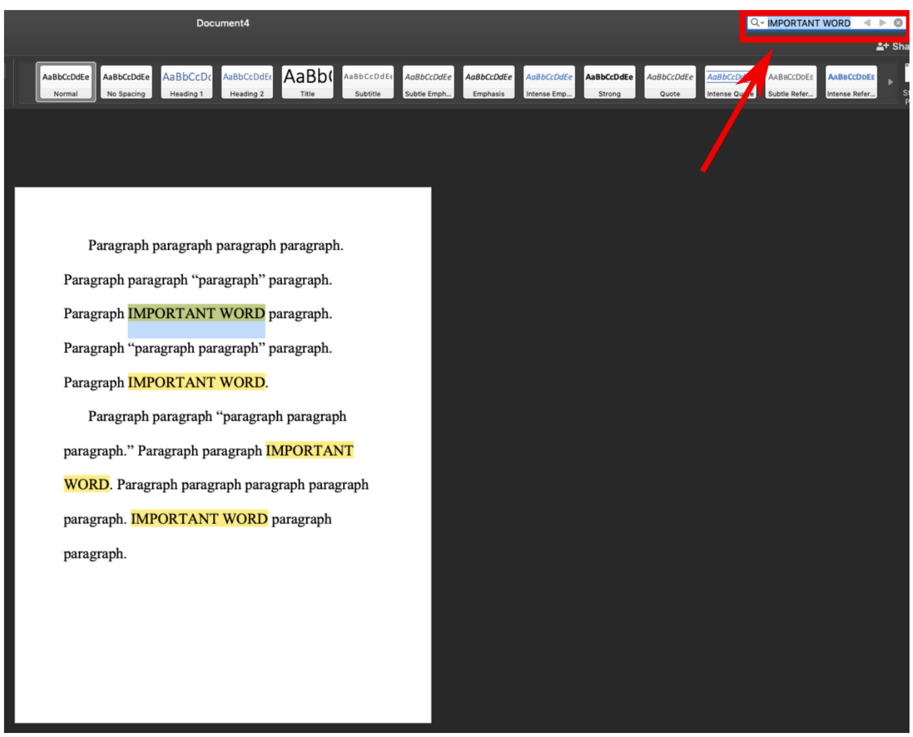
12.1.6 Finding and Replacing

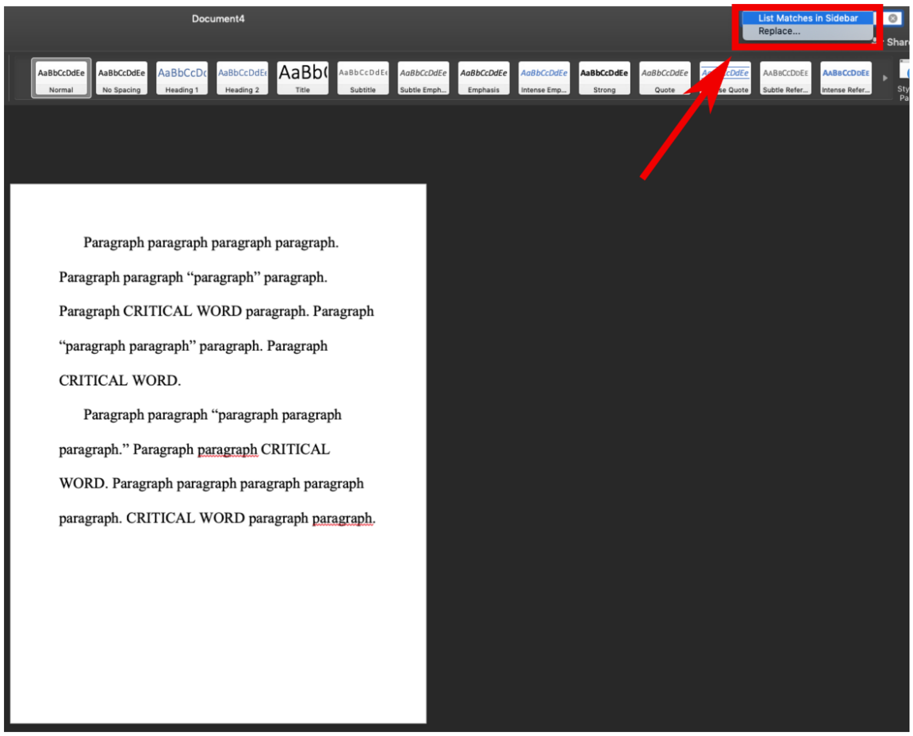
This is an essential tool to know how to use when you are writing, editing, and revising drafts. For instance, you might use the term “third world” repeatedly throughout your essay but then realize that “Global South” is a more appropriate option. Finding and replacing makes it easy for you to search for all instances of “third world” and replace them with “Global South.”

Finding. Say you would like to find all instances in your paper where you use a certain word or phrase.

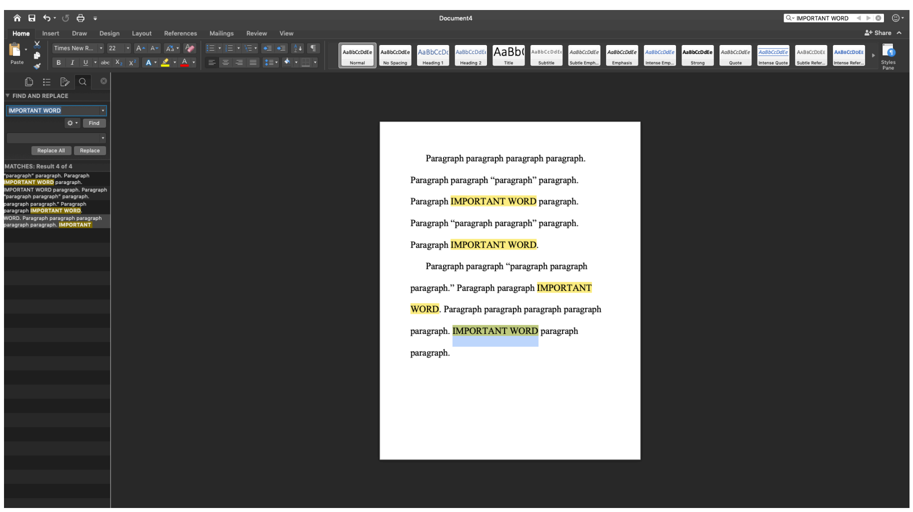


Simply highlight the word or phrase you want to find, open the “Home” tab, select the “Find” option on the far right of the toolbar (it is often accompanied by a magnifying glass), and select “Find” on the scroll-down menu.

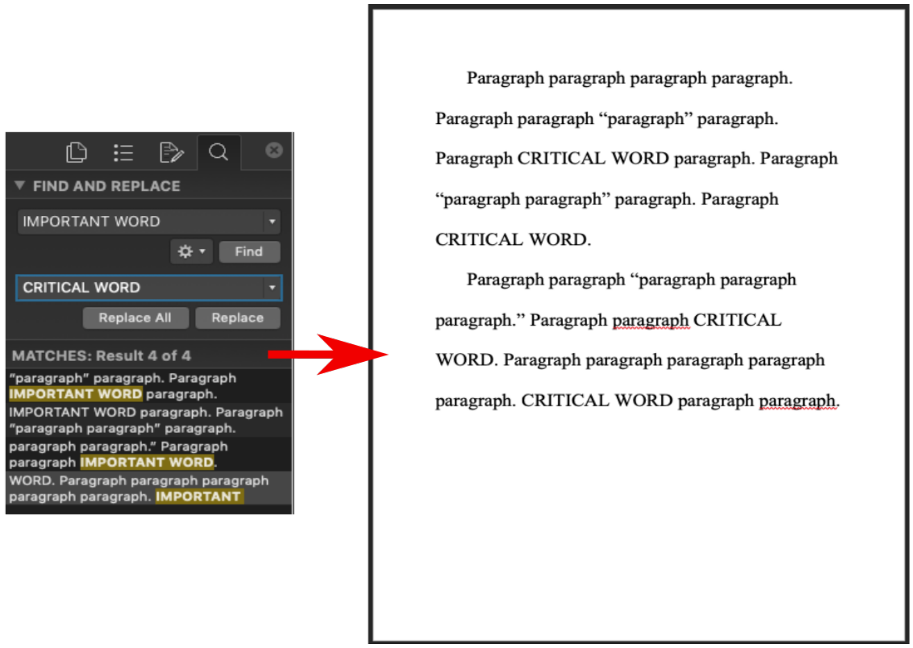




When you do this, all of the instances of the word or phrase are highlighted in the text and a navigation dialogue box will appear on the left-hand side of the screen displaying all instances of use. You can go to a certain instance by clicking on the text boxes under the "Results" column.



