

GRANTHAM UNIVERSITY

EN102

WRITING GUIDE

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PART ONE

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[Purpose of this Guide](#)

This Guide will help you format your academic papers in a style consistent with professional standards set forth by the American Psychological Association (APA). The APA style guide is not used exclusively by psychologists; it has become one of the most widely used style guides for academic writing. As a professional organization, the APA first published the style guide in 1929 so that the presentation of research in the social sciences would be consistent across publications. In other words, if researchers follow the same format for presenting their research, then readers would be better able to understand the how the research was conducted and what the findings mean.

This Guide provides an overview of important elements of APA style. You will find here the guidelines for formatting your paper (setting up headers, margins, font type and size, and indents), documenting the sources you used to write your paper (attributive tags, in-text citation and References page), formatting citations (how to list the authors, using punctuation, capitalization of words in a title, italicizing names of publications), and style of writing (avoiding bias, writing in past or present tense, adopting an academic voice or tone).

We use the APA style guide for the following reasons:

1. APA standardizes the way documents appear. For most assignments, teachers evaluate ideas, not your skills in document design. We use APA to be fair.
2. APA defines the way we should give credit to our sources. We use APA to be transparent.
3. APA helps the organization of the material in a document. If we all present our information in the same way, our readers can engage with our ideas more quickly and more completely. We use APA to be efficient and thorough.
4. APA is an appropriate style for the fields of study and professions aligned with the overwhelming majority of our degree programs. We use APA to meet industry standards.
5. APA is our established University-wide style because settling on a single style allows us (GU students, faculty, and administrators) to avoid any confusion resulting from using a variety of styles. We use APA to remain consistent.

Your goal is to adhere to the style guide as you write your academic papers (and perhaps even your professional/career-related documents). By adhering to the APA style guide, you reduce your chances of committing plagiarism, you increase your chances of being understood by your audience, and you discipline your thinking processes when you present your arguments (theses).

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[Writing Elements: Grammar and Usage](#)

The key to being a good writer is to read and to write often. In your introductory composition course, you probably explored different rhetorical modes (writing styles), grammar, and APA formatting; topic generation, including free writing, clustering, and outlining; argumentative writing and the use of sources. These elements form the foundations of academic writing. Here, we briefly review some rules of grammar, punctuation, and writing elements before jumping into the discussion of writing an argumentative paper, which will be the focus of this composition course.

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[Parts of Speech](#)

All words in the English language have a particular duty to perform in a sentence or clause. Developing a basic understanding of the way words function can help to improve your writing.

Nouns	A part of speech that stands for a person, place, thing, or idea. For example: <i>Truck, house, loss, ring, air, and sandwich.</i>
Pronouns	Takes the place of a noun. For example: <i>I, he, she, we, it, they, them, and me.</i>
Verbs	An action word. For example: <i>Speak, run, fight, asked, claimed, and rocked.</i>
Modifiers: Adverbs	Adverbs clarify and describe verbs (note: almost all adverbs end in <i>-ly</i>). For example: <i>Really, completely, dangerously, imaginatively, productively, and honestly</i>
Modifiers: Adjectives	Provides information about, clarifies, or describes nouns, pronouns, or other adjectives. For example: <i>Beautiful, crazy, warm, brittle, awesome, and brown.</i>
Articles	There are only three articles in the English language: <i>a, an, and the.</i>
Prepositions	These words show relationship between nouns. For example:

	<i>Up, down, in, out, beneath, between, and behind.</i>
Conjunctions: Coordinate	A word that joins two ideas within a sentence. For example: <i>And, or, but, for, yet, so, nor.</i>
Conjunctions: Subordinate	A word that joins two ideas within a sentence For example: <i>after, although, as, because, before, if, since, than, that, though, unless, until, when, whether, while.</i>
Interjections	These words serve to express strong emotion. For example: <i>well, ouch, hmmm, wow, or humbug.</i> Note that swear words could also be categorized as interjections.

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Verbs and Verbals

All sentences in the English language have at least one verb and one subject (stated or implied). Many of the following grammar and usage topics we will address in this guide depend on your ability to find the verb in a sentence. This sounds like an easy process; however, *verbals* (verb forms that function as nouns or adjectives) can often be confused with verbs.

Quick tip for identifying verbs. All verbs are tied directly to time. If we change the *tense* of the sentence, we easily find the verb. Why? Because the verb is the only word that will change.

Present Tense: I **walk** to school a lot.

Past Tense: I **walked** to school a lot.

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Verb Tenses – Past, Present and Future

Tense tells readers whether the event occurred in the past, is occurring presently, or will occur in the future. It is important that a writer use one tense consistently throughout a piece of writing. Remember, the verb of the sentence determines what *tense* the sentence is in.

Report, for instance, is an example of a **present-tense verb**, while **reported** is an example of a

past-tense verb. When verbs shift between past and present tense in writing, readers can get confused.

For example:

Wrong: I ask her what she was thinking. (**Ask** is present tense; **was** in past tense.)

Right: I asked her what she was thinking. (Both verbs are in past tense.)

Right: I ask her what she is thinking. (Both verbs are in present tense.)

For future tense, a helping verb is used to express that has not occurred yet.

- The word “will” is the most common helping verb for future tense.
- I **will finish** the research paper by next week.

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[Subject/Verb Agreement](#)

All sentences in the English language have a verb and a subject. The verb identifies the action taking place while the subject identifies what or who is performing the action. It is important that we match plural subjects with plural verbs and that we match singular subjects with singular verbs.

A *present-tense verb* should always agree with its subject in person (first, second, or third) and number (singular or plural). For instance, you might say, “I walk, but he walks.” The subjects in these examples (I and he, respectively) determine whether or not the verb ends in –s. It’s likely that you intuitively know which verb form is correct when the subject and verb are placed next to each other in a simple sentence, but longer sentences can be tricky.

First, you want to identify the sentence’s verb and then determine who or what is performing the action—that is the verb’s subject. Once you have identified both, it is easier to determine whether or not the subject and verb work together.

Consider this sentence:

- My friends, who never call unless they’re curious about my most recent financial disaster, are visiting.

If we simplify the sentence by getting rid of the long description about the friends, we have this:

- My friends are visiting.

With the subject, *friends*, and its verb, *are*, right next to each other, it is clear that there is subject/verb agreement in this sentence.

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Pronoun-Noun (Antecedent) Agreement

Pronouns stand in for nouns, and they consist of words like *I, me, you, he, she, it, him, her, they, and them*. For clarity in writing the noun should be identified before a pronoun is use.

The noun to which the pronoun refers is called the **antecedent**. It is important that pronouns match their antecedents in number, meaning that either they must both be singular or they must both be plural.

Consider this example:

- The **dog** was locked in **his** kennel.

The pronoun, *his*, refers back to the noun, *dog*. *Dog* is singular, so *his* is also singular.

Consider a second example:

- The **dogs** were locked in **their** kennels.

In this example, the pronoun, *their*, refers back to *dogs*, and both words are plural. These sentences are grammatically correct.

Consider a final example:

- The **dogs** were locked in **his** kennel.

This sentence is grammatically problematic as it seems to state that the dogs have locked together in one kennel that belongs to a particular dog.

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Point of View: First, Second, and Third Person

Point of view or *person* describes the perspective of a piece of writing. In most academic writing, *third person* is considered to be the most objective point of view. In many of your academic assignments, it will be the only acceptable point of view. To avoid confusion, select the point of view that works best for your writing and be consistent throughout the text.

- *First person (I, We)* is good for more informal methods of communication like emails, personal letters, and so on.

- *Second person (You – both singular and plural)* should be reserved for instruction or when you are directly appealing to a reader or audience.
- *Third person: (He, she, it, one, they)* Formal essays are almost always written in third person.

For example:

First person: I love to play fetch with my dog.

Second person: You will preheat the oven before baking the brownies.

Third person: He argued vehemently in favor of the proposition.

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Sentence Fragments

Avoiding sentence fragments is one of the easiest ways to improve the structure of your writing. A sentence fragment is either a sentence lacking a verb or a subject, or a subordinate clause that is not matched with an independent clause.

A complete sentence consists of a subject and a verb, or several subjects and verbs. A clause also consists of a subject and predicate. In fact, a clause can stand as a simple sentence. If a clause starts with subordinating conjunction such as *after, although, because, before, even though, if, since, though, unless, until, when, where, whether, or while*, it is a subordinate clause and needs to be paired with another clause (an independent one) to be complete.

Wrong: Because we were late to the party. My friend was angry.

Right: Because we were late to the party, my friend was angry.

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Run-On Sentences

A *run-on sentence* is the grammatical opposite of a sentence fragment, and is just as common in student writing. Run-on sentences occur when we join independent clauses without the correct punctuation.

Run-on sentences take two forms: fused sentences and comma splices. In a fused sentence, there is no punctuation between the two independent clauses, as in this example:

- I like ferrets they are stinky animals.

In a comma splice, the two independent clauses are separated only by a comma, as in this example:

- I like ferrets, they are stinky animals.

For independent clauses to appear side-by-side in a single sentence, you must join them either with a comma and a coordinating conjunction (*and, but, or, not, for, so, or yet*) or with a semicolon:

- I like ferrets, but they are stinky animals.

You might also transform one of the independent clauses into a subordinate clause by beginning it with a subordinating conjunction such as: *after, although, because, before, even though, if, since, than, that, though, unless, until, when, where, whether, or while*. For example:

- Although I like ferrets, they are stinky animals.

Another option is to divide the independent clauses into two separate sentences:

- I like ferrets. They are stinky animals.

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Commas

Commas are used to indicate divisions between certain grammatical elements of a sentence. They are, without a doubt, the most confusing and misused form of punctuation.

Here are some rules that might help. There are other grammatical elements that should be set off with commas, but these are among the most common.

Insert a comma before a coordinating conjunction that joins independent clauses:

- I like to dance, and I also like to sing.

When a subordinate clause is followed by an independent clause, use a comma to join them:

- Although I can't sing well, I dance gracefully.

When items appear in a series, insert a comma between each:

- My dancing alarms my friends, coworkers, and neighbors.

Use a comma after a direct address:

- Mr. Lipton, I apologize for breaking your lamp.

You should refrain from using commas between the subject and verb of a sentence, as in this flawed example:

- Dance moves that require a lot of jumping, are my favorite.

You should also avoid using commas between two compound elements that are at first glance mistaken for two independent clauses, as in this incorrect sentence:

- I danced my heart out, and then attended a group meeting.

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Semicolons

There are two official uses for the semicolon. The first use is to join two independent clauses, and the second use is to divide a series of items that contain punctuation.

For example:

- It's not my fault that we're late; you're the one who wouldn't get off the phone.
- I enjoy sailing with my friends; watching movies, tasting wine, and shopping with my family; and walking on the beach alone.

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Commonly Misused Words

There are some words that are commonly used incorrectly. Misused words can affect the clarity of your writing. Note: Sometimes spell check can pick up misused words; however, careful proofreading and knowledge of what words are often switched can help to catch these usage errors.

affect, effect

Affect, a verb, means to influence or change in some way. *Effect*, a noun, refers to the result of circumstances or actions.

feel, fill

Feel is a verb that means to sense or detect; *fill* is a verb referring to the act of causing a container to be full.

further, farther

Further means "to a greater degree," "additional," or "additionally," referring to time or amount;

farther refers to distance or length

it's, its

It's is a contraction of the clause "it is," and *its* is the possessive form of *it*.

passed, past

Passed means to have moved beyond a certain point; *past* refers to a moment or era that has elapsed in time.

personal, personnel

The adjective *personal* describes nouns that belong to particular individuals. The noun *personnel* is used in reference to a specific group of a company's employees.

principal, principle

Principal can be a noun or adjective, and it refers to the head of a group or describes a noun's rank or importance. *Principle* is a noun that refers to an established law or rule of conduct.

quiet, quite

The word *quiet* it refers to a lack of noise. *Quite* is a synonym for the word *very*.

than, then

Than compares two words, but *then* tells when an action or event has occurred.

their, there, they're

There refers to location, while *their* refers to ownership. *They're* is a contraction of the words *they are*.

threw, through

Threw is the past tense of the verb *throw*. *Through* is a preposition that refers to spatial or temporal relationship.

two, too, to

To is a preposition that defines direction; *Too* means either *also*, or it refers to excess; *Two* is a number.

weather, whether

Weather is the condition of the climate or atmosphere; *whether* is a synonym for *if*.

you, your, you're:

You're is a contraction that combines the words *you are*. *Your*, like *their*, refers to ownership. *You* is a second-person pronoun used when the speaker is referring directly to the listener.

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[Sexist Language](#)

In an academic environment, it is important that we avoid language that excludes certain groups of people. Whenever possible, we need to avoid language that might undermine or ignore individuals due to their race, religion, gender, political affiliation, sexual preference, nationality, and so on. For the following example, we will focus on sexist language. If we were to say:

- An individual must inform his supervisor and mark the time on his time sheet when he takes a break.

We certainly cannot assume that all people who wish to take a break are of one gender and not the other.

A correct way to write this would be:

- An individual must inform his or her supervisor and mark the time on his or her time sheet when he or she takes a break.

Still, the correct option does seem a bit difficult to read. There are ways to make this sentence flow more easily without *sexist language*. Consider these options:

1. Pluralize the sentence:
 - Individuals must inform their supervisors and mark the time on their time sheets if they take a break.
2. Change the sentence structure:
 - An individual who takes a break should inform his or her supervisor and mark the time on the time sheet.