Replacing. If you'd like to replace a word or phrase with another word or phrase, highlight the desired text you'd like to change, open the "Home" tab, and find the "Replace" option to the far left beneath "Find." When you select "Replace," a dialogue box will appear with the original text and give you the option to write in what you would like to replace it with. You may then hit "Replace" if you'd like to replace that one instance, "Replace All" if you'd like to replace all instances in your document, or "Find Next" to go through all instances until you find the one you want to replace.



Here we replaced all "IMPORTANT WORD"s with "CRITICAL WORD"s, but keep in mind that it's often better to use a mix of important AND critical words to enhance your vocab diversity. If you use the same important word in every single sentence, your paper will get really repetitive really quickly.

Section 12.2 Zotero

Now that you know how to make citations, we're going to let you in on a little secret: There's a magical program called Zotero that can do most of the citation grunt work for you. To call it *magic* is not to mislead; Zotero is the Muggle equivalent of the Sorting Hat. It somehow reads the minds of articles, books, and websites and knows which pieces of information go where—*it can literally cite all of your sources for you*. . . . Just let that sink in for a minute.

However, since citation generators aren't (yet) perfect, it's still important that you understand how different styles format citations for different types of sources. Moreover, creating citations by hand is a rite of passage of sorts—one you need to experience in order to appreciate the magic of Zotero. After weeks, months, or years of spending hours working on perfectly formatting a bibliography, the first time you use Zotero will be an experience like no other. You will exclaim and cry tears of joy as all of your citations instantaneously appear before you.

In short, you need to do your own citations for awhile so you understand how they work and how to do them, but, once you're comfortable writing them by hand, you can delegate most of your citation work to a program like Zotero. You just need to be thorough in your quality control: You have to scan through each citation to make sure that Zotero read all of the right information and sorted it correctly.

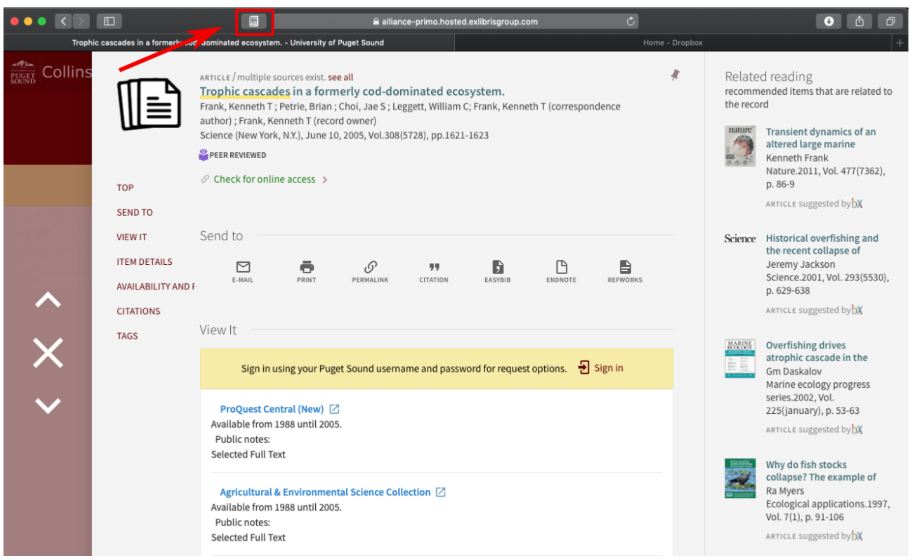
Note 12.2.1

Zotero (and other tools like it) can do many, many things. We're going to cover some basic capabilities Zotero has, but, to learn more about Zotero or other programs, visit the library's page, make an appointment with a liaison librarian[1]. , or look up some YouTube tutorials.

Step 1: Download Zotero. You can download Zotero for Windows, Mac, or Linux and then choose a plugin for your prefered browser. Zotero will also integrate with Microsoft Word and Google Docs. Then create a free account. You can find all of the necessary information on the Collins Library website[2]

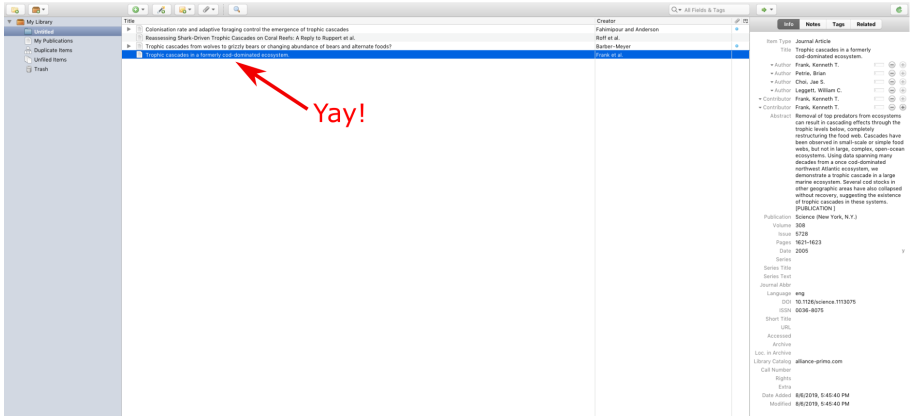
Step 2: Do some research! For more tips on research, see Chapter 1.

Step 3: Tell Zotero which sources you want it to save. This will look a little different depending on what browser you're using; here's an example:

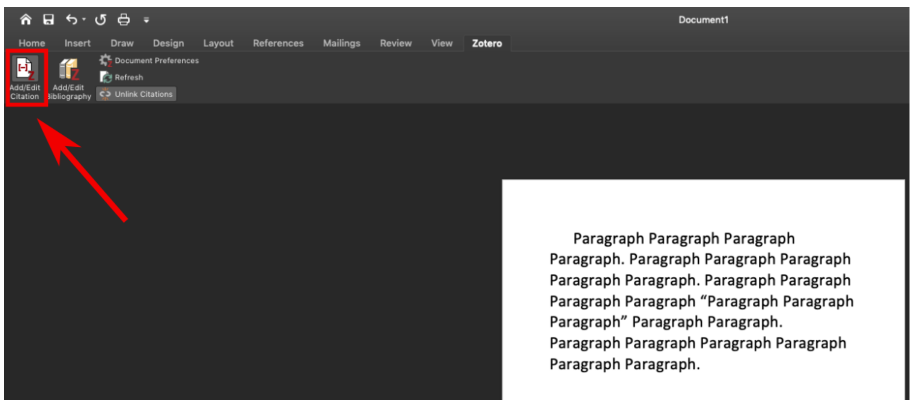


The sources will then appear in your Zotero library! You can put them in folders to stay organized.

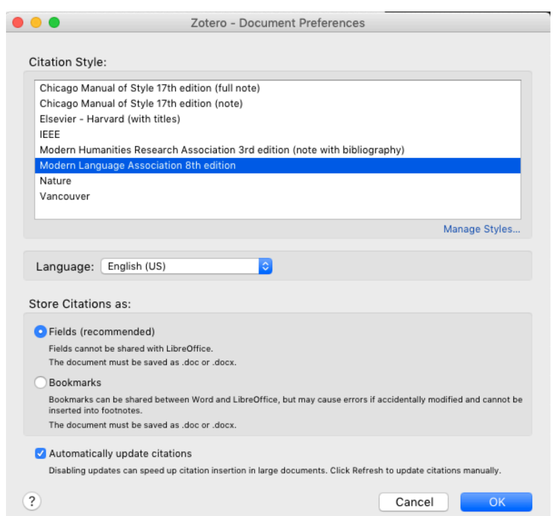
[1] research.pugetsound.edu/c.php?g=304177&p=2031209
[2] www2.pugetsound.edu/academics/academic-resources/collins-memorial-library/