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[Abbreviations](#)

We often use *abbreviations* for brevity, but we might forget they can be confusing to others. In your writing, remember to cue your readers who may not understand what you are trying to discuss. Commonly used abbreviations are acceptable in formal writing. These include but are not limited to:

- Mr., Ms., Mrs., Jr., Ph.D., Rev., St., a.m., p.m., \$, AD, BC, USA, FBI, and CIA.

When abbreviations are not commonly known, writing can become confusing. Spell out the title first, followed by the abbreviation in parentheses:

- Representatives from the Metropolitan Organization to Counter Sexual Assault (MOCSA) provided the programming for the evening.

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Numbers

There are only two rules regarding *numbers*.

- Write out numbers nine and under unless the number includes a decimal.
- Write out a number that is the first word of a sentence unless the number is too large, in which case you should rework the sentence.

Wrong: My neighbor has 9 cats and fourteen dogs. 7 of the dogs are Rottweilers.

Right: My neighbor has nine cats and 14 dogs. Seven of the dogs are Rottweilers

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Clichés

Clichés are phrases that have been used so often in our language that they lack originality and specificity (“sick as a dog” or “head over heels”). *Clichés* come naturally because they are familiar, but you should avoid them in formal writing and stick to clear, original phrasing. Avoiding *clichés* will help your readers take your writing much more seriously.

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Slang/Jargon

Slang is the very informal language we sometimes use with our friends or family. Because it is often specific to a community or group and because of its casual tone, avoid *slang* when writing formally. Remember, the language you use determines the way people see you as a person.

Jargon is generally a way to speed up a conversation with others who are familiar with specific terminology. This will limit one's audience to only those in that specific group, and, like *slang*, should be avoided in formal writing.

Wrong: I feel like my life began at ATI.

Right: I feel like my life began at the Army Training Institute.

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Transitions

Up to this point in this Guide, the topics we have introduced have been presented as discrete chunks of information, separated by headings. There has been no flow or coherence between the topics. This is not how we want you to present your ideas when you write an academic paper.

Readers will have a much easier time understanding your meaning when you provide transitions between paragraphs in your papers. Without transitions, your papers may seem like a list of disjointed thoughts. There are numerous ways we can provide transitions. Scott McLean, professor of speech communication with an emphasis in business communication at University of Arizona/Northern Arizona University-Yuma, provides suggestions for transitions in his book, *Business Communication for Success*.

Addition
An addition or additive transition contributes to a previous point. This transition can build on a previous point and extend the discussion.
Examples: Additionally, not to mention, in addition to, furthermore, either, neither, besides, on, in fact, as a matter of fact, actually, not only, but also, as well as . . .

Cause and Effect, Result
A transition by cause and effect or result illustrates a relationship between two ideas, concepts, or examples and may focus on the outcome or result. It can illustrate a relationship between points for the audience.
Examples: As a result, because, consequently, for this purpose, accordingly, so, then, therefore, thereupon, thus, to this end, for this reason, as a result, because, therefore, consequently, as a consequence, and the outcome was . . .

Clarification

A **clarification transition** restates or further develops a main idea or point. It can also serve as a signal to a key point.

Examples:

To clarify, that is, I mean, in other words, to put it another way, that is to say, to rephrase it, in order to explain, this means . . .

Comparison

A **transition by comparison** draws a distinction between two ideas, concepts, or examples. It can indicate a common or divergent area between points for the audience.

Examples:

Like, in relation to, bigger than, the fastest, larger than, than any other, is bigger than, both, either . . . or, likewise . . .

Concession

A **concession transition** indicates knowledge of contrary information. It can address a perception the audience may hold and allow for clarification.

Examples:

We can see that while, although it is true that, granted that, while it may appear that, naturally, of course, I can see that, I admit that while . . .

Contrast

A **transition by contrast** draws a distinction of difference, opposition, or irregularity between two ideas, concepts, or examples. This transition can indicate a key distinction between points for the audience.

Examples:

But, neither . . . nor, however, on the other hand, although, despite, even though, in contrast, in spite of, on the contrary, conversely, unlike, while, instead, nevertheless, nonetheless, regardless, still, though, yet, although . . .

Examples

A **transition by example** illustrates a connection between a point and an example or examples. You may find visual aids work well with this type of transition.

Examples:

In fact, as we can see, after all, even, for example, for instance, of course, specifically, such as, in the following example, to illustrate . . .

Internal Previews

An **internal preview** is a brief statement referring to a point you are going to make. It can forecast or foreshadow a main point in your document.

Examples:

If we look ahead to, next we'll examine, now we can focus our attention, first we'll look at, then we'll examine . . .

Internal Summary

An **internal summary** briefly covers information or alludes to information introduced previously. It can remind an audience of a previous point and reinforce information covered in your document.

Examples:

As I have said, as we have seen, as mentioned earlier, in any event, in conclusion, in other words, in short, on the whole, therefore, to summarize, as a result, as has been noted previously . . .

Place

A **place transition** refers to a location, often in a spatially organized essay, of one point of emphasis to another. Again, visual aids work well when discussing physical location with the reading audience.

Examples:

Opposite to, there, to the left, above, adjacent to, elsewhere, far, farther on, below, beyond, closer to, here, near, nearby, next to . . .

Sequence

A **sequence transition** outlines a hierarchical order or series of steps in your document. It can illustrate order or steps in a logical process.

Examples:

First . . . second . . . third, furthermore, next, last, still, also, and then, besides, finally . . .

Similarity

A **transition by similarity** draws a parallel between two ideas, concepts, or examples. It can indicate a common area between points for the audience.

Examples:

In the same way, by the same token, equally, similarly, just as we have seen, in the same vein . . .

Signposts

A **signpost** alerts the audience you are moving from one topic to the next. Signposts or signal words draw attention to themselves and focus the audience's attention.

Examples:

Stop and consider, we can now address, turning from/to, another

Time

A **time transition** focuses on the chronological aspects of your order. Particularly useful in an article utilizing a story, this transition can illustrate for the audience progression of time.

Examples:

Before, earlier, immediately, in the meantime, in the past, lately, later, meanwhile, now, presently, shortly, simultaneously, since, so far, soon, as long as, as soon as, at last, at length, at that time, then, until, afterward . . .

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[Introduction to Academic Writing](#)

As we move through this course, we will focus on the *choices* we make as writers. We cannot hope to cover every aspect of any issue we explore through writing, and we certainly cannot hope that a single piece of writing will be equally effective to all audiences or readers. Because of that, we are forced to limit the scope of our writing projects in terms of what we choose to include and what we choose to omit, as well as how we choose to approach our audience/readers.

Sometimes we tend to overlook the act of explaining ideas that we think are obvious. We tend to take shortcuts through our logic and through our delivery of ideas. We tend to think of the world from our personal perspective, as if everyone sees things exactly as we see them. If something makes logical sense to us, we assume it must be true for everyone. This is natural.

When we communicate our ideas catering only to our personal ways of seeing the world, or through the worldview of a particular community, we are only communicating to an *internal audience*. While limiting audience is important when writing, appealing only to ourselves or to those with whom we share a close connection is a mistake. We must be thorough in our writing. Unless we are intimately aware of our readers' knowledge and philosophical alignment, we must treat them as if they are unfamiliar with our subject. Even more importantly, we must assume that they do not see the world as we do. In academic writing, our readers are, for the most part, an *external audience*, and we must treat them as such.

In academic work, we need to understand that we each see the world in our own individual way; a conclusion about an issue that may seem obvious to one person is not so obvious or relevant to another; and that proof, no matter how well it may seem to be presented, will never be as effective as an author might hope it to be. More importantly, we need to understand that this is okay. We should not expect to see things eye-to-eye with everyone we encounter. If we did, we would not be a very interesting species. Dissent, disagreement, and argumentation are the seeds of growth, of change, and of being human.

This is a conversation about the personal *choices* we make about how we see the world; what we *choose* to incorporate into ourselves, and what we *choose* to leave out; how we *choose* to communicate that information to others; and with whom we *choose* to communicate.

Throughout our lives, each and every day, we are met with a barrage of choices we have to make for ourselves and those for whom we are responsible. With each choice we make, arguments are made both for and against implementing this new idea or participating in this activity. When we write, we do the same thing—we make choices. We choose our topic, how we are going to approach it, who we want to read and respond to it, what we will need to make it interesting and informative, what our time commitment to the project will be, whether or not we have the interest to sustain working on it, what the benefits of this project will be, and more. Because this is a world packed full of information, we have to make choices between what we include and what we leave out; we have to consider what our audience already knows and what they will need to learn to make a good decision of their own.

Let's consider our audience a bit more closely. When writing academic papers, the audience usually consists of *academics* – those immersed in the *academy*, which is a term we use to describe higher education. Our academic audience is typically accustomed to agreed-upon conventions for writing, such as APA style. In addition to observing these writing conventions, we must adopt a specific *tone* or *voice* in our writing style.

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[Academic Tone](#)

While not everything you write will follow strict academic tone, it is important to know the difference between writing in a personal environment, a professional environment, and/or in the academic environment (i.e. a University classroom, including an online classroom such as this). In no situation, perhaps, is this truer than when writing for an academic (i.e. scholarly) audience. Note the

differences in style and tone in the following examples. Each of the three statements communicates more or less the same idea, but does so with a tone distinguishing it from the other statements.

Example One:

Personal

I'm going to have to cancel the game tonight. It's raining cats and dogs and the field is underwater. We'll pick this up next week.

Professional

Due to excessive water on the field caused by the rain, the employee softball game will be canceled tonight. Per company policy, we will reschedule the game for next week.

Academic

Weather delays are one of the few drawbacks for outdoor sports. Often, rain causes games to be either delayed or rescheduled. Such were the circumstances in the case of the game originally scheduled for this evening, which will have to be rescheduled due to a rainfall of more than four inches within the last twenty-four hours.

Notice the increased formality of the Professional style in comparison with the Personal style. The professionally styled text is matter of fact, reading almost as if it were a legal document. Now, compare both the Professional and Personal style with the Academic style. **What differences do you notice?** Like the examples of the Professional style, the Academic style is more formal than the personal, and more detailed and precise than either the Personal or Professional style.

Example Two:

Personal:

You really shouldn't wear such revealing clothing at work. It's distracting and you might get sent home or fired.

Professional:

All employees at DCH Lenders should wear appropriate clothing while working. Appropriate clothing guidelines are set forth in the employee handbook and published on the company website.

Academic:

Professionals should refer to established company policies when choosing their work attire. Many corporations require traditional, business attire of their employees in order to positively impress the public, specifically clients and potential clients, and to minimize distractions to their employees in the workplace. DCH Lenders, for example, sets specific dress codes for their employees and communicates those policies through their employee handbook and company website.

The Personal style may rely upon a degree of familiarity between writer and reader, which allows for merely suggestive statements as “you really shouldn’t wear such revealing clothing at work ...” The Professional style may be concise in its own, direct, way (e.g. statements may read as pronouncements because --in the case of the dress code--the author is simply issuing employees a directive, not trying to convince them of the justice of the dress code in question). The Academic style is not only formal in tone; it is far more detailed than the other styles because it must present the academic reader with precise evidence of the claims being made.

As mentioned previously, the academic audience is accustomed to reading papers that follow the agreed-upon conventions such as those in APA style. There are some very specific rules about how to format the pages in your paper, along with very specific rules about identifying the ideas you have gleaned from other authors. The next few pages contain a sample paper formatted in the APA style.

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APA Style Sample Paper

Your paper should be formatted in a specific way, adhering to APA style. You will include four sections: cover page, abstract, body, and references. In the sample paper that follows, pay special attention to the margin notes, which explain the elements of APA style.

Title Page

Running head: KEEPING SCORE

1

Keeping Score
Jillian Grantham
Grantham University

All words on the page, including the Header Section, are to be in Times New Roman, 12pt font.

Running heads are flush left.

Page numbers are flush right.

The running head is an abbreviated title (no more than 50 characters, or five words). The title in the Header Section should be in ALL CAPS.

The Title Block should be centered; spaced two inches below the bottom of the Header Section; and include a full title, your name, and Grantham University. This is all of the information you should include on the title page.

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Abstract

KEEPING SCORE

2

Abstract

Proposed changes to Little League scoring policies can seriously affect the elements that make this game not only popular, but beneficial to the children who play the game and the families who support them. This article explores the proposal of a local little league to develop a no-scoring policy, the reasons behind such a decision, and the potential outcomes of this plan.

An abstract is generally not required for shorter academic papers. Ask your instructor if you should include one.

Abstracts are short summaries of the paper. They are meant to help potential readers decide whether to read the entire document.

They should present an accurate, non-evaluative, concise summary of your paper.

These abstracts are generally limited to 150-250 words.

NOTE: Do not include personal opinion in abstracts.

Following the abstract, create a new page for the body of the paper.

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Body

KEEPING SCORE

3

Keeping Score

Little League is an immensely popular sport. With several leagues scattered across the country and the world, it is one sport that continues to grow in popularity. As Michael Bamberger reports in his article, "The Kids Are All Right", "Little League International is by far the biggest youth baseball organization in the world, with 2.1 million boys and girls under the age of 13 playing in 104 countries. Ripken Baseball is a distant second, with 600,000 boys and girls playing in the U.S. and five other countries," and these are only two leagues out of many (Bamberger, 2002, para. 5). Through these youth organizations, players learn the value of hard work, collaboration, focus, and so on. Yet in April of 2009, the Little League commission in Silverton, Kansas proposed a change to the decades-old tradition of keeping score, a move that could hinder the positive effects the local Little League organization has had on the community. According to the proposal, the elimination of scoring will help children and their parents focus on the intended purpose of the game: participation. Citing unnecessary stress in children, the commission hopes to change the League's approach to children's baseball within two months. While the reason for the proposed change is worthy of attention, the commission should reconsider such a dramatic shift in this beloved pastime. Without evidence of a correlation between the children's stress and the scoring system, the League might be correcting a nonexistent issue. The League should also consider how players' parents will react to the change. The commission's proposal could result in uprooting years of Little League tradition as well as the loss of important childhood lessons about effort and reward.