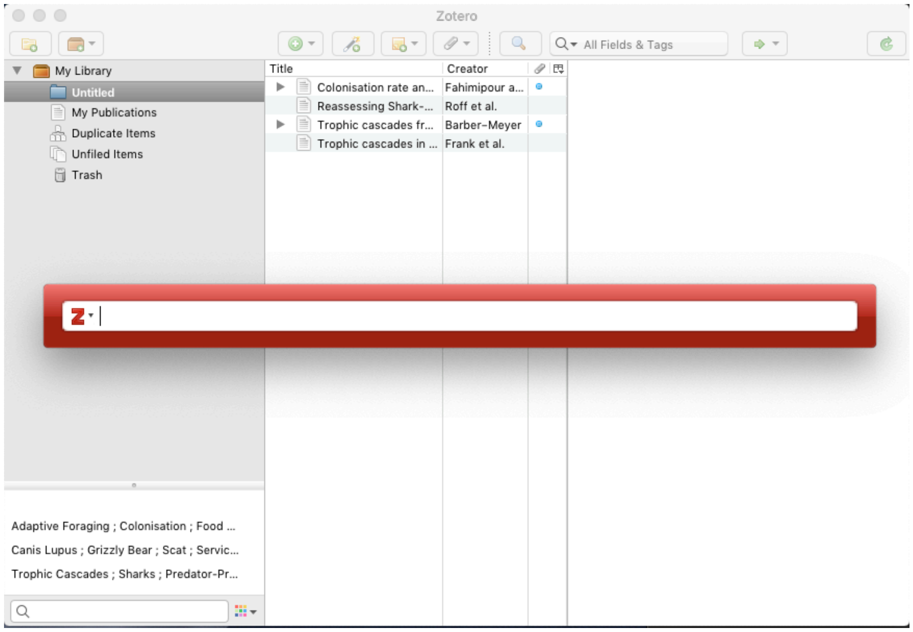
Step 4: Cite some sources. Go into your word processor of choice and start writing! You should notice a new tab along the top ribbon titled Zotero. When it comes time to cite your source, click on the Zotero tab and select "Add/Edit Citation".

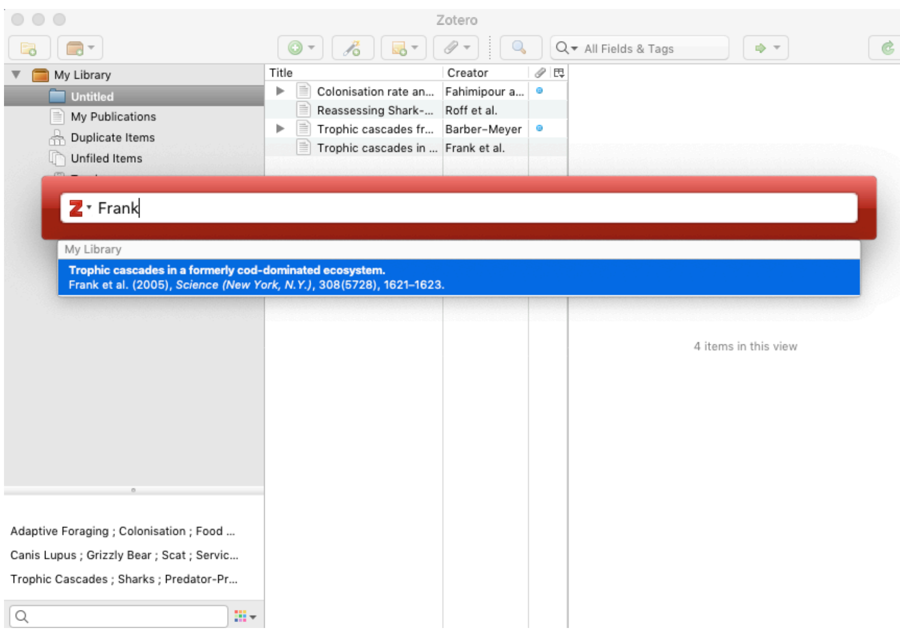


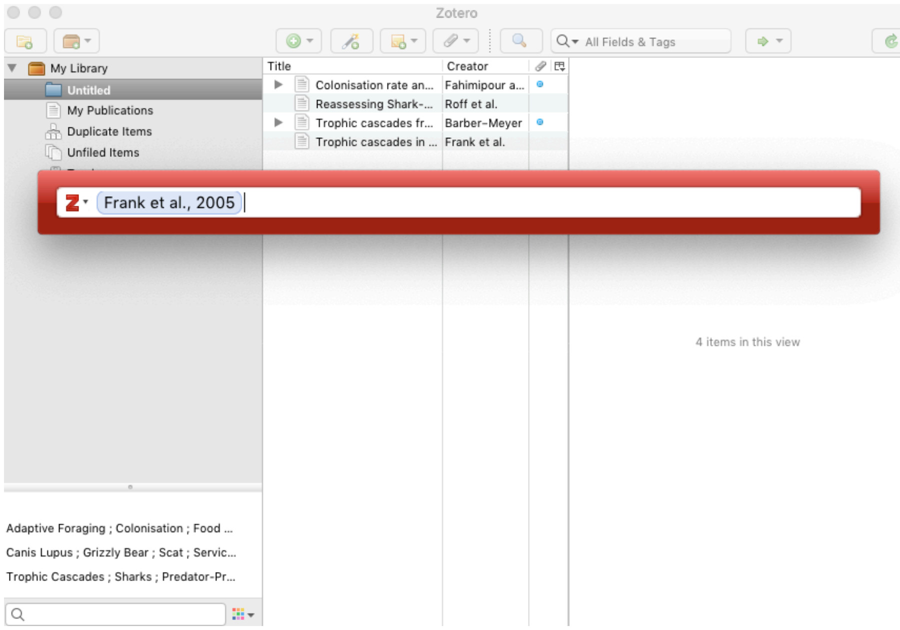
You'll have to select what style of citation you want:



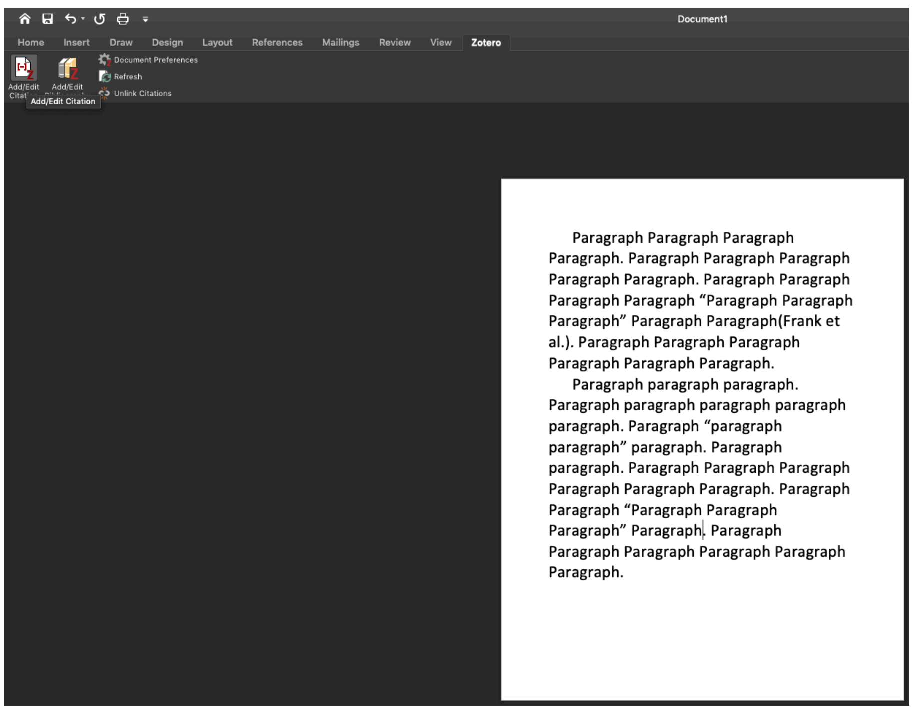
And then search for the source you want to cite!


Zotero
All Fields & Tags
My Library
Untitled
My Publications
Duplicate Items
Unfiled Items
Trash
Title
Creator
Colonisation rate an...
Fahimipour a...
Reassessing Shark-...
Roff et al.
Trophic cascades fr...
Barber-Meyer
Trophic cascades in ...
Frank et al.
Adaptive Foraging ; Colonisation ; Food ...
Canis Lupus ; Grizzly Bear ; Scat ; Servic...
Trophic Cascades ; Sharks ; Predator-Pr...