Evidence should be provided to the community to demonstrate precisely how the scoring system is contributing to children's stress and how the removal of the system will alleviate that stress. Children experience stress for dozens of reasons, and most of those reasons have very little

Body paragraphs start on a new page.

Running head and numbers continue, but the words *Running head*, no longer appear.

The title is centered on top of the first paragraph.

Text should be justified flush left. The right margin should remain "ragged."

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Body

KEEPING SCORE

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to do with baseball. Many children feel pressured about their school work and need extra attention academically. Often, children experience bullying or have trouble making friends. In some cases, children are exposed to an unstable environment at home. The community should focus with certainty on the proven culprit of its children's stress. Removing the Little League's scoring system without any benefit might cause even more stress, and it will most likely prove to be an undesirable option for parents.

Many parents remember playing in Little League themselves. Established in 1939, the League has a rich history that many modern-day parents were involved in as children ("The Federal Incorporation," n.d.). Understandably, parents want to pass their childhood joys to their children while simultaneously reliving some of those experiences. The emotional intensity parents experience when they have a child in Little League is challenging at times but ultimately rewarding. Cheering for their children, consoling them after a loss, celebrating after a win, bragging about accomplishments to friends and relatives: These bonding experiences will be altered almost beyond recognition without scores, and parents might be reluctant to part with them.

Similarly, parents will be reluctant to part with what is currently an excellent educational experience for children. Little League is centered on the game baseball, but it's more than a game. When these teams of children practice, they understand that the skills they're perfecting will soon be put to the test. When they're up to bat, they understand that focus is imperative. When they run, they run with all their might because, otherwise, they disappoint their teams. And when they win, they know that all their efforts were not in vain. In this moment, especially, they learn the value of hard work. This learning process might sound intense for a child, but it's important to prepare future CEOs and engineers and bankers for the demanding world they will

All margins in the document should be set to one inch.

The beginning of each paragraph is indented one-half inch.

All paragraphs in the document should be double-spaced without extra spacing between paragraphs.

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Body

KEEPING SCORE

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soon face. The instinct is to protect children until they're adults, but the consequences of unprepared adults waiting around for their trophies might be harsher than the rules of children's baseball.

Little League teaches children cooperation and discipline while offering hours of fun, and it creates a focal point for families to come together. Little League is, in many parents' minds, an icon and a testament to a simpler time. A dramatic change in the structure of the game could change the way people perceive its purpose. The commission is right to address the issue of stress in children, but they should investigate the cause more thoroughly. The commission should prove that the League's scoring system causes stress in children before making such a dramatic change to this beloved game.

Length of paper:
word count versus
number of pages

Check the
assignment
instructions for
how long the paper
should be.

If the instructions
indicate length by
page number, that
includes only the
body of the paper.

The cover page,
abstract and
references do not
count toward
number of pages.

This paper, though
six pages in length,
would only
account for a two
and one-half page
paper.

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References Page

KEEPING SCORE

6

References

Bamberger, M. (2002). The kids are all right. *Sports Illustrated*, 97(9), 48.The federal incorporation of little league. (n.d.). *Little League Online*. Retrieved from
<http://www.littleleague.org/learn/about/historyandmission/federal.htm>**The References page is on its own page.**

The page should always be titled “References” (without quotation marks) and should be center justified.

*Note: Even if only one reference is used, the title of this page is still plural.

Citations are double spaced and listed in alphabetical order.

The first line of each citation is flush left, while a hanging indent is used for each following line of the citation.

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[APA Style Checklist](#)

Formatting:

- Font used is 12 pt Times New Roman.
- Margins set at 1-inch on all sides of the paper
- Title page includes Running head and the title of your paper (up to 50 characters; no longer than five words)
- Title (without words Running head) should appear on all other pages in the paper. The title is Flush Left and in all capital letters
- Page numbers on all pages; the page number is Flush Right and begins on the Title Page
- Are all paragraphs indented five spaces from the left margin?
- Is the entire paper double-spaced?

In-text Citations:

- Are in-text citations inserted into the paper for all uses of external source material?
- Are in-text citations in APA format
- Are in-text citations inserted before the final punctuation of the sentences in which they appear?

References Page:

- Is the References page a separate page in the paper? Use a hard page break.
- Is the word *References* centered at the top of the References page?
- Are the citations in alphabetical order?
- Is a hanging indent format used? First line of the citation at the left margin and all the rest of the lines of the citation should be indented five spaces.
- Is the entire page double-spaced? No extra spaces should be inserted between the citations on the References page.

Check for Possible Plagiarism:

- Use SafeAssign
- Run your paper through a free plagiarism checker (optional if you are using SafeAssign)
- Is there a match between the in-text citations and the References page? This is a key element to check. Tip: Use the FIND function in Word and search on the author's last name. The name should appear both in the body of the paper and on the References page.
- Have you put quotations marks around all direct quotes?
- Have you used Block Quotation format for long quotes?
- Have you cited your source if you paraphrased a portion of a source?
- Have you cited your source if you summarized an entire source?

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PART TWO

[Finding Sources](#)

[Identifying Types of Sources](#)

[Evaluating Electronic Sources](#)

[Why Use EBSCOhost?](#)

[Plagiarism](#)

[Types of Plagiarism](#)

[Tips for Avoiding Plagiarism](#)

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[Finding Sources](#)

The good-old-days of being able to choose from four or five books at the school library are long gone, which means we need to think a bit more deeply about how we search for our support as we begin to engage in academic writing. One of the most important steps we take while piecing together an academic essay is finding and using sources that not only help to defend the position we are taking, but that also demonstrate that we have a working knowledge of the topic about which we are writing.

Once again, we find ourselves faced with the choice of what to include and what to leave out. If we wanted to write about a military topic, for instance, we might start by looking up the term *Soldier* in the EBSCOhost database. We would limit our search to include Full Text articles only, but we would still have 30,520 articles to choose from. If, for instance, we were to look at the same term on Google, we would come up with approximately 65,900,000 entries. With this kind of menu, we would have so much material to sift through that we may never get to the point where we begin creating our essay; we certainly would not be able to choose the best, most relevant articles to support our position.

If we continue to narrow our topic to *Wounded Soldiers*, we effectively trim our Google results down to 1, 810, 000 and our EBSCOhost search results down to 437. While these are much more manageable numbers, there are still too many choices to effectively research an issue. Trimming this down even further is vital.

If we define our process again by altering it to be more specific: *Wounded Warrior Program*, we still have 1,510,000 results in Google, but now we are limited to seven in EBSCOhost. Using EBSCOhost, we can begin to find the relevancy of the articles we have, throw out the ones we cannot use, and continue to define our terms for any secondary research we may want to do through Google or in further EBSCOhost searches.

This process of limiting our searches is an important component in the process of finding sources. The smaller our pool of references, the closer we come to truly exploring the issue we wish to tackle. This allows us to find better, more qualified sources that will make our writing more relevant and better received. As we move further along through this course, we will continue to explore these ideas of finding, limiting, and choosing. Learning and applying these skills will allow you to write better, more complete essays for this class, your future classes, and in your professional life.

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[Identifying Types of Sources](#)

Upon starting your research, you are immediately faced with the issue of finding sources. You may already be familiar with using the Internet to find sources. Perhaps you have used brick-and-mortar libraries in the past for finding research. Now that you are taking online courses, it may be worthwhile to consider a new approach to finding sources, or reviewing the literature. You should be aware that there are guidelines on the type of sources that are acceptable for academic writing. For your consideration, we present the advantages and disadvantages of three types of sources: journal articles, books, and websites.

Journal Articles

Journal articles from peer-reviewed journals are the preferred sources of information for your academic work. Journals are periodical publications sponsored by professional organizations. Scholarly journals are different from other periodicals; they do not usually contain advertisements for commercial products. They are focused on specific academic disciplines. For example, in the field of psychology, the APA is the professional organization that produces several scholarly journals including *Journal of Personality and Social Psychology*, *Journal of Applied Psychology*, and *American Psychologist*.

The term “peer-reviewed” refers to the fact that a board of scholars in the field (in this case, psychology) review the manuscripts that writers submit. The reviewers provide feedback that the writer must incorporate when revising the article prior to publication. If an article is rejected by the reviewers, that article will not be published. This process is meant to ensure the integrity of the information that becomes widely accessible to others (i.e. “in the literature.”)

Journal articles from the University’s EBSCOhost databases are generally the way to go when looking for sources. Using sources from EBSCOhost will save you time and effort because the sources are generally credible and relatively current. Accessing sources in EBSCOhost is relatively easy and includes the APA citation. TIP: Be sure to take the EBSCOhost tutorial if you have not already viewed it.

Books

These are usually the most scholarly of all research material, provided you steer away from highly-biased authors. Obviously, you can find books at libraries, but if the library doesn’t have what you want, ask someone. Most libraries can get your book from another library through an interlibrary loan. These services are generally free, but they do take time. Start your research early. You can also check out www.worldcat.org to see if there are any libraries in your area that might already have the book. Some problems with book research is that books are often hard to get, they contain more information than you really need, and because information in today’s world changes rapidly, books are not always current with the topic they are discussing.

Websites

Referring to websites may be appropriate, if the website is credible. Characteristics of a credible website include identifiability and impartiality.

- **Identifiable:** the site and its content can be positively attributed to a recognizable publication (e.g. scholarly journal, research database, major newspaper) or institution (e.g. local, county, state, or federal government agencies); can be attributed to an author or group of authors (preferable but not essential).
- **Impartial:** while complete impartiality is unattainable, it is important that those sites you reference in support of your arguments demonstrate as little bias as possible relative to the question(s) at issue in your argument(s).

Keep these characteristics in mind when you visit internet sites of these types:

.com

These are commercial websites designed to sell a product or service. Because of that, they are biased toward what they are selling. For the most part, these should be avoided in scholarly work. News sites like *www.cnn.com* and *www.bbcworldnews.com* are generally credible, but use caution, as there may be issues related to fact-checking.

.org

These websites serve as an internet presence for organizations, but most of these organizations are biased toward their cause. For instance, *www.peta.org* would hardly be credible in terms of statistics if you were writing a paper about animal abuse. If you are profiling this organization as an important voice in the fight for animal rights, it would be fitting to use their website. Wikipedia (*www.wikipedia.org*) is also an .org, but because of the nature of that site, the information found there has to be verified through more scholarly sources. Do not use Wikipedia for your collegiate writing projects.

.gov

These websites are government-run sites. They are great for statistics and try to be unbiased. For instance, *https://www.bls.gov/* is a great site for information regarding labor statistics and employment trends. Use these any time.

.edu

These websites are run by educational entities such as colleges and universities. The information on these sites is usually credible.

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[Evaluating Electronic Sources](#)

Proceed with caution when conducting research on the internet. Check out the information that follows for sites to consult (and sites to avoid) when you search for sources.



Credible Sites

Online Libraries such as *EBSCOhost, Internet Public Library*

Educational sites (.edu): *Grantham University, Purdue Owl, Harvard University, etc.*

Government site (.gov): *Department of Alcohol, Tobacco, and Firearms; United States Department of Agriculture; Federal Student Aid Information Center, etc.*

Online periodicals: *New Yorker, Time, U.S. News, etc.*

News Sources and Newspapers: *CNN, NPR, New York Times, Chicago Tribune*



Use with Extreme Caution

About.com: *similar to Wikipedia in that it is not vetted. Articles are written by paid contributors. Reliability is questionable.*

Organizational sites (.orgs): *avoid political, controversial, or overtly biased organizations.*

Professional blogs: *Even the most credible of these should never be used as a primary source. It is important to vet the authors of such blogs for their credibility concerning the topic in question.*

Wikipedia: *like other encyclopedias, (e.g. Encyclopedia Britannica) it is a reference work offering cursory information that is not peer-reviewed and should never be used as a source in academic writing.*

YouTube: *as with Wikipedia, YouTube is not a vetted academic source of information. In a rare video or two, there may be scholars discussing scholarly things, but unless you vet the author and the venue, it's best to avoid this as a source.*



Avoid

Freelance article sites (e.g. *Helium*, *Associated Content*): *these lack sufficient credibility to support your own arguments.*

Online Chat room/Discussion Board messages: *messages posted online are not sources of research; do not use them in your research paper.*

Paper mills: *consultation of such sites likely constitutes plagiarism.*

Personal blogs and websites: *bloggers and cyber-authors lack certifiable credibility on specific topics and should be avoided.*

Q&A sites (e.g. *Ask.com*, *Yahoo Answers*): *these are watered-down versions of *About.com* at best and should be avoided*

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Why Use EBSCOhost?

In many of your classes at Grantham, you will be expected to use the EBSCOhost library database for your research paper and any other formal papers. Many students will often say, “I prefer to use Google for my research.” While Google is a fantastic Internet search engine, it is not a library database. Google will lead you to everything that is out there on the web and while some of the search results are credible, many are not. Google Books and Google Scholar can be useful to academic researchers, but they do not provide academic research with as many full-text resources as does the University’s official free library research database, EBSCOhost, which is a collection of scholarly journals, newspapers, and documents that a person might find in an on-ground university library.

EBSCOhost is a powerful on-line platform containing academic databases. It takes some practice to use this electronic library, but it does offer features that allow you to quickly limit your source selections. The Refine Results section (left-hand side of the EBSCOhost search page) offers many ways to narrow your search for sources and to insure the sources are credible. APA citations can be found in EBSCOhost by clicking on the Cite link on the right side of the screen when you access a source.

When you have selected your article, look to the “Tools” menu on the right side of the screen.

Click on the “Cite” link.

At the bottom of the screen, you will see citation formats for a number of styles. Look for “APA.”

Tools

 Add to folder

 Print

 E-mail

 Save

 Cite


 Export

 Create Note

 Permalink

 Share

Citation Format

 NOTE: Review the instructions at [EBSCO Support Site](#) and make any necessary corrections before using. Pay special attention to personal names, capitalization, and dates. Always consult your library resources for the exact formatting and punctuation guidelines.

Standards) 00913367.

AMA
(American Medical
Assoc.)

Reference List

Nelson M. Developing Persuasion Knowledge by Teaching Advertising Literacy in Primary School. *Journal Of Advertising* [serial online]. April 2016;45(2):169-182. Available from: Business Source Complete, Ipswich, MA. Accessed December 25, 2016.

APA
(American
Psychological Assoc.)

References

Nelson, M. R. (2016). Developing Persuasion Knowledge by Teaching Advertising Literacy in Primary School. *Journal Of Advertising*, 45(2), 169-182. doi:10.1080/00913367.2015.1107871

ALERT!

EBSCOhost citations may have errors.

Although EBSCOhost has citation tools that you can use to create full sources citations, you will still need to check your citations to ensure they are in APA format. Some known EBSCOhost citation errors:

- Title or author’s name in ALL-CAPS
- Titles with capitalization after the first word
- Improper citations for six or more authors
- If you spot any of these errors when using the EBSCOhost citation tool, you will need to revise the citation in your paper.

The advantage of using EBSCOhost is clear: the sources are scholarly, and there are tools to help narrow your search and to find APA citations for your sources. APA citations are highly important as you undertake your academic writing endeavors: by applying APA style, you are reducing your risk of committing plagiarism.

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Plagiarism

While most of us know that plagiarism is related to taking credit for other people's work, it is important for us to have a more substantial understanding of plagiarism and its implications. According to the *Grantham University Catalog and Student Handbook* (2016-2017):

Plagiarism is intentionally or carelessly presenting the work of another as one's own. It includes submitting an assignment purporting to be the student's original work, which has wholly or in part been created by another person. It also includes the presentation of the work, ideas, representations or words of another person without customary and proper acknowledgment of the original sources (p.39).

Plagiarism is a serious offense that violates the University's policy on academic integrity. Being found guilty of plagiarism can result in failing an assignment, failing a class, or being expelled from school. Further reading of the *Grantham University Catalog and Student Handbook* (2016-2017) reveals that the offense of multiple submissions (turning in the same academic work in several courses) is another violation of academic integrity policy. In other words, once you have submitted an assignment for one course, you cannot submit the same assignment in another course.

Plagiarism can occur when we fail to cite our sources properly or if we rely too heavily on the work of others. As a college student, you will be expected to work with the ideas and words of others, but you will also be expected to learn how to give the necessary credit in the right way.

You will be expected to, in most cases, develop and present your own words and ideas, and only use other people to *enhance* what you are saying, not to *dictate* what you are saying. Plagiarism is presenting the ideas or work of others (including other students) as your work. You are required to acknowledge all sources used in the work you submit. Sources you must acknowledge include, but are not limited to:

- Direct quotations
- Paraphrased ideas
- Summarized ideas

- Graphics such as figures, tables and charts
- Statistics
- Images and photographs
- Source codes and circuits

To be more specific, plagiarism includes:

- Quoting word-for-word from the web or other source and using it in your paper or discussion forum post as “your” writing.
- Paraphrasing from a source without giving credit.
- Paraphrasing incorrectly even if you provided a citation. Ensure that no more than three words in a row match the source document and that your sentence organization doesn’t mirror the original document.
- Summarizing a source without giving credit.

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Types of Plagiarism

Blatant Plagiarism: Blatant (intentional) plagiarism occurs when a student presents a piece of writing that has very little original student work. These papers are often pieced together from several online sources or they match another piece of writing word-for-word. This type of plagiarism is *blatant*; it is cheating and therefore cannot be accepted for credit and is subject to punitive action. Buying, purchasing, or copying the work of others and turning it in as your own is *blatant plagiarism*.

Unintentional Plagiarism usually occurs due to improper documentation of sources. Improper documentation happens when a student paper has several documentation errors that result in plagiarism, but most of the paper was authored by the student. This usually happens when students are in a rush, haven’t read the course material, or they didn’t understand the rules for APA style. Many students might consider these errors to be unintentional, but managing time, reading the course material, and asking for clarification on assignments are all student responsibilities.

Self-plagiarism refers to multiple submissions of the same assignment in different courses. Even though you wrote the original assignment, the act of submitting it in additional courses is known as self-plagiarism.

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Tips for Avoiding Plagiarism

Never cut-and-paste an online paper or article, download a free online paper or purchase a paper and submit it as your work. This is blatant plagiarism and it will be reported to the University as a Code of Conduct violation.

Be careful when using quoted material found inside your source (secondary sources). If you want to use the quotation, it is good practice to search for the original article online and cite the original work.

Not citing a secondary source properly can red-flag your paper for plagiarism. If you use quoted material from another source, cite the primary source and add the word *In* to the citation, such as: (In Greives, 2004).

Never cut and paste word-for-word material into your document with the intention of applying proper documentation later. Always write first and add your research later.

Do not take short cuts with your documentation. Make 3x5 note cards or keep a list documenting the raw data on every article you think you may use, along with the passage you plan to either directly quote or paraphrase. An ***annotated bibliography*** is a great tool to help with this task.

Run your paper through an online plagiarism checker such as The Plagiarism Checker:
<http://www.dustball.com/cs/plagiarism.checker/>

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PART THREE

[Our Relationship with Texts](#)

[Analysis](#)

[Summarizing](#)

[Annotated Bibliography](#)

[APA Style Citations](#)

[Documentation: Crediting Sources](#)

[Attributive Tags](#)

[In-text Citations](#)

[Quotations](#)

[Formatting the References Page](#)

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[Our Relationship with Texts](#)

Throughout this Writing Guide, the words **texts** and **sources** are interchangeable. They both refer to materials either written, audio, or audiovisual that present ideas about a particular topic. A text is an artifact that has been created to inspire us to think, to rationalize about, and/or to incorporate into our version of reality. A text must also be something we can revisit—for example: a strictly verbal conversation is not really a text because we cannot reexamine it; a transcript of that conversation, however, can be a text.

Through texts, we can begin to understand the ideas of those who have come before us, and we can seek new ways to connect those ideas to our own lives. In return, we express these newly-formed ideas in ways that will speak to our reader/audience and allow them to make their own connections to our interpretation of the world. We do this in two specific ways: through research and through writing. Our job as thinkers (and by extension, readers and writers/speakers) is to learn to access and to function within this system of knowledge and find interesting and relevant ways of integrating new ideas into the ongoing collective conversation.

Joseph Harris, director of the composition program at Duke University, offers the following argument in the introduction to his book *Rewriting: How to do Things with Texts*. “Whatever else they may do, intellectuals almost always write in response to the work of others” (Harris, 2006, p. 1). This notion of responding to texts rather than creating them is essential to academic writing. Understanding this relationship between one’s own ideas and others’ ideas is crucial to communicating successfully in the academic environment.

As readers, we bring our own perspectives into the texts we read. With that in mind, we need to consider the idea that a text can never be read exactly the same way twice. This is because texts do not simply offer up their meaning to us—they are not mere repositories of static meaning— we must interact with them in order “to make sense of them” (Harris, 2006, p.15). This means that the power of a text, as well as the text’s meaning, depends on the relationship between the writer and the reader.

The writing process, once we start working with sources, becomes less about writing and more about translating ideas. The process requires that we examine ideas, translate them into our reality, and then offer them up to others who may benefit from it, or, in an even more exciting scenario, to those who may react to it as we have reacted within our own translation. In order to accomplish this, we need to be active readers, meaning that we cannot approach the act of reading by simply absorbing the words on the page and relating them back in the same way. We have to do something with these ideas.

Many students read a passage and feel they agree wholeheartedly with the words that have been said. They then take those ideas, change a few words, and send them back into the world unchanged. If you find yourself doing this, you either need to read more texts dealing with the topic, or you need to read more deeply. We must distrust the things we read and analyze the ideas presented to us logically and without mercy. We can admire the things we read, but they should never represent us entirely. When we work with texts we use them to help shape our writing, not control our writing. Remember, you are the author and therefore in charge of the ideas being presented. Think of your sources as other people at a party; they are there to talk to, debate with, celebrate life with, and to develop a relationship with.

When we work with a source in our writing, we are, in effect, responding to or interacting with that source. Our response is then forwarded to the next respondent. We are, therefore, not so much creating new ideas; we are instead filtering them through our realities, explaining them in a way that can't help but to alter the original meaning, and sending the information to the next translator.

As we interact with texts, we use two forms of critical thinking: analysis and summarization. When analyzing a text, we seek to evaluate the merit of the author's claims. We need to see beyond the text (the subtext) to infer the author's purpose and intention. We critically evaluate the way in which the author presented the argument and supported the argument. We then decide how we have been impacted by the text. Did it change us in some way? Was the author successful in persuading us?

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[Analysis](#)

When we analyze a text, we are scrutinizing the text for a logical presentation of ideas. We are looking for meaning in terms of what the writer claims, and how the claim is made. We are looking for evidence that substantiates the author's claims; we want to see how the author interacted with his/her sources, and brought a logical argument to the discussion. We are looking for both faulty logic and indicators that the author stayed "on track." There should be a clear distinction between fact and opinion; opinions may be presented upon successful validation of the facts.

For instance: we could say that over the past ten years, the New England Patriots have been the best team in the National Football League, but without analyzing the statistics of the franchise, this claim is merely opinion. On the other hand, we could say that more people die from gun violence in America than in any other country—a verifiable fact—but that statistic alone means nothing unless we find ways of interpreting the meaning behind that fact.

Analysis is, quite simply, the marriage of fact and opinion, and needs both factors to make meaning. As we look for the meaning being made through these texts, we will be asking a few specific questions:

- What is the purpose of the text?
- How does the text work to achieve that purpose?
- What are the strengths and weakness of this approach?

Keep these questions in mind as you read the following text about global warming. The text is offered here as a stimulus for discussing the skills we hope to develop through this course (analysis, summarizing, presenting arguments). While the text may seem contentious, our intention is to help you develop your critical thinking skills with objectivity and a balanced viewpoint, regardless of your personal stance on controversial topics.

Global Warming (sample opinion/editorial essay)

We didn't want to say anything, but any day now, a million cubic feet of ice or more will plunge into the ocean, or so the story goes. The oceans will rise several feet, displacing millions of people who live along the world's coastlines and forcing them to move farther inland. This disaster will destroy the world economy, likely kill a large portion of the world's population, and destroy societal infrastructures.

It's a grim prospect, and, what's worse, it has been proven to be possible by many of the world's top scientists. Unless we stop polluting the air through our irresponsible use of fossil fuels, this warming of the Earth and all of the horrors that come along with it could really happen in the not too distant future.

Yet, for those of us who have been around for a while, this all sounds really familiar. Didn't we talk about something very similar back in the 1980s? Only back then, it was global cooling, right?

Back then, the same people who are now trying to scare us into being ecologically responsible told us that, due to deforestation, the Earth wouldn't be able to hold the heat from the sun, and we would be thrown into another ice age, which is, perhaps, no less frightening than the predicted outcomes of global warming.

Imagine it: a solid sheet of ice hundreds of feet thick inching its way from the upper reaches of the Arctic Circle all the way down to the northern border of Kansas. That would really affect the way we live our lives, wouldn't it? But why did they say that an ice age was going to happen and then, thirty years later, start saying that the ice is all melting?

Why do these people keep changing their minds? Are we going to drown in the ever-rising ocean, or are we going to freeze to death when the arctic cold comes calling? Which is it?

What's really interesting is that those who warn us of global warming didn't change their minds. They have been fighting for the same thing all along—they've simply changed tactics. The unfortunate reality, however, is that because they based their argument on inducing fear into their reader/audience—either freezing or drowning—their argument remains unresolved because it is just too easy to counter. Despite the warnings of environmentalists, overwhelming evidence from leading scientists (as well as former US Senator and Vice-President, Al Gore) industrial pollution still grows at an alarming rate; people still drive too much and don't recycle enough; trees and their forests are still cut down in increasing numbers; and even when there isn't a giant spill, oil and other forms of hazardous waste pollutes our oceans.

Opponents to the global warming issue tend to fight for the industrialization of the planet. For most of them, this is a battle of economic proportions, a call-to-action against legislation that could prove financially difficult for industry, especially for the smaller companies trying to solidify their place in today's competitive marketplace.

As Americans, we cling to the idea that bigger cars, SUVs, and trucks make us feel safer, that security lights in our homes make us feel secure, and that energy-efficient alternatives to the way we currently generate and use energy look unreliable, and, well, not very safe.

Despite a strong argument, the ultimate flaw in the environmentalist's position on the question of global warming is that there are plenty of scientists who think that the data that proves the existence of global warming is inconclusive.