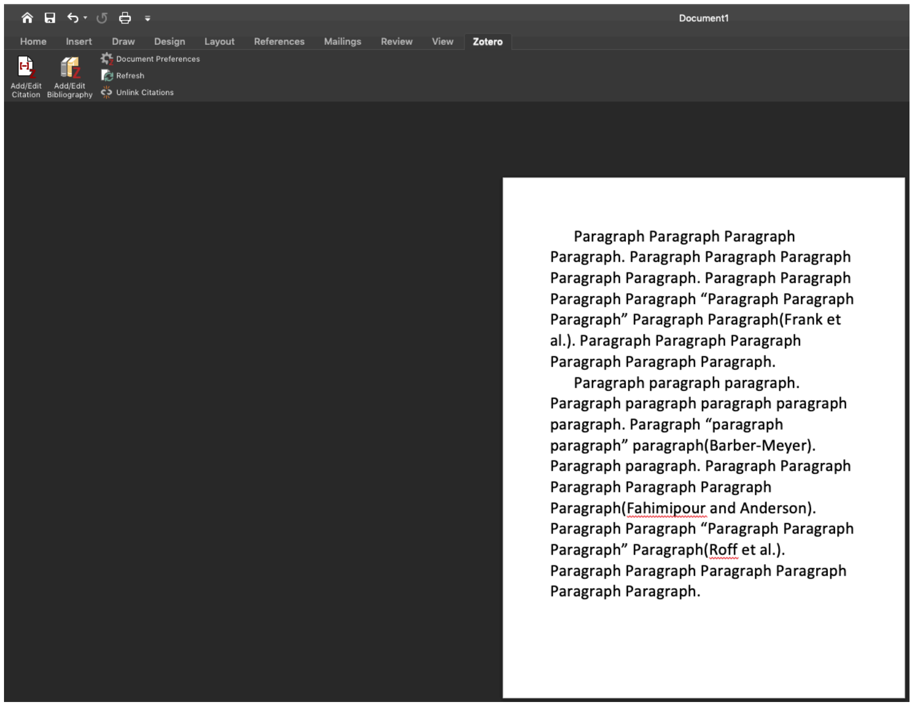

Zotero
All Fields & Tags
My Library
Untitled
My Publications
Duplicate Items
Unfiled Items
Title
Creator
Colonisation rate an...
Fahimipour a...
Reassessing Shark-...
Roff et al.
Trophic cascades fr...
Barber-Meyer
Trophic cascades in ...
Frank et al.
Frank
My Library
Trophic cascades in a formerly cod-dominated ecosystem.
Frank et al. (2005), Science (New York, N.Y.), 308(5728), 1621–1623.
4 items in this view
Adaptive Foraging ; Colonisation ; Food ...
Canis Lupus ; Grizzly Bear ; Scat ; Servic...
Trophic Cascades ; Sharks ; Predator-Pr...



There it is! A citation!

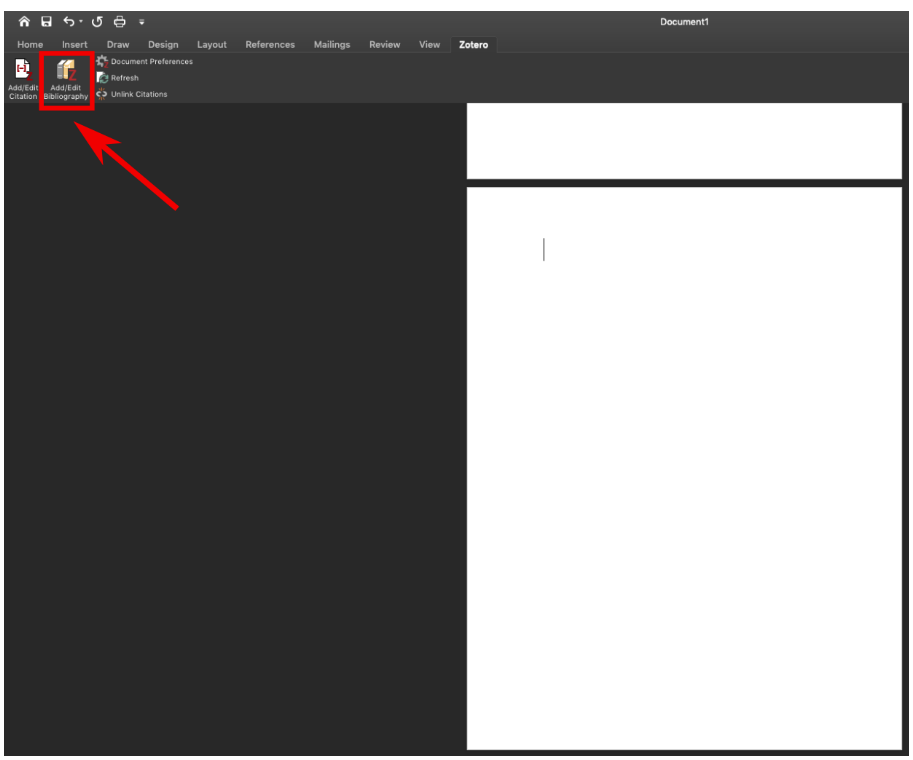


You can keep writing and citing as you go.

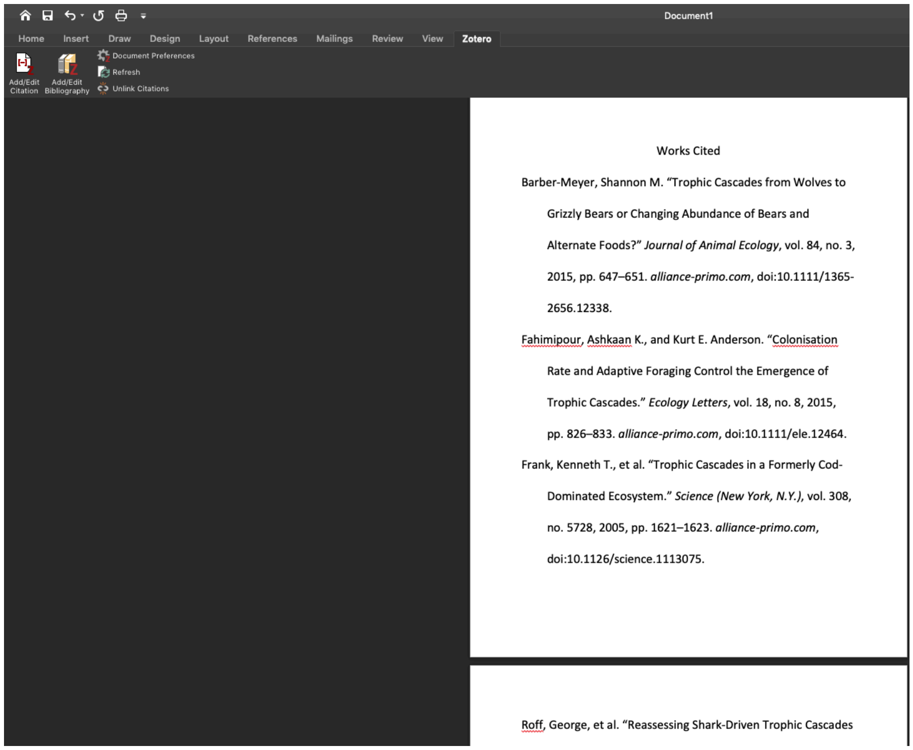


Step 5: Make your bibliography. Once you have all necessary sources saved in Zotero, you can ask it (nicely) to make your bibliography. Get ready to be amazed.

In your document, go back to that "Zotero" tab and click "Add/Edit Bibliography". This will generate a bibliography in your chosen style with all the sources you've sighted in your paper.



And there it is, just like that!



Magic! Still, Zotero can get things wrong, so always check over the bibliography. If anything is missing you can edit the metadata stored in Zotero.

Section 12.3 Adobe Acrobat Reader

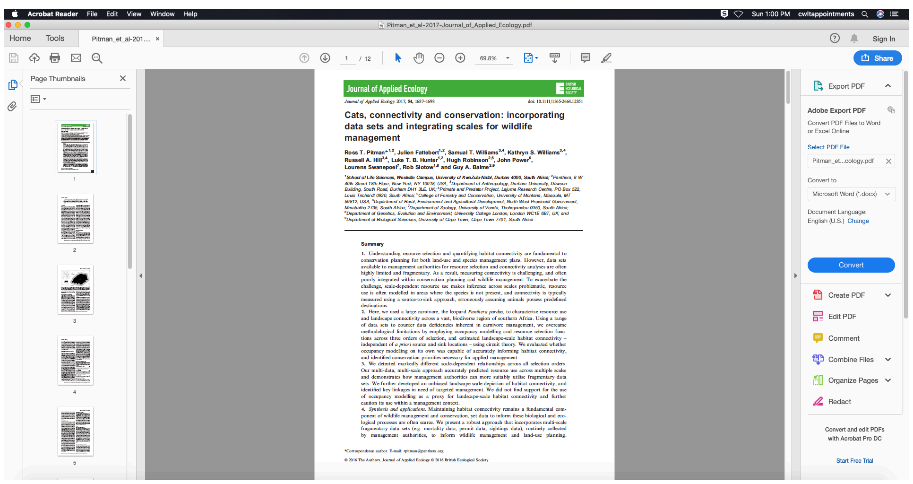
Step 1: Download Adobe Acrobat Reader. Adobe Reader is the most common free PDF-viewing software used for the reading, searching, printing, and notating of PDF files. Adobe is great because it allows you to easily interact with your sources, offering a variety of annotation capabilities; in this way, it's also more cost-efficient and environmentally friendly than printing out all 120 pages of that reading assignment because you can highlight and annotate most PDF types (although keep in mind your professor may like you to have a hard copy for class, anyways). To download Adobe Acrobat Reader DC, visit get.adobe.com/reader[1].