But the other group seems so certain that the Earth is warming. Couldn't someone just tell us once and for all that global warming exists or doesn't exist and let us be done with it? Well, sure. But, interestingly, if we really read into it, we'll find that, despite what everyone is telling us, this debate is not about whether or not global warming exists; it's about the price we pay for stewardship of our planet.

The real question, that no one appears to be asking, is what sacrifices, both personal and economic, could and, perhaps, should be made to ensure a healthy, clean, sustainable environment. Until we can really understand the motivations of the diverse arguments supporting and denying theories of global warming, nothing will be resolved. It remains nothing more compelling than a political promise or a casual backyard debate that will never solve anything.

Now let's proceed with our analysis.

What is the purpose of the text? In this case, the purpose of the reading was to expose the weaknesses of the Global Warming argument, or, more aptly, to demonstrate how even the most popular of public debate topics can stem from faulty logic.

How does the text work to achieve that purpose? By presenting the history of the argument, pointing out contradictions, and presenting the idea that neither side is arguing about what they claim to be arguing. The use of Global Warming as the subject matter helps to connect with the audience in a familiar space in order to keep the focus on analysis rather than definition.

What are the strengths and weakness of this approach? Since we made this argument, answering this is a bit self-serving, but we imagine that the strength of this argument is that it demonstrates a deeper way of debating this issue, that it opts for the truth of the situation rather than pushing one of the positions, and that it attempts to be engaging. It is weak in that it doesn't bring any scholarly sources into the argument and that it is based on a lot of assumptions rather than facts.

Analyzing a text requires us to evaluate the strengths and weaknesses of the claims and evidence presented in a document. Notice that there is no personal reaction involved in evaluating the text; this is strictly an objective endeavor. Whether you agree or disagree with the text doesn't matter. What matters is whether the author presented an argument that was supported by evidence in an effective manner.

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Summarizing

Summarizing is quite different from analyzing a text. When we summarize, we are attempting to take a larger work (an article, book, project, essay, etc.) and state only the essential ideas from it. **We must read the entire text, but then we have to decide how to pare down all the claims and evidence into just the core idea of the text.** Through this practice, we are apt to lose some of the meaning and power of the original piece, but we are doing so in the attempt to explain the key concepts of an idea so that this idea can be easily accessed by our readers. This practice will be extremely useful when trying to, in colloquial terms, “make a long story short.”

When we interact with other texts, we do so, for the most part, through summary, paraphrasing, and the incorporation of quotations into the text we are creating. The following are a few quick definitions to get you thinking in the right direction:

Summary is the act of isolating the meaning of a given text—to put its ideas and key phrasings in a sort of shorthand.

Paraphrasing is similar to summary in that it attempts to reduce a text to its smallest parts, but paraphrasing focuses on explaining what a text says while attempting to remain true to the author’s intent.

We use *quotations* to single out words and phrases that strike us as being ambiguous, troubling, and/or suggestive.

Consider the following passage:

A man had been handcuffed, shackled, and thrown into California’s Long Beach Harbor, where he was quickly fastened to a floating cable. The cable had been attached at the other end to 70 boats, bobbing up and down in the harbor, each carrying a single person. Battling strong winds and currents, the man then swam, towing all 70 boats (and passengers) behind him, traveling 1.5 miles to Queen’s Way Bridge. The man, Jack La Lanne, was celebrating his birthday. (Medina, 2008, p. 9).

Summary: Jack La Lanne celebrated his birthday in a show of strength by swimming through a harbor with 70 boats in tow (Medina, 2008).

Paraphrase: Jack La Lanne was constricted by shackles and handcuffs, connected to 70 boats by a cable, and then swam over a mile through a harbor with rough sea conditions (Medina, 2008).

Quotation: In spite of rough conditions, Jack La Lanne was able to tow 70 boats through “strong winds and currents” (Medina, 2008, p. 9) across a harbor.

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[Annotated Bibliography](#)

Let’s put your skills of analyzing and summarizing a text into use. By now you have found your sources, whether they are journal articles, books, or websites. It is best to consult many sources in your research (more than the required number for your final paper). As you find sources, you will analyze and summarize them. Which sources will help support your argument? Which sources provide a contrasting viewpoint (or counter argument)? You will need a way to keep track of all those sources, because you will undoubtedly forget or misremember details once you have read ten or fifteen sources!

The annotated bibliography is a great tool for keeping track of the sources you have found in your research. Note that a bibliography is a specific type of document in which you list all sources consulted during research. A bibliography is different than References; you will list only sources that were cited in your paper on the References page. We will tackle the challenges of the References page later in this Guide. At this point in your process, you need to consult more sources than you will end up using in your Researched Argument paper.

The annotated bibliography consists of an APA style citation of each source, followed by a short entry that addresses the following items:

1. The author’s credentials or relevance to the topic
2. The intended audience for the text. Is the audience similar to/appropriate for your audience?
3. How does this source help to further the conversation of your research topic?
4. How does this source relate or contrast with other sources you have found?

By creating the annotated bibliography as you conduct your review of the literature, you are helping yourself find the best sources for your argument and counter arguments. You can then select which texts are best suited for your paper, and omit those sources which will not be included in your final draft.

A sample annotated bibliography is provided in the next few pages. Notice the formatting for this document. The cover page consists of the running head at the top, and a title followed by the identifier of “Annotated Bibliography.” Your name should be followed by your affiliation with your university, as is standard for academic writing. In the bibliography, the APA style citation for each source follows a specific formula, which we will briefly introduce next.

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1

Effective Email in Business Environments

An Annotated Bibliography

Suzie Grantham

Grantham University

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EFFECTIVE EMAIL IN BUSINESS ENVIRONMENTS

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Arnesen, D. W., & Weis, W. L. (2007). Developing an effective company policy for employee internet and email use. *Journal of Organizational Culture, Communications & Conflict*, 11(2), 53-65.

Seattle University professors David W. Arnesen (School of Law) and William L. Weis (Business Administration) discuss how a business can develop an effective Internet and email policy. The article is geared toward businesses. The authors discuss liabilities associated with “improper” use of email and the Internet, focusing on use of these communications in a business-appropriate way. In contrast to DeKay’s article that presents research pertaining to the design of effective and ineffective business emails, Arnesen and Weis discuss privacy expectations, monitoring of employee emails and internet use, the effectiveness of monitoring, and a framework for developing an effective business policy.

DeKay, S. H. (2010). Designing email messages for corporate readers: A case study of effective and ineffective rhetorical strategies at a fortune 100 company. *Business Communication Quarterly*, 73(1), 109-119.

Sam H. DeKay, vice president for corporate communications at The Bank of New York Mellon Corporation and adjunct assistant professor at St. John’s University, presents a case study on how effective and ineffective email communications can impact an organization. DeKay targets business communication researchers, document designers, and rhetoricians with this study. This article advanced the discussion about email communication by describing how genre (the way the email looks when formatted) improves readability.

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Kawasaki, G. (2012). Effective email. *Smart Business Detroit*, 8(6), 6.

Guy Kawaski is the co-founder of Alltop.com, a website that compiles news items from other websites and blogs. In this article, Kawaski offers the following advice: “To get results, be consistent and brief— and don’t waste my time” (2012). This article also suggests that email writers should not use capital letters, should make the subject line intriguing, should limit the number of people to receive the email, and, above all, email writers should “Keep it short.” This article would be helpful for anyone looking for a basic guide to writing effective emails. It is aimed at a more general audience than DeKay’s article

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[APA Style Citations](#)

There is a specific formula for creating citations however, the format changes slightly due to the type of source. In the section that follows, we will examine the data that should be included in citations, along with the APA style for punctuation, capitalization, and italicizing the entry.

Let's deconstruct the following entry, which is a journal article:

Paas, F., Tuovinen, J. E., Tabbers, H., & Van Gerven, P. W. M. (2010). Cognitive load measurement as a means to advance cognitive load theory. *Educational Psychologist*, 38(1), 63-71. doi: 10.1207/S15326985EP3801.8

Author(s)

- List the authors by last name, followed by a comma and initials for their first (and middle) names.
- When there are two or more initials, include a space between initials. Look at Van Gerven – there is a space between the P, W, and M.
- Separate authors by commas
- Use the ampersand sign (&) prior to the last author's name.

Publication Date

- Use only the year, do not include the month or specific day.
- Use parentheses to offset the year.
- Insert a period after the parentheses.

Title of article

- Capitalize the first word in the title
- The remaining words in the title should be lower case
- If there is a colon in the title (":") capitalize the first word following the colon
- End the title with a period.

Title of journal

- Capitalize the major words in the title
- The title of the journal includes the volume number (the volume number is "38")
- The title of the journal does not include the issue number, but if there is an issue number, you should include it (the issue number is "1")

- Use a comma to separate the title from the volume number
- The issue number is enclosed in parentheses
- There is no space between the volume and issue number
- Italicize the title of the journal along with the volume number.
- Do not italicize the issue number.
- End the title with a comma

Page numbers

- List only the page numbers (i.e. do not include “p.” or any other letters or words)
- Insert a period at the end of the page numbers.

Digital Object Identifier

- The letters “doi” should be lower case.
- Include a colon after the letters “doi”
- It is best to copy and paste the numbers/letters in the doi, to avoid any mistakes.

What is a doi?

Some online content providers now provide an alphanumeric code, known as a DOI (an acronym standing for Digital Object Identifier). This is a stable link to the source. The DOI will not change over time, ensuring that the text will always be available.

While most of your sources will likely be journal articles, you might also consult sources that are books, corporate or government reports, and other types of texts. We provide additional examples of citations later in this Guide when we discuss how to format the References page.

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Documentation: Crediting Sources in Academic Writing

When incorporating ideas that came from other sources into a document of your own authorship, you must attribute those ideas to their authors. This is known as citing your sources.

Sources are cited for two reasons:

1. First, because the author worked to develop his or her own ideas, and it is unethical to steal those ideas;
2. Second, and possibly the more important of our reasons, sources should be identified so readers can engage in the same research you did, should they choose to, and be better able to understand what you are saying.

As you write your paper, your goal is to support your argument by providing support or evidence that backs up your thesis. The support comes from your sources. You may summarize, paraphrase, or provide direct quotations from the source. Your goal is to craft the support so that it flows seamlessly into your own writing, yet is distinctly identified as someone else's work. How do you accomplish this?

1. **Integrate the borrowed idea with your original ideas.** This is done by using attributive tags (also known as signal phrases).
2. **Provide an in-text citation.** This means that you need to include an abbreviated citation of your source material in the body of your paper. In-text citations should always appear after the borrowed material. This signals to the reader that what they just read was borrowed material and the in-text citation will give them the information they need to find that particular source in the reference page.
3. **Create a full list of the research sources used at the end of the paper.** This is an alphabetized list that provides the reader with the full data they need to locate the source. A basic citation will include the following: author's name, source title, and the full publication information.

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Attributive Tags

Attributive tags lend credibility to your quoted, paraphrased, or summarized source. Also known as signal phrases, attributive tags simply introduce the author and/or his or her work. By introducing the author you:

- Signal the reader that you are using ideas from a source, and
- You qualify the author as someone with authority whose ideas should be considered credible.

How do you qualify the author (i.e. find the author's credentials)?

In scholarly writing, authors include their affiliations (i.e. place of employment, such as a university or organization), and sometimes their contact information, in their articles. Look at the fine print that follows the article to check the author's credentials (sometimes the author's credentials appear on the first page of the article) so you can use them to your advantage in an argument or claim. For example, if you are discussing a children's health topic, you would want to note that your quotation is from a pediatrician.

Let's work through an example of qualifying an author. Use EBSCOhost to access the following article:

Kyriacou, C. (2016). A psychological typology of cyberbullies in schools. *Psychology of Education Review*, 40(2), 24-27.

In the "Detailed Record" the author is listed with a superscript following the name. Notice also that an email address is provided, so that those interested in discussing the article may contact the author.



Detailed Record

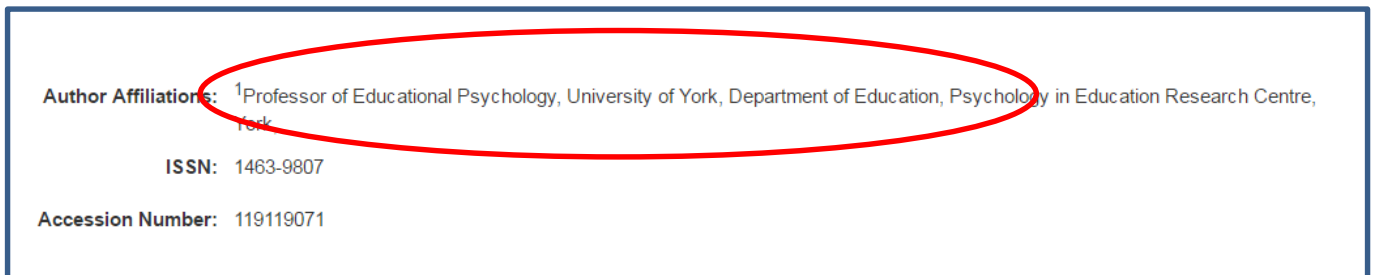
PDF Full Text (157KB)

A psychological typology of cyberbullies in schools.

Authors: Kyriacou, Chris¹ chris.kyriacou@york.ac.uk

Source: *Psychology of Education Review*. Autumn2016, Vol. 40 Issue 2, p24-27. 4p.

Scroll down the page and look for "Author Affiliations."