Step 2: Do some research! Put those great research skills to use! (If you need a refresher on how to get started, see Chapter 1.)

Step 3: Download your source. When you find a source you want, download it and save it to your research folder or desktop.

[1] get.adobe.com/reader/

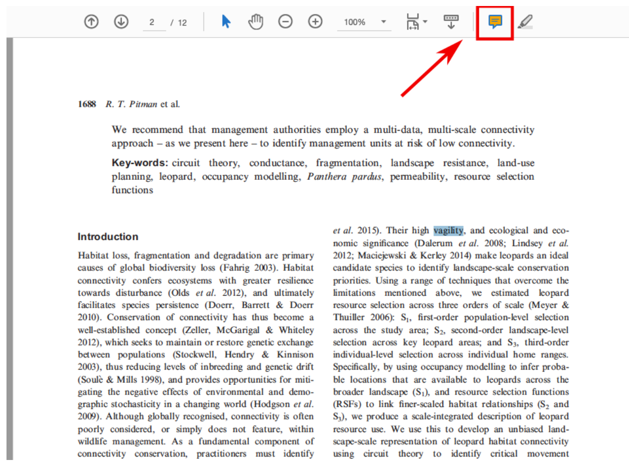
If you have installed Adobe Acrobat Reader, your document should be automatically saved as an Adobe Acrobat PDF file. After it's saved, you can then open it, and it should open with Adobe Acrobat.

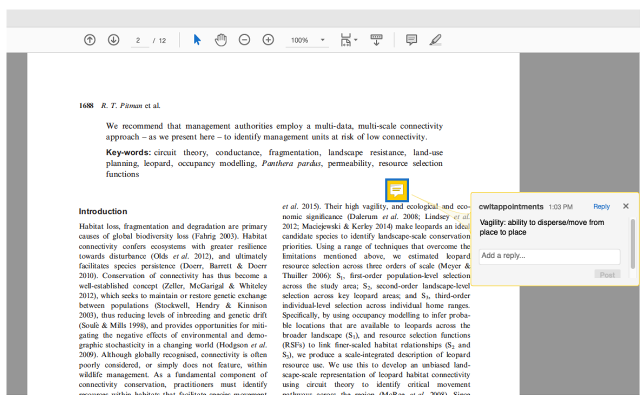


Yay! Now you can begin exploring all of the annotation capabilities Adobe has to offer.

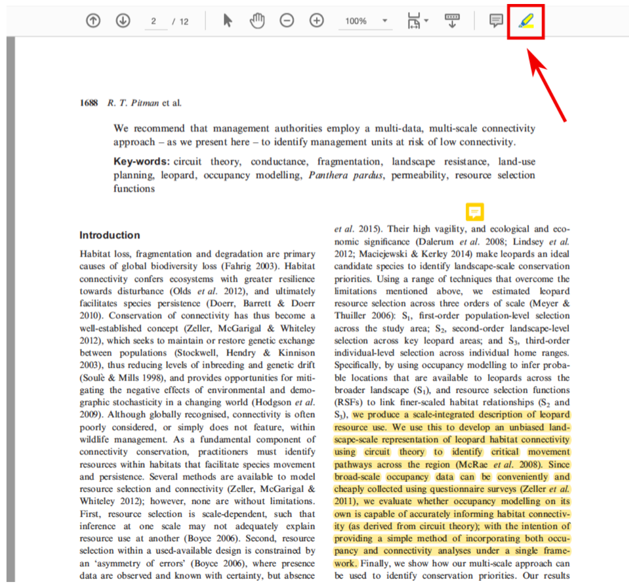
Step 4: Annotate to your heart's content. There are several different ways to annotate a PDF document in Adobe Acrobat. We'll highlight some of these capabilities below.

Commenting You can easily comment on certain parts of the source document by selecting the small speech bubble icon on the right side of the toolbar and clicking on the part you want to comment on. A small window text box will appear wherein you may leave notes/questions to yourself about the text, observations about how to use a certain piece of information, or reminders to do more research elsewhere. You can also engage in a dialogue with yourself (or others if you are collaboratively examining a source) by replying to these comments later on.





Highlighting You can also easily highlight sections of the text using the highlighter function, making it easier for you to go back later and identify significant pieces of information. To do this, click on the highlighter icon on the far right of the toolbar (next to the comment icon) and select the section of the text you'd like to highlight (but try not to over-highlight!). See Section 2.3 for tips on how to annotate effectively).



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We recommend that management authorities employ a multi-data, multi-scale connectivity approach – as we present here – to identify management units at risk of low connectivity.

Key-words: circuit theory, conductance, fragmentation, landscape resistance, land-use planning, leopard, occupancy modelling, *Panthera pardus*, permeability, resource selection functions

Introduction

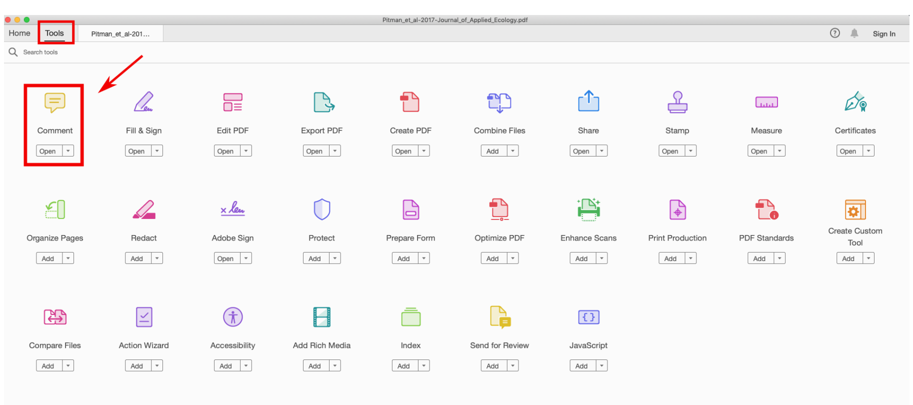
Habitat loss, fragmentation and degradation are primary causes of global biodiversity loss (Fahrig 2003). Habitat connectivity confers ecosystems with greater resilience towards disturbance (Olds *et al.* 2012), and ultimately facilitates species persistence (Doerr, Barrett & Doerr 2010). Conservation of connectivity has thus become a well-established concept (Zeller, McGarigal & Whiteley 2012), which seeks to maintain or restore genetic exchange between populations (Stockwell, Hendry & Kinnison 2003), thus reducing levels of inbreeding and genetic drift (Soulè & Mills 1998), and provides opportunities for mitigating the negative effects of environmental and demographic stochasticity in a changing world (Hodgson *et al.* 2009). Although globally recognised, connectivity is often poorly considered, or simply does not feature, within wildlife management. As a fundamental component of connectivity conservation, practitioners must identify resources within habitats that facilitate species movement and persistence. Several methods are available to model resource selection and connectivity (Zeller, McGarigal & Whiteley 2012); however, none are without limitations. First, resource selection is scale-dependent, such that inference at one scale may not adequately explain resource use at another (Boyce 2006). Second, resource selection within a used-available design is constrained by an 'asymmetry of errors' (Boyce 2006), where presence data are observed and known with certainty, but absence

et al. 2015). Their high vagility, and ecological and economic significance (Dalerum *et al.* 2008; Lindsey *et al.* 2012; Maciejewski & Kerley 2014) make leopards an ideal candidate species to identify landscape-scale conservation priorities. Using a range of techniques that overcome the limitations mentioned above, we estimated leopard resource selection across three orders of scale (Meyer & Thuiller 2006): S_1, first-order population-level selection across the study area; S_2, second-order landscape-level selection across key leopard areas; and S_3, third-order individual-level selection across individual home ranges. Specifically, by using occupancy modelling to infer probable locations that are available to leopards across the broader landscape (S_1), and resource selection functions (RSFs) to link finer-scaled habitat relationships (S_2 and S_3), we produce a scale-integrated description of leopard resource use. We use this to develop an unbiased landscape-scale representation of leopard habitat connectivity using circuit theory to identify critical movement pathways across the region (McRae *et al.* 2008). Since broad-scale occupancy data can be conveniently and cheaply collected using questionnaire surveys (Zeller *et al.* 2011), we evaluate whether occupancy modelling on its own is capable of accurately informing habitat connectivity (as derived from circuit theory); with the intention of providing a simple method of incorporating both occupancy and connectivity analyses under a single framework. Finally, we show how our multi-scale approach can be used to identify conservation priorities. Our results