Author Affiliations: ¹Professor of Educational Psychology, University of York, Department of Education, Psychology in Education Research Centre, York

ISSN: 1463-9807

Accession Number: 119119071

Now access the article. At the end of the article, you will see the author's affiliation as well. Here we see much more information about the author than we did in the EBSCOhost detailed record. By including the credentials when citing this source, we strengthen our argument.

Applying Attributive Tags

If you were writing a paper on bullying and wanted to incorporate the source we just examined, you could apply the following modes of attribution.

Direct Quotation

Professor Kyriacou, of the Psychology in Education Research Center at the University of York, describes narcissistic bullies as those who "glory in the power that the internet gives them to attack their victim" (Kyriacou, 2016, p.26).

Paraphrase

Narcissistic bullies relish the exposure provided by the internet, according to Chris Kyriacou (2016), Professor of Educational Psychology at the University of York.

Summary

Five psychological typologies of cyberbullies have been identified by Professor of Educational Psychology Chris Kyriacou, and they include: sociable, lonely, narcissistic, sadistic, and morally-driven cyberbullies (Kyriacou, 2016).

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In-Text Citations

The examples above provide an opportunity for us to explore in-text citations. Let's look more closely at how citations are formatted. The in-text citation for direct quotations differs slightly from those pertaining to summarizations and paraphrasing.

Direct Quotation Example: (Kyriacou, 2016, p.26)

- Parentheses around the citation
- Author's last name occurs first, followed by a comma
- The year of the publication is also followed by a comma
- The page number is indicated by a single lowercase letter "p" and a period, followed by the page from which the quotation was lifted

Summary, Paraphrasing Example: (Kyriacou, 2016)

- Parentheses around the citation
- Author's last name occurs first, followed by a comma
- The year of the publication

What if there are several authors?

Example: (Crosby, Stills, Nash, & Young, 1979, p.34-35)

- Authors' last names are followed by commas
- Use the ampersand sign (&) prior to the last author's name in the citation
- When there are three to five authors, list all authors the first time you cite them; but you can shorten the citation in future iterations (Crosby et al., 1979, p.34-35)
- If there are six or more authors, you do not need to list all of them (even the first time you cite the source). Simply list the first author followed by "et al."

What if there is no date provided for the source? (Young, n.d., p.34-35)

- Use “n.d.” to indicate no date

What if the quotation came from more than one page? (Young, n.d., p.34-35)

- Use a hyphen between the page numbers, with no spaces around the hyphen

What if...(we cannot anticipate all your unique situations, but the Purdue OWL has!)

- Consult the Purdue OWL for additional situations related to citing direct quotations
<https://owl.english.purdue.edu/owl/resource/560/02/>

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Quotations

Every quotation should be introduced, tagged with the proper attribution, and followed by a statement that links the quotation into the essay, either to bolster your points or to provide a counter argument. Simply put, tell your reader who said it, what they said, and why it’s important to the discussion.

Probably the most complex thing we do when working with texts is integrating quotations into our own writing. The trick is to do this in a way that seems like the quotation is a natural part of the essay. This is not something that will happen right away, but with some time and practice, this should become much easier for you. We mentioned earlier that we should use quotations sparingly; still, academic work requires that we use them.

Consider this passage borrowed from page five of Leisel K. O’Hagan’s article, *It’s Broken—Fix It!* (1997):

William Glasser (1969) claims that no child becomes a failure until he or she reaches school. In *Schools Without Failure*, his classic statement of his thesis, Glasser explains how failure works against the process of education:

The preschool-age child lives in an environment largely devoid of labels, scoring categories, or other classification systems, allowing him to develop according to standards set by himself. In such an environment there is no such thing as a “failure.” Everyday life experiences have no structure for pinning labels on individuals, they have no set standards to be met, [and] they do not prescribe particular forms of thinking or select arbitrarily what is to be “learned” or committed to memory. (xiv)

Once a student is identified as a “failure,” the continuing experience with failure lowers motivation. All school activities, from memorizing facts to critical thinking, seem irrelevant, especially once it is obvious that the chances for success are slim. School becomes irrelevant, since the child views it as a hostile environment. Even a passing score that is less than an A implies a degree of failure. This process of labeling a child a failure begins and ends with grades, and, as Glasser observes, it begins very early in a child’s educational career. (O’Hagan, 1997, pg. 5)

Note how O’Hagan treats William Glasser’s comments by both introducing the source, separating out the passage taken directly from the text, and by following the quotation with an explanation of how it applies to the point O’Hagan is trying to make. Granted, O’Hagan is using a block-quotation (a quotation of forty words or more), but the process is essentially the same.

If we were to use O’Hagan’s article as a source for our own paper on, say, the value of grades in the educational environment, what quotations might we gather from this paper? Should we consult Glasser’s text as well? Why or why not?

Self-Check: Quotations

What’s right or wrong with the following treatments of this work?

Example 1

“No child becomes a failure,” argues William Glasser, “until he or she reaches school” (Glasser, 1969).

Wrong. In this section, we wouldn’t be quoting Glasser—Glasser didn’t actually say what we’re claiming he did. We would be quoting O’Hagan. The citation should be: (O’Hagan, 1997, pg. 5). Also, we need to respond to this quotation; it cannot stand alone without our commentary.

Example 2

In his article, *It’s Broken—Fix It!* (1997), Liesel K. O’Hagan claims that schools become a hostile environment when grades are part of the curriculum design (pg. 5).

Right. For the most part, this is perfect, however, you should place the words “hostile environment” in quotation marks since it was lifted directly from the text and is very specific language.

Example 3

Grading in education tends to discourage most students according to Liesel K. O'Hagan (1997). He claims that even an "A implies a degree of failure." (pg. 5) Perhaps we need to find alternatives to the current evaluation models.

Wrong. This quotation is giving wrong information. Though O'Hagan did say the words cited, he preceded them with, "anything less than an A," not "even an A" (pg. 5). Also, the period belongs after the parenthesis, not before it.

In their book *They Say/ I Say: The Moves That Matter In Academic Writing*, Graff and Birkenstein (2006) provide some tips on using quotations and attributing ideas to your sources. One way to introduce a quotation is through use of verbs that identify the purpose of the source (i.e. making a claim; expressing agreement; questioning or disagreeing with other sources or data; or making recommendations).

Verbs for Making a Claim:	Verbs for Expressing Agreement:	Verbs for Questioning or Disagreeing:	Verbs for Making Recommendations:
Argue	Acknowledge	Complain	Advocate
Assert	Agree	Complicate	Ask
Believe	Celebrate	Contend	Call for
Claim	Corroborate	Contradict	Demand
Emphasize	Do not deny	Deny	Encourage
Insist	Endorse	Disavow	Forward the (idea)
Observe	Praise	Question	Implore
Point out	Reaffirm	Refute	Plead
Remind us	Support	Reject	Recommend
Report	Verify	Renounce	Urge
Say		Repudiate	Warn
Suggest			

Graff & Birkenstein (2006) also caution writers to avoid introducing quotations by saying that they are quotations (i.e. "in this quotation by Karabell..."). We have the quotation marks; they tell us that the words inside them are quotations. There is no need to explicitly state that you are using a quotation. Here are five different ways to introduce a quotation:

Zachary Karabell (1998) states, "For many Americans, history *is* the story of heroes and cherished myths" (pg. 179).

As Zachary Karabell (1998) puts it, "For many Americans, history *is* the story of heroes and cherished myths" (pg. 179).

According to Zachary Karabell (1998), "For many Americans, history *is* the story of heroes and cherished myths"(pg. 179).

In his book, *What College For? The Struggle to Define American Higher Education* (1998), **Zachary Karabell forwards the notion that** "For many Americans, history *is* the story of heroes and cherished myths"(pg. 179).

"For many Americans," **claims Zachary Karabell (1998)**, "history *is* the story of heroes and cherished myths"(pg.179).

Recap: Rules for Quotations

Rule #1: A quotation should only be used to further your argument or to produce information vital to making your point. Quotations should not stand alone without context; you need to incorporate them into your argument. They are an important part of proving your thesis.

Rule #2: Quotations are always set apart from the rest of your prose. We do this by using quotation marks. Quotations should be word-for-word reproductions of the original text.

- If you omit something from the middle of a quotation, insert an ellipsis (three periods separated by spaces “. . .”)
- If you change a word, use [brackets].

Rule #3: Introduce quotations with attributive tags and provide a comment regarding the purpose of including the quotation. This “framing” of quotations will both help them fit into the flow of your essay as well as demonstrate why they are included in your writing.

Rule #4: Quotations are always cited; quotations within the text of the essay must also appear on the References page. Failure to cite quotations is a form of that ugly word, plagiarism.

Having discussed attributive tags, in-text citations, and quotations, we can now turn our attention to the References page that will appear at the conclusion of your argumentative paper. The References page includes only the sources you cited within your paper.

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Formatting the References Page

The listing of all your sources (references) is separate page in an APA style research paper. There are some basic rules for formatting the page and the entries, which we will explore in this section. First, you should notice these overarching rules:

Heading

- Capitalize the word References.
- Do not use quotation marks
- Center the heading on the first line of the page.

Line Spacing

- Double space between the heading and the first entry.
- Within each individual entry, use single spacing. However, between entries, use double spacing.

Alphabetical Order

- All entries in your References page should be alphabetized by the authors' names.
- If you have several sources written by the same author, list them in chronological order. To distinguish them, add a letter to the year of publication (i.e. 2009a, 2009b) You will need to include that letter in your in-text citation so that readers are pointed to the correct source.

Hanging Indent

- The first line of the entry is flush left, but after typing in the whole entry, go back and indent the remaining lines.
- Indentation should be half an inch.

The following pages will display some tips for formatting entries for various types of sources. Please pay special attention to capitalization of words, italicizing the titles of publications (books or journals, but not titles of articles), and punctuation.

Websites
U.S. Department of Veterans Affairs. VA, Affordable Care Act, and You. Retrieved from https://www.va.gov/health/aca/
<ul style="list-style-type: none"> • When you do not know the author, list the agency that sponsors the website. • List the title of the article or information • Include the URL of the page from which you lifted the source. • Note: if you use texts from several pages within the website, you should have a separate entry (with the distinct URL) for each text.

Book (no editor)
Harris, J. (2006). <i>Rewriting: How to do things with texts</i> . Logan, UT: Utah State University Press.
<ul style="list-style-type: none"> • The title of the book is italicized. • Capitalize only the first word in the title, and the first word that occurs after the colon • Following the title, include the city and state of the publisher. • Separate the state from the name of the publisher with a colon • Insert a period after the name of the publisher

Book (with an editor or editors)
Ericsson, K. A., Charness, N., Feltovich, P. J., & Hoffman, R. R. (Eds.) (2006). <i>The Cambridge handbook of expertise and expert performance</i> . New York, NY: Cambridge University Press.
<ul style="list-style-type: none"> • After listing the names of the editors, insert the notation (Eds.) • If there is only one editor, the notation should be (Ed.)

Chapter or Section within a Book

Braddock, R., Lloyd-Jones, R., & Schoer, L. (2009). Research in written composition. In S. Miller (Ed.), *The Norton book of composition studies*. (pp. 193-215). New York, NY: Norton.

- Capitalize only the first word in the title of the chapter, and if there is a colon, the first word that follows the colon
- Capitalize only the first word in the title of the book, and if there is a colon, the first word that follows the colon
- Italicize the title of the book
- You need to include the editor of the book by starting with the word “In” and initializing the first name.
- Identify the editor by using the abbreviation (Ed.) in parentheses. If there are two or more editors, use (Eds.)
- Insert a comma between the parenthesis of the editor and the title of the book.
- Include the page numbers of the chapter – you will include the lowercase letters “pp” with a period before the page numbers
- Place parentheses around the page numbers
- List the city and state of the publisher, inserting a comma between city and state.
- Following the state, insert a colon and list the name of publisher

Government Report

Kena, G., Hussar, W., McFarland, J., de Brey, C., Musu-Gillette, L., ... Dunlop-Velez, E. (2016) The condition of education 2016. The National Center for Education Statistics. Retrieved from <https://nces.ed.gov/pubsearch/pubsinfo.asp?pubid=2016144>

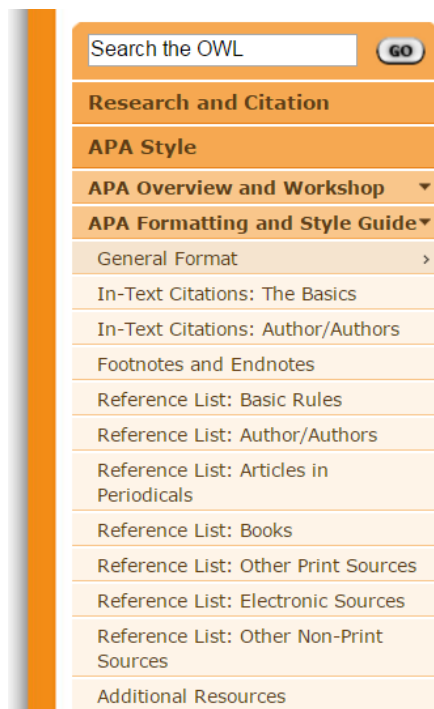
- When there are more than six authors, use the ellipses (“...”) to indicate that several authors have been omitted from the entry.
- Include the title of the text.
- Indicate the URL for the website from which you lifted the information.

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By crediting your sources, you give the proper credit to those who informed your work (avoid plagiarism), and you also provide readers the opportunity to examine a complete source that was cited (join the academic conversation).

For help with formatting the citations of other types of sources, visit the Purdue OWL website:

<https://owl.english.purdue.edu/owl/resource/560/05/>



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PART FOUR

[Argument and Counter Argument](#)

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[Argument and Counter Arguments](#)

This may surprise you: Academic writing is all about dissent. When we present an argument, we also anticipate opposing viewpoints to what we write. As writers in academia, we welcome dialogue with those whose ideas challenge our own. This is an essential part of the academic process for several reasons:

- Through dissent we add to the general pool of knowledge.
- Through these challenges to our ideas, we strengthen our arguments.
- It compels us to seek a much broader, more encompassing world view.

Dissent is built upon the process of countering. Countering has little to do with proving opposing arguments wrong; it is more about juxtaposing (i.e. positioning) your argument to the arguments of others addressing a common question at issue. We do this best by understanding the nature of various types of logical argumentation and employing these methods (i.e. types of reasoning) in our own arguments.

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[Deductive and Inductive Reasoning](#)

Language is often ambiguous in that we do not always agree on the meanings of words and must rely on context to derive meaning. Since thought is dependent on language for its generation, transmission, and reception (i.e. we think in terms and images), one could argue that all thought is the result of comparisons. This is certainly true within argumentative writing. Comparative reasoning may be roughly divided into two categories: deductive and inductive.

Deductive reasoning is focused on drawing conclusions on the basis of larger, more general, premises. Perhaps the most identifiable example of deductive reasoning is the syllogism. The most famous of these is, as follows:

Premise: All men are mortal.

Premise: Socrates is a man.

Conclusion: Therefore, Socrates is mortal.

In this *syllogism* (a name for an articulation or demonstration of formal logic employed in academic circles), we conclude that Socrates is mortal once we have determined that he is a man because we have already established, in the first premise, that all men are mortal.

Inductive reasoning, on the other hand, is the process of arriving at conclusions after observing a number of events that follow a pattern. For example:

Socrates, a man, was mortal.
 Plato, a man, was mortal.
 Aristotle, a man, was mortal.
 Cicero, a man, was mortal.
 Charlemagne, a man was mortal.
 Henry VIII, a man was mortal (as were his wives, it seems).
 Therefore, we can conclude that all men are likely mortal.

The crucial differences between inductive and deductive reasoning include:

- the empirical, bottom-up, approach of inductive logic
- versus the theoretical, top-down approach of deductive logic
- the use of relativistic language (e.g. likely, unlikely) in induction
- versus the use of absolutist language of deduction (e.g. is, is not).

How does this pertain to your argumentative paper? You will use either inductive or deductive reasoning (or perhaps both) as you consult various sources and build your case for the argument you present. For example, if you interact with a number of scholarly articles that present evidence related to your topic, you are going to use that pattern of evidence to arrive at a conclusion; your thesis will be a statement of that conclusion. Incidentally, this is also the basis for the scientific method; the APA created its style guide in an effort to standardize how researchers communicate their scientific methodology and results to their audiences.

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[Presenting Your Argument](#)

Whether you employ deductive or inductive reasoning as a basis for developing your paper, your ultimate goal is to present an argument, or point of view, or thesis (the three terms may be used interchangeably). Academic argument can be broken down into three primary elements: the Warrant, the Claim, and the Support (evidence).

The Warrant

A warrant, either stated or implied, is the common ground an author must find with his or her reader. Warrants are assumptions the reader and the author must share before gaining permission to assemble and enter the argument.

For example:

- A politician does not need to convince the people he or she governs that a strong economy is vital to the strength of his or her nation. The politician and the people already agree on that claim; the trick is for the politician to convince the people that his or her plan to build that economy is the best one being presented.
- A teacher, however, may have a difficult time convincing parents that their involvement in their children's education is important. The teacher must first examine the value that parents place on education and work within those parameters before making his or her claim.

The Claim

The claim of an argument is essentially the thesis. Claims are statements that reveal what the argument is about and what it hopes to accomplish. There are many types of claims, but the three most common in academic circles are claims of fact, claims of value, and claims of policy. It should be noted that *in academic writing, claims of policy are the preferred argumentative type*.

Claims of Fact. Claims of fact are assertions that a condition has existed, exists, or will exist due to factual information (statistics, examples, testimony). Claims of fact must be verifiable through scientific study. Though the inclusion of facts into an argument is vital, claims of fact are not effective because they do not tend to inspire a specific change. For example: *As of July, 2012, the War of Terror has cost the American taxpayer nearly 1.4 trillion dollars, and that number is growing by the day.*

Claims of Value. Claims of value make judgments that express whether something is good or bad, right or wrong, beautiful or ugly, or worthy or not worthy. These claims promote certain ethical or moral principles and, because general audiences will not share the same warrants, these claims should be limited. For example: *It is important that Americans cling to the values upon which this nation was built.*

We have to remember that when making value-based claims, we should avoid claims of personal preference. Claims of personal preference, (i.e. one political party is better than another political party), are not academically sound and rarely are they well-received by any audience.

Claims of Policy. Claims of policy argue that certain conditions should exist. These claims advocate the adoption of new policies or procedures, courses of action, and/or solutions. Claims of policy are the most academically sound of the claim types because they have the integrated component of asking the audience to do something with the information being presented. Claims of policy typically use verbiage such as: *ought to*, or *must*, though these words can be expressed or implied. For example: *Due to the nature of the Electoral College, many people feel their vote does*

not count, especially for those who live in an area that supports a particular political party. Because a democracy should consider every individual's voice, American needs to abandon the Electoral College and embrace the idea of a popular vote.

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Fact vs. Opinion

When making a claim, it is important to note the difference between fact and opinion. Facts can be substantiated or verified through data or systematic observation. Opinions are a part of argumentative writing, but we need to be cognizant of the fact that opinions are rarely shared—the arguer must work harder to convince his or her audience.

To help make the distinction between fact and opinion clearer, consider the following:

Fact:	The record for the worst single-season in Major League Baseball is held by the 1899 Cleveland Spiders with only 20 wins and 134 losses (Baseball-Almanac, 2012).
Opinion:	The worst team in major league baseball was the 1899 Cleveland Spiders.
Claim:	<i>The word “worst” makes this a claim of value, not of fact.</i>

Fact:	Many people consider Abraham Lincoln to be the greatest of the American Presidents.
Opinion:	Abraham Lincoln is the greatest of the American Presidents.
Claim:	<i>This claim is also one of value.</i>

Fact	American soldiers who have served in battle have often had to make great personal sacrifices in order to do that which we asked of them.
Opinion:	Due to their sacrifice to our great nation, combat veterans should receive a life-long pension and access to free healthcare for themselves and their families
Claim:	<i>This is a claim of policy.</i>

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The Support

The support of an argument is the element that attempts to prove the validity of the claim. Support, also known as evidence, is often presented in terms of personal experience, interviews, research, experiments, surveys, and so on, depending on the needs of the audience and the type of argument being made. **All arguments need support.** We cannot hope to convince anyone of the value of our argument without providing some sort of evidence.

Imagine asking your superior for a raise. What is the warrant? Both you and your boss must agree that you are a good employee. Without that mutual agreement, your request for a raise is rather pointless. What is your claim? Perhaps you claimed that you deserved a raise based on your record of productivity. Did you back up that claim with evidence? How can you show that you are more productive than other employees, thus deserving of a salary increase.

Not just any evidence will do, however. We must examine each piece of evidence by the following criteria:

- Is the evidence current?
- Is the evidence comprehensive?
- Is the evidence relevant?

Your paper must present a logical flow from the claim to the evidence. As you write, be sure your evidence relates to your claim.

- Do examples represent the argument being made or countered?
- Do examples connect the audience/readers to the content?

Your readers will analyze your argument just as you analyzed your sources. Their analysis of your work will include an evaluation of your evidence. We already discussed how to find credible sources; now you will reap the benefits of taking care to find those sources.

- Do statistics come from trustworthy sources?
- Are the statistical data clearly defined and connected to the argument?
- Are any of these sources biased?

Writing objectively, without emotion, is key to convincing readers of the validity of your claim. You will also need to be thorough in your thinking process, examining all aspects of the topic. Even if you disagree with certain aspects of the topic, you must address them.

- Are any comparisons used connected fairly and completely?
- Has any pertinent information been left out?

In argument, it is important to know what motivates the audience—what they think, why they think that way, and how to motivate them to consider alternate ways of thinking. **Argument**, or **rhetoric**, has consistently been the most powerful tool mankind can wield in order to shape the world. It is how ideas are born, decided, and adopted or dismissed. Every piece of what we know to be truth was, at one point, the subject of an argument and whether the idea stayed with us or not depended on how well that argument was crafted.

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Rhetoric

Rhetoric is a powerful tool that we must understand if we are to affect the world we live in through our own arguments and/or if we are to understand the way the world works to affect us through argumentation. By understanding rhetoric, we may understand the structures at work in the texts we encounter.

Rhetoric is the art of using language effectively, often with the aim of argumentation (i.e. persuading the reader or audience). The academic study of Rhetoric is the study of what compels people, what makes them think, respond, or act. Through rhetoric, we find ways of using emotion (**pathos**), logic (**logos**), reputation (**ethos**), and timeliness (**kairos**) to convince our audience of our ideas, but we can also see how these tactics are being used to convince us to abandon one idea in favor of another.

In this section of the Writing Guide, we first present some elements of philosophy that undergird our thinking processes, and thus impact how we write. We will compare Classical Rhetoric, associated with the ancient Greeks, with Rogerian Argument, which is a modern approach to argument. We will look at different types of appeals, or strategies to convince our readers. Finally, we will examine logical fallacies, which are defects in arguments that weaken our credibility.

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Classical Rhetoric

We can trace just about everything in our society directly back to the philosophers, like Aristotle, of the Classical Period (510 to 323 BCE). We can find deep ties to the Ancient Greeks and Romans through our basic understandings of justice, democracy, culture, art, literature, film, psychology, physics, biology, law, business, and even religion. Not all of these things were tied directly to Aristotle, of course; there were other players, like Plato and his teacher Socrates, who are equally as influential. Interestingly, there are a small number of people responsible for the creation of Western Society.

Why are we mentioning this? Because modern individuals living in Western Society are taught to see themselves and the world in which they live, to a large degree, through the intellectual ideology of Ancient Greece and Rome. Simply put, if we want to know who we are and why we do things the way we do, if we want to understand what motivates our readers and those with whom we come into contact with on a daily basis, it is important we understand the ways that history has guided Western Civilization to the place it is today and what that history entails. It is also important to look at some of the ways we are breaking free from that history and beginning to explore the world in new and exciting ways.

A note of caution:

Once you open the door to rhetoric, it doesn't shut so easily. You may find yourself looking at life very differently from the way you see things now. You may just find out that absolute certainty about anything is merely illusion. While it may seem disconcerting, it is an important step toward higher level thinking.

We now refer to the rhetorical methods employed in ancient Greece and Rome as Classical Rhetoric. We continue to refer, even defer, to these argumentative styles even now, after thousands of years, because they remain the foundations of rhetorical practice and theory, no matter how many subsequent approaches to argumentation gain popularity (i.e. this is another instance of there being nothing new under the sun, and of contemporary ideas reacting to and building on the ideas of the past).

For example, we still utilize and make reference to the *Canons of Rhetoric*—invention, arrangement style, memory, delivery—and the system of appeals—logos, ethos, and pathos—employed by ancient rhetoricians (i.e. Aristotle, Plato, Cicero, and so on). Yet there are important differences between Classical models of rhetoric, which are focused on persuasion, and more

contemporary approaches, many of which are focused on building consensus or achieving synthesis of seemingly opposed positions.

Classical Rhetoric was the argumentation tool of Classical philosophers who used the process of logical argumentation as a tool of discovery and/or a way to identify and to define truth and virtue. Still, we have to ask ourselves: If truth and virtue can be determined through the course of a debate, is that truth really truth, or is it simply the result of an agreed upon set of values presented by a more successful rhetorician over a weaker arguer?

This is why no argument, Classical or otherwise, is ever finished. Argument should be treated as a way of connecting our ideas to the ideas of others, while at the same time expanding the breadth of human knowledge. When we do this, argument becomes a way to shape our world rather than a game of wits. This is where argument holds its real power; and that is why intellectuals have, throughout the centuries, continued to argue in order to learn, to know, to seek, to inform, to solve, to change, and to connect.

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Ethos – An Appeal Based on Establishing Authority

Ethos is one of four Classical rhetorical appeals we will investigate in this chapter. *Ethos* refers to the perceived authority of the author and/or his or her sources of information (e.g. those supposed “experts” whom the author quotes in support of his or her claim). Yet, when we attribute *ethos* to an author it doesn’t simply mean that this author knows what he or she is writing about; rather, it depends on the author’s ability to convince his or her readers that he or she has their best interest in mind when presenting the solution to the problem being argued.

Ethos is a method of persuasion (a rhetorical appeal) that relies on the established authority and character of the speaker. We achieve *ethos* when we convince our audience that we share the same values, want the same outcome, are honest, trustworthy, and, most of all, human.

Ethos is established by focusing on several things throughout the course of an argument:

- By establishing the idea that we have considered multiple ways of looking at the situation on which we are commenting.
- By demonstrating that we respect those who do not agree with us.
- By offering compelling and convincing evidence that supports our ideas.

In *ethos*, we use our own credibility and the credibility of our sources to establish a sense of trust in our audience so that they more readily accept, or at least entertain, our ideas. You will want to find ways of establishing your own credibility when making your own arguments.