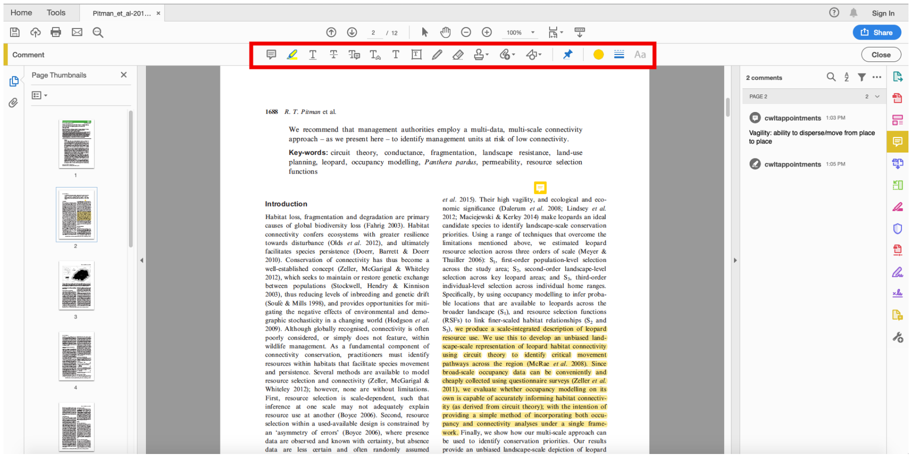
Note 12.3.1 Highlighting.

While this highlighting technique works for most PDF files, some files that have been photocopied don't have the right line-spacing to accommodate the highlighter function. However, Adobe is smart; in these cases, an option to highlight manually using a box-select tool should be available.

Unlocking More Annotation Tools. To unlock a host of other annotation functions, select the "Tools" tab at the top left of the screen; a screen of icons will appear. Select the "Comment" option at the top left of the screen.

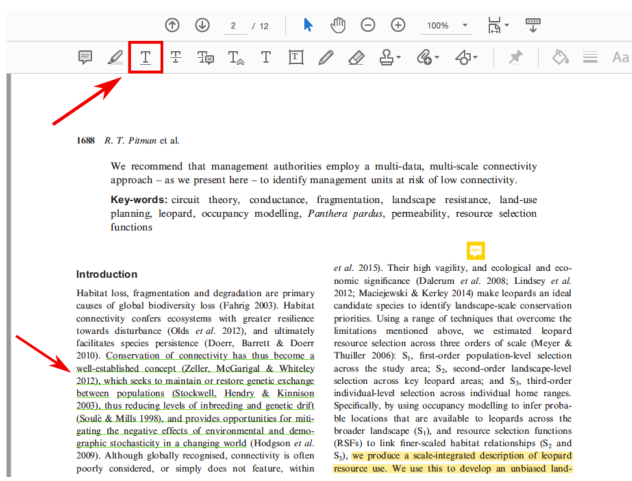


The source document will reappear with a new toolbar below the original. Here you'll notice the commenting and highlighting icons along with a slew of other editing features.

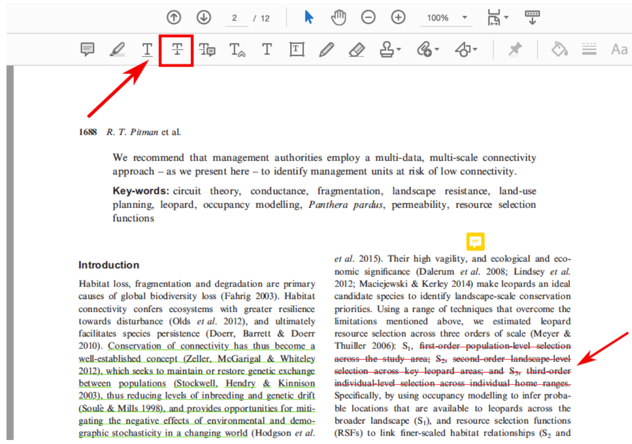


These features include the following:

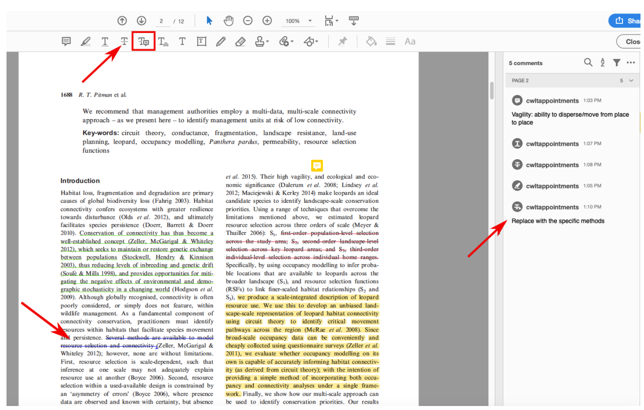
Underlining To underline a section of text, select the third icon from the left ("T" with a line underneath) and highlight the section of text you want underlined. A green line will appear beneath the section of text.



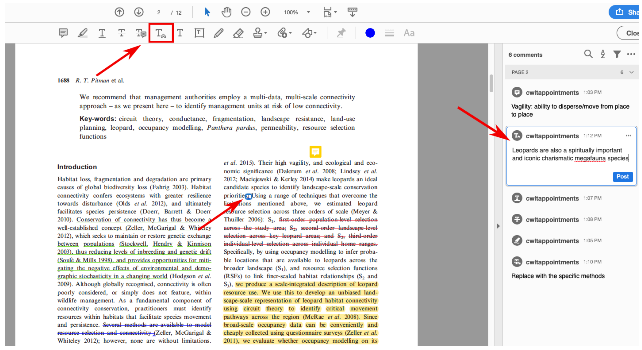
Strike-Through If you'd like to strike-through a section of text (particularly useful if you're editing one of your own pieces or if you want to identify a part of the source document with which you do not agree), select the icon fourth from the left ("T" with a strike-through) and highlight the desired section of text. A red line will strike through this section of text.



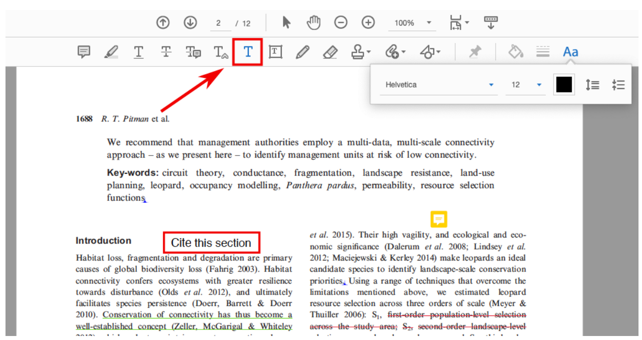
Replacing Text If you'd like to replace text (not so useful for annotating published source documents, but especially useful if you're editing yours or another's paper), select the fifth icon from the left ("T" with a strike-through and a speech bubble) and highlight the section of desired text. A blue line will strike through this section of the original text and a window text box will appear allowing you to write the text you want to replace it with.



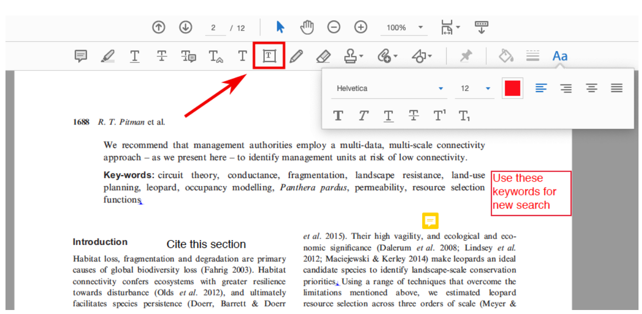
Inserting Text If you'd like to insert text (again, more useful for documents you are actively editing than source documents you are annotating), select the sixth icon from the left ("T" with a subscript carrot) and place your cursor in the place in the text where you'd like to insert new text. A small blue box with a carrot will appear in the text, while a window text box will allow you to write the text you'd like to insert.



Adding Text Directly If you'd like to add text directly onto the document (useful if you want to more easily view your comments), select the seventh icon from the left (plain "T") and highlight the area you'd like the text to go. Begin writing and your comment will appear directly onto the document.

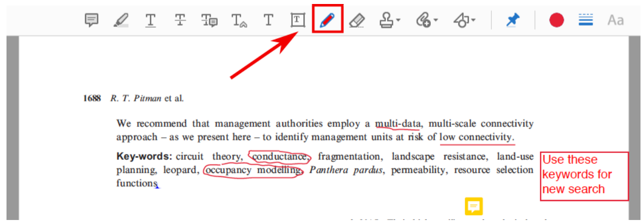


Adding a Text Box Another way to add text directly onto a source document is to create a text box. To do this, select the eighth icon from the left ("T" within a box) and create the text box where you want it on the document. A red text box will appear in which you can write your comment.



Drawing Free-form

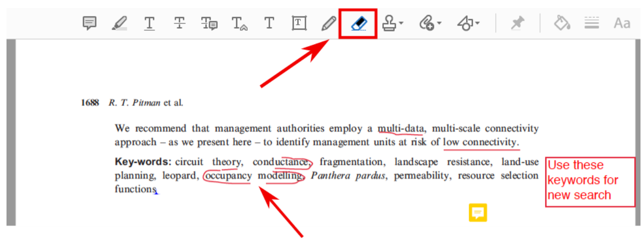
You can also draw free-form on the document to emphasize certain sections or (if you're good at drawing using a mouse or touchpad, which I am not) even draw pictures or write comments to annotate the document. To do this, select the ninth icon from the left (pen) and begin to write/draw in red pen anywhere on the document.



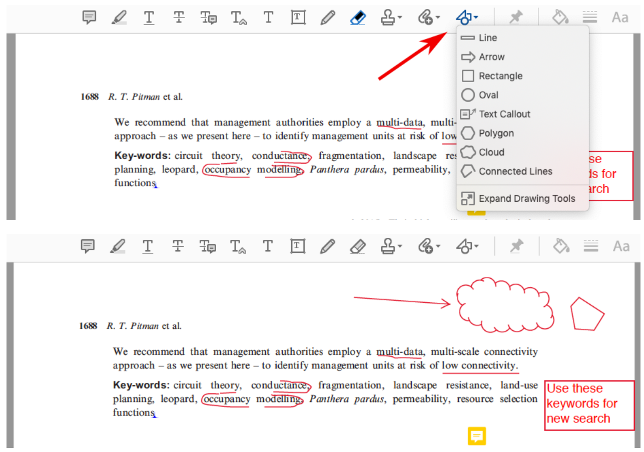
(Like I said, I'm not that artistically savvy.)

Erasing

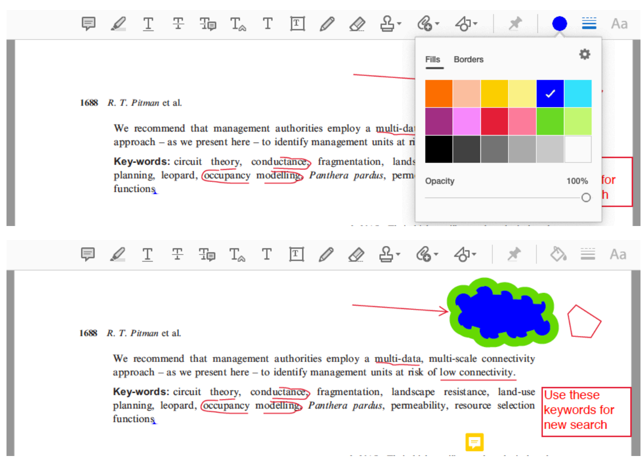
If you'd like to erase something you've drawn, you can also do this by selecting the tenth icon from the left (eraser) and moving it over your drawing to erase it.



Adding Shapes If you're more artistically/visually inclined, you can also add pre-formed shapes to your document to draw emphasis to certain sections or have fun while you annotate. To do this, select the thirteenth icon from the left on the toolbar (cluster of shapes), and use the drop-down menu to select which shape you'd like to draw.



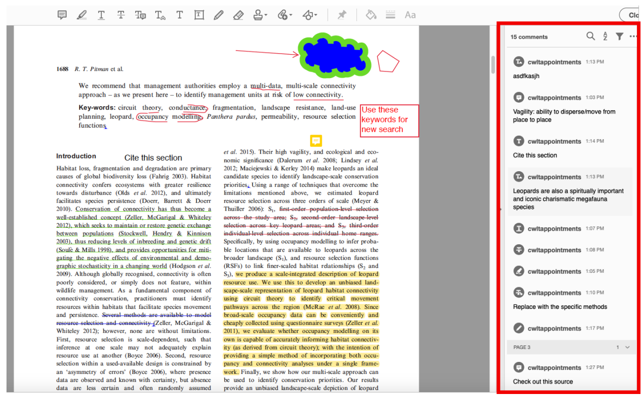
You can also change the color, opacity, and line thickness of your drawing tools by selecting paint bucket and line-thickness icons at the far right of the toolbar.



Go wild! (But not too wild.)

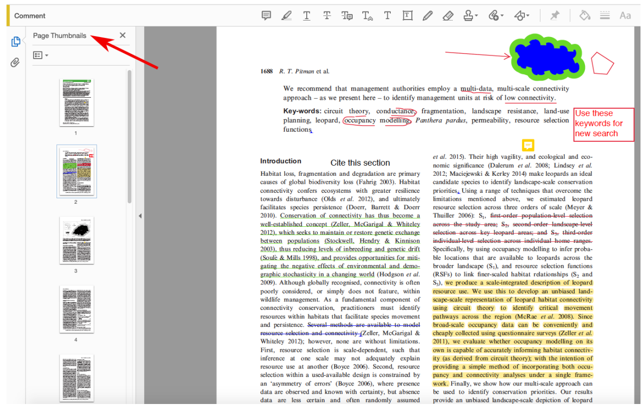
Keeping Track of Your Comments

Adobe is also really great because it keeps track of each of your comments as you add them and provides a running list of them along the right side of the screen. If you want to jump to a certain comment, simply click on the desired comment in the list and the document will take you to that comment. You can also arrange these comments by page, author, date, type, checkmark status, and color or filter them by reviewer, type, status, and color.

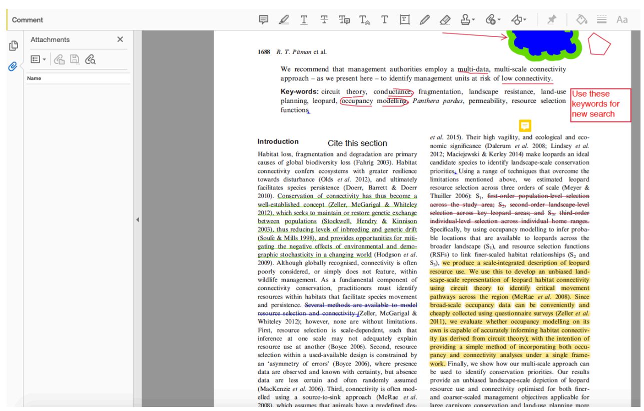


Changing the Page Viewer

There are also useful page-viewing capabilities to the left side of the screen under the "Page Thumbnails," "Bookmarks," and "Attachments" icons. "Page Thumbnails" will allow you to see which page of the document you are currently viewing:



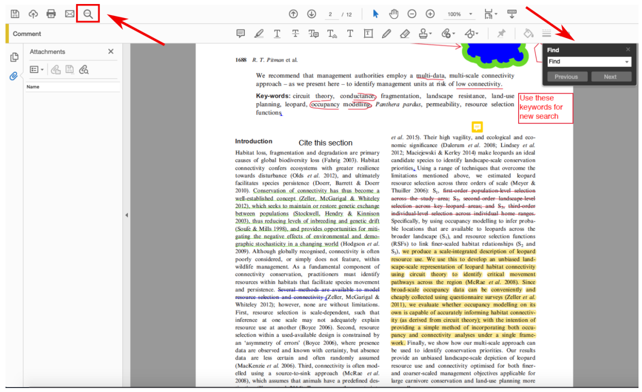
Or you can switch to "Bookmarks" to view an outline of the source document and click to go to a certain section:



If there are attachments that were included in the source document, selecting the "Attachments" option will allow you to view them.

Searching the Document Source

Finally, you can search for key words and phrases in the document by selecting the "Find text" icon (magnifying glass) in the upper left of the original toolbar. A window will appear in which you can type in the word or phrase you'd like to find; selecting "previous" or "next" will bring you to each instance in the document where that term was used.



Appendix A

Glossary of Academic Terms

(Some words you need to know but might have been afraid to ask.)

List A.0.1 Words You May See in Writing Assignments

Analyze	to break a text into its constituent parts with the intent of interpreting or explaining that text.
Interpret	to elaborate the meaning or significance of a text, data, or other object of analysis.
Paraphrase	to rephrase some text with the goal of making it clearer and more concise.
Prove	to demonstrate the truth of a claim through argument.
Synthesize	to combine or integrate several things into one coherent whole.
Thesis	an argument, or the statement of an argument to be followed by substantiation.

List A.0.2 Research Terms and Kinds of Sources

Annotated bibliography	a bibliography whose entries are accompanied by a paragraph (or two) summarizing that entry and explaining its relevance to a scholarly project.
Novel	a book-length work of fiction (not to be confused with a book-length work of nonfiction, which is simply called a book or sometimes a monograph or an edited volume).
Poem	(in general) a piece of writing formally distinguished by its employment of line breaks and, in some cases, rhythm, rhyme, meter, and stanzas.

Prose	(in general) a piece of writing formally distinguished by continuous, unbroken lines organized into larger units of text called paragraphs.
Short story	a work of fiction shorter than a novel.
Subject encyclopedia	an encyclopedia whose entries cohere, often only topically, around a common subject (e.g., *Encyclopedia of Puget Sound*, an encyclopedia on the remediation of the Salish Sea ecosystem).
Volume	the term given to one book in a work or series composed of multiple books (e.g., Volume 1 of the *Encyclopedia Britannica*).

List A.0.3 Rhetorical Terms

Ethos/Pathos/ Logos	terms created by Aristotle to describe different modes of persuasion. These approaches are sometimes combined within a particular piece of rhetoric. Ethos is a rhetorical appeal to the authority of the person or source invoked. It also can mean the dominant spirit of a group or time (kind of like zeitgeist). Pathos is a rhetorical appeal to the audience's emotions. Logos is a rhetorical appeal to logic, reason, and rigorous argumentation.
Diction	a writer's particular choice of words.
Hyperbole	an exaggeration.
Irony	the effect produced by the use of any given word, phrase, image, or other medium of communication to signify the opposite of that word, phrase, etc.
Metaphor	a figure of speech in which one thing is equated with another thing, which it is not (for example, "love is a rose"). "Metaphoric" is often used loosely to describe any kind of figurative language.
Rhetoric	the style or presentation of writing; how a text says what it says.
Subjunctive	a grammatical mood indicating a hypothetical situation (what is desired or possible).
Syntax	the organization and sequencing of words, phrases, and clauses in a sentence.

List A.0.4 Generally Good Words to Know

-centrism	a stance that views a certain (centric) position as standard and that views nonconforming positions as unfamiliar and inferior. Eurocentrism, for instance, views the non-European as alien and subordinate to the European and holds the non-European to the standards of the European. The same definition applies to other "-centrisms," with the appropriate substitutions made. Anthropocentrism replaces European with human; androcentrism replaces European with male; egocentrism replaces European with the self.
Anachronistic	(of a thing) temporally or historically inconsistent with the period in which it is depicted.
Analogy	a comparison or similarity between two things.
Anthropomorphize	to imbue a nonhuman entity with human characteristics.
Avant-garde	the quality of being experimental.
Colloquial	(of language) informal, casual, or quotidian.
Deduction	the act of predicting a particular event based on a pre-established rule about that event.
Dialectic	a model of development, or a discursive method, predicated on the tension between a first event (thesis) and a second, opposed event (antithesis) and that, sometimes, resolves into a third event (synthesis).
Induction	the extrapolation of a general rule from repeated particular instances suggesting that rule.
Empiricism	an epistemological position that states that knowledge derives from sense-experience and that physical experiences actually exist.
Epistemology	generally, the theory of knowledge; also, the term given to any particular theory of knowledge, such as empiricism.
Feminism	(broadly defined) the set of all political, social, and ideological movements oriented toward the advancement of women's rights, especially as they pertain to political, social, cultural, and economic engagement and enfranchisement.
Heuristic	relating to the process by which a person learns something on their own.
Motif	a recurring (visual, musical, rhetorical) idea in a work.

Nomenclature	a set of names in a discipline (or the method used to generate these names).
Ontology	a subset of philosophical inquiry that investigates the nature of being.
Paradox	a seeming contradiction between two propositions that may nonetheless be true.
Premise	a statement that precedes or forms the basis of a consequent statement.
Stereotype	a reductive concept or idea of a person, group, or thing.
Tautology	a statement or system that affirms itself, or presupposes the validity of its argument.
Theme	a subject or topic of central importance to a text.
Trope	a recurrent theme or image.
Zeitgeist	the spirit of a given historical period, defined by that period's prominent ideas and ideologies.

List A.0.5 Grammar Terms

proper noun	a specific noun, like a name, though not limited to human names. Proper nouns name things ranging from schools (University of Puget Sound) to cities (Tacoma)
subject	the person or entity that does an action or is the main focus of the sentence. The subject may be a noun, proper noun, personal pronoun, noun phrase, or different nouns linked by a conjunction.
predicate	the action or description of the subject. Predicates may be verbs, verbs accompanied by helping verbs, or an entire verb phrase.
direct object	the noun on which the action occurs.
indirect object	the secondary object, or the object secondarily affected by the action, which is to say that a sentence can only have an indirect object if it also has a direct object.
clause	composed of a subject and a predicate, which also means that every clause has a noun and a verb.
independent/ main clause	a subject and a verb and conveys a complete thought.

dependent/ subordinate clause	a sentence element that adds information but that does not form a complete thought. Subordinate/dependent clauses are dependent on an independent/main clause to make sense.
adjective/ relative clause	a dependent/subordinate clause that acts as an adjective to modify a noun.
adverb clause	a dependent/subordinate clause that acts as an adverb to modify the verb in a sentence.
noun clause	a dependent/subordinate clause that acts as a noun
modifier	a word, phrase, or clause that characterizes a noun and is typically used to add description or specificity to a sentence.
present participle	a verb ending in "-ing" that acts as an adjective
past participle	a verb ending in "-ed" (or an irregular form) that acts as an adjective
gerund	a verb ending in "-ing" that acts as a noun
infinitive	a verb form composed of two words: "to" + [verb]
fractional expression	an expression that begins with a word like "half," "part," "some," "a majority," "all," "any," "more," or "most," followed by "of" and then a noun.
collective noun	a noun that refers to a group, like "family."
FANBOYS	an acronym that helps you remember the seven coordinating conjunction, ***F***or, ***A***nd, ***N***or, ***B***ut, ***O***r, ***Y***et, and ***S***o

List A.0.6 Unsorted Glossary Terms

Toulmin model	model of argumentation that prioritizes evidence, claim, and warrants as the most critical parts of an argument.
classical approach	model of argumentation that requires you to propose a certain stance, refute the opposing view, and offer proof to substantiate your claims.
Rogerian model	model of argumentation that promotes more neutral and compromising view of both sides of an argument.
quote sandwich	a three-part organizational template for incorporating evidence into a paper that consists of introducing context of evidence in argument (upper bun), quoting and citing evidence (filling), and analyzing evidence (lower bun).

classic outline an outline technique that is very linear, organized, and clear because it organizes your paper.

bubble map an outline technique that is less-structured than the classic outline and allow you to nonlinearly connect your claims.

flowchart an outline technique that can show both linear and nonlinear connections between your points.

working thesis a Thesis that guides your argument but that is still evolving as you write your paper.

transitive verb a verb that accepts a direct object and possibly also an indirect object.

pragmatics the study of cultural and contextual language rules

Appendix B

Resources

We will be continuing to add resources to supplement the *Sound Writing* handbook over time, including videos, sample student papers, ideas for writing with awareness, and tips on using *Sound Writing* in the classroom. Resources are located at http://pugetsound.edu/soundwritingresources.

Colophon

This book was authored
and produced with PreTeXt[1].

[1] pretextbook.org