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Pathos - An Appeal to Emotion

The second of the Rhetorical Appeals is *pathos*. While pathos is somewhat “pathetic” on its own (yes, the two words are directly connected), when paired with *ethos*, it becomes the most convincing of the appeals. **Pathos** is the practice of appealing to an audience’s emotion. Another way of looking at *pathos* is that it is an appeal to the audience’s sympathy and imagination. When we write *pathos* into our arguments, we are not so much giving our readers an emotion; we are writing to tap into emotions they already have inside of them.

A *pathos*-driven appeal causes an audience not just to respond emotionally, but to identify with the writer’s point of view, to see the world as the author sees it, to feel what the writer feels. To achieve this, we must make our arguments imaginative and compelling. We can best achieve this connection through anecdotes—short stories or narratives told to demonstrate and/or illustrate a point. When we present our arguments in an anecdotal framework, we humanize our writing, we appeal to the emotional side of our audience, and we are more apt to get our audience to internalize what we have to say. For example: if we were to discuss the importance of wearing a seatbelt, we may start with a story about how someone’s life was saved by buckling up.

The key components of an emotional argument are:

- An anecdote or metaphor designed to draw the reader into the word of the author.
- The use of descriptive and dramatic language.
- A clearly defined connection between the anecdote or metaphor chosen and the argument’s thesis.

In a *pathos* argument, the values of the author are implicit in the argument and are conveyed imaginatively to the reader. Not just any touching tale will do, however; audiences are far too sophisticated. For emotional arguments to truly be effective the writer must appeal to the audience’s values and use those values to build his or her argument—this is why a good *ethos* makes the difference between a good or bad emotional argument.

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Logos – An Appeal to Logic

Aristotle believed that the only Rhetorical Appeal worth using was *logos*. He understood the value of the other appeals, but *logos* has a wonderful way of avoiding pretention; it gets straight to the meat of the problem. *Logos* doesn’t have the time to worry about values, credibility, or how someone feels. *Logos* is pure logic, a simple question of does it or does it not make sense? That’s the gist of what *logos* does; it takes the facts, weighs them against each other through inductive or

deductive reasoning, and draws a logical conclusion.

Logos is all about fact and the logical assertions we can make from those facts. By itself, it makes a pretty boring argument because, though it is very good at helping us define truth (at least as close as we can get to truth), it does very little to tell us what to do with it once we have it. When paired with *ethos* and/or *pathos*, *logos* can be alarmingly effective. While we can argue with emotion and values, and while we can fail at establishing credibility, it's pretty tough to deny a few solid facts and a clear logical path.

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[Kairos: Timeliness of an Argument](#)

Kairos is not technically a rhetorical appeal, but it is an important consideration authors must make when preparing their arguments. *Kairos* refers to the timeliness of an argument. It would be silly, for instance, if we were to argue about whether or not the Romans should be concerned with the rising of the Visigoths (the rising of the Visigoths is arguably a major cause for the fall of the Roman Empire). History would tell us that the Romans should have been very concerned. Likewise, arguing that the braking system on Toyota's future Air Car should be electromagnetic rather than sonically applied is a bit too early considering these technologies have not been invented yet.

The main thing to consider when planning the *kairos* of your writing is the practicality of what you are attempting to say. Can you expect your argument, if placed in the right hands, will immediately impact a theory, practice, policy, or belief? If not, your *kairos* is not in order; if your argument cannot make an immediate impact, you may want to further consider what you are attempting to accomplish.

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[Logical Fallacies](#)

Logical fallacies are false arguments based on fuzzy, dishonest or incomplete thinking. When using rhetorical appeals, falling into a fallacious argument can often mean your audience overlooks the otherwise good points you're making. Many arguments are won simply by exposing the fallaciousness of an opponent's points. The following list of common logical fallacies should help you to avoid some of those rhetorical traps.

Dogmatism

Description	Assuming that truth is evident to those who know better and that arguments against the position are void.
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Example	Of course it is important that we legalize marijuana. It would be silly to argue otherwise.
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Moral Equivalence

Description	By claiming that an action is wrong by associating it with something far worse.
Example	Running a red light is like robbing a bank. They are both illegal and endanger other people.

Ad Hominem

Description	Arguments that attack the person rather than the claim he or she is making.
Example	Michael Moore is wrong because he's overweight.

Appeals to False Authority

Description	Using your own or someone else's opinion as sufficient fact.
Example	Mikey likes it; it must be good!

Bandwagon Appeals

Description	Arguments that urge people to take the same path that everyone else is taking.
Example	We've sold over a million Ab Eliminators, meaning that it is the best product on the market.

Either-Or Choices

Description	Also known as ultimatums. Either-Or arguments suggest that there is only one answer to a particular problem or that there is only one possible cause for a particular action.
Example	Either we take the war to them, or they will almost certainly bring it to us.

Scare Tactics

Description	Using people's legitimate fears against them by suggesting that their fear will not only become reality, but that it will be much worse than they had imagined.
Example	The middle class in America is crumbling. Soon there will be a few people with all of the money, and the rest of us with nothing. Unless we start working on ways to become a part of the wealthy class, we are destined to starve in the streets and die.

Sentimental Appeals

Description	Using tender emotions to distract people from the facts. While emotion is a powerful argumentative method, these arguments must be paired with a larger look at the complexities of the issue being examined.
Example	Imagine growing up in a neighborhood where opportunity is scarce, where gang

violence and crime are everywhere. When we talk about drug testing for welfare recipients, these are the people who will suffer: The children who grow up with nothing and have little opportunity to better themselves.

Slippery Slope

Description	An assertion that a small first step will lead to a chain of (usually negative) events
Example	Smoking cigarettes leads to smoking marijuana, which leads to using other controlled substances

Begging the Question

Description	Attempting to prove the validity of a statement by restating the question in a different way. Also known as <i>Circular Reasoning</i>.
Example	I love you and you know that I am telling the truth because when you love someone you don't lie to them.

Equivocation

Description	These are arguments based on semantic ambiguity.
Example	For example: A mom asks her child if he made his bed; he responds that he did, but mutters under his breath—yesterday!

Faulty Causality

Description	The idea that because one event follows another, the first event caused the second.
Example	I accidentally broke a mirror last week, and this week I have been having all kinds of bad luck.

Hasty Generalization

Description	Creating a stereotype about a certain group based on a small sampling.
Example	All blondes are unintelligent, all Asians are good at math, and all college graduates are wealthy.

Non-Sequitur

Description	Translates as “does not follow.” Non-Sequitur arguments occur when writers skip a step in the logical process, unwittingly comparing or combining unrelated ideas.
Example	Do you walk to school or do you carry your lunch?

Keep in mind that you should be looking for these logical strategies (and fallacies) when you analyze other texts, just as your readers will be analyzing your paper. Thus, take great care in crafting your argument, and be sure your supporting evidence aligns with the claims you make.

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Rogierian Argument

The Rogierian style of argument is a relatively new way or approaching argument and has been increasing in popularity throughout the academic world. This way of arguing is based on the psychology of Carl Rogers, though it should be noted that, during his lifetime, he did not endorse (nor did he reject) this process. The basic idea of Rogierian argument is that we accept all points of view as valid and that we work with our opponents to find the best conclusion. We do this through the process of presenting civil, non-threatening suggestions. Our goal within the Rogierian form is to attempt to reach a compromise, to connect. Perhaps an even more appropriate way of thinking about the Rogierian form is that it is not about winning; rather, it is about finding the best possible solution to the problem being explored.

Some key things to think about when working in the Rogierian style:

- Create the environment for your readers.
- Suggest, but do not impose.
- Try to establish the idea that you care about your audience.
- Attempt to understand the “inner world” of your audience.

If we are able to incorporate these elements into our arguments, our audience will be more receptive to “move toward” our ideas; likewise, because we must take on the spirit of collaboration, we are more apt to find the best solution for all parties involved. Keep in mind, we are not clubbing our audience and dragging them to our ideas; we are instead inviting them to tag along with us as we search for truth.

The Rogierian argument is closely related the core ideals of American democracy, meaning that all parties involved should have the chance to make their argument before determining the best course of action. In essay form, the author must examine at least two competing viewpoints on an issue and present them in a way that attempts to balance both sides of the argument. Though we do allow our opinion to shine through, we try to present our readers with the information they need to make their own decision, even if that decision is ultimately against our wishes (remember, this is not about winning). This style is based on what Aristotle called *Ethos* – a rhetorical appeal to the believability of the author and/or the author’s sources.

Like the Classical Rhetoric style, the Rogerian argument has a specific structure that can be, but does not always have to be, followed. In their book *Rhetoric: Discovery and change*, Young, Becker and Pike present the following structure for building an argument:

- It introduces the subject as a problem needing solving.
- It includes a fair and accurate (as much as we can be accurate) telling of the opposite point of view.
- A discussion of the context in which the views expressed are valid.
- A statement about the author's position.
- A discussion of the writer's views in context.
- A closing statement that demonstrates how the readers might benefit from accepting all of part of the writer's position (Young, Becker, & Pike, 1970, p. 283).

One interesting thing about the Rogerian Argument is that it attempts to treat all possibilities of approaching a problem as potentially valid. Unlike the Classical style, Rogerian is inclusive of all concerned parties; but, that can also be its weakness. The Rogerian Style of argument is often a slow, drawn out process. When faced with making a decision quickly, the Classical style is likely a better way to solve the question at issue.

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PART FIVE

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[Revision](#)

The word revision literally means “to see again.” Revising essays is often confused with editing and proofreading, but these elements of the writing process, although important, do not constitute the revision process. Simply correcting errors in grammar, usage, mechanics, or formatting is not revision; that is proofreading. Similarly, revising is not simply switching a few words around or adding a transition or two in order to help the flow of an essay; that is what we refer to as the process of editing. Revision entails real change. It means not only looking at the words on the page, but also examining the value and relevance of what they mean in concert with one another.

We have spent the majority of this course looking at the philosophical nature of writing, reading, and arguing. Through our discussion forums, we have discussed some of the more controversial issues in the world today. We have practiced our writing skills, made plans for writing our researched essays, researched our issues, created our arguments, and have written our rough drafts. Now comes the hard part: The revision process.

This is the dirty part, the time in the class where we roll up our sleeves, put on our poker faces, and ready ourselves for battle. Revising an essay demands that we step outside of ourselves and look back without mercy. No word, no line, no paragraph, no piece of our essay is beyond reproach. Revision is about rethinking the entire process. This is about truly getting into our readers’ heads and seeing our work through their eyes, as if they are the ones evaluating it.

As rough as we have painted the revision process, it can be easier if you approach it with a plan. The following list, Revision Tips and Tricks, provides a focused approach to the revision process.

Start by reevaluating your audience. Read through your essay as if you are not the writer, but a reader. Put yourself in your readers’ shoes. Did you leave anything out? Is there any piece of your essay that does not belong?

Identify your thesis and your thesis statement. Write it down on a separate piece of paper. Go through each paragraph in your essay and identify each main point. Does each point help to support your thesis? Did you make any unnecessary statements? If so, remove them.

Think about your initial research question. Did you answer it? Did you provide enough evidence to answer it for your readers?

Go back through your essay again. Find the strong points you have made and summarize each of them in a single sentence. Once again, check to see that they support your thesis.

Find the problem areas in your essay. Check for logical fallacies, wording issues, points that are off- topic, hard transitions, etc. Try rewriting these points to see if they can be saved. If not, remove them.

Read your essay aloud. If you find yourself stumbling over words or concepts, mark those areas for revision.

Repeat the process. Take a break. Revise again.

Proofread and edit your work.

Read instructor feedback. Do not forget to incorporate any changes your instructor may have suggested.

Use Grantham resources. If you run into any problems along the way contact the Teaching and Learning Center. Do not wait until the last minute – give them a chance to work with you.

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[Writing On Impact](#)

Unfortunately, when we sit down to complete a writing task, we don't always have the time to complete multiple drafts, to revise, or even to proofread. Many times we have to write things immediately, in a single draft, without having time to do anything but jot our thoughts down and send them out into the world.

In the professional world, most of your writing will likely be “on impact.” Imagine that you receive an urgent email that you need to respond to immediately. If you don't act quickly, you might risk losing a client, a patient, a lead in a criminal case, or a sale. The catch is, you can't just hammer out gibberish and hope that the points you earned by being timely outweigh the points lost because the recipient of your email can't understand what you said in your reply. You have to be clear with your ideas and concise in your delivery. Many opportunities are lost due to poor quick-writing skills.

Maybe you're on the other side of the equation. Maybe you need to send an email to ask for something very specific, but you don't have a lot of time to compose this letter. How do you

do it? How do you write with any kind of success if you don't have the time? Practice.

In his bestselling book *Blink: The Power of Thinking Without Thinking* (2005), author Malcolm Gladwell explores the power of instantaneous decision making. In an interview posted on his website (2006), Gladwell describes what his book is all about:

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It's a book about rapid cognition, about the kind of thinking that happens in a blink of an eye. When you meet someone for the first time, or walk into a house you are thinking of buying, or read the first few sentences of a book, your mind takes about two seconds to jump to a series of conclusions. Well, "Blink" is a book about those two seconds, because I think those instant conclusions that we reach are really powerful and really important and, occasionally, really good. (Gladwell, 2006)

Throughout *Blink*, Gladwell (2005) cites how a lot of our thinking happens instantly, that we don't need to spend a lot of time developing our ideas. But that is only if we have developed our instincts. How do most of us seem to know how to approach a person we've never met? Why do things like speed-dating work just as well as any of the other types of dating services? Because dealing with interpersonal relationships is something we have been doing for a very long time. By exposing ourselves to certain activities, tasks, or even studies, we begin to anticipate things that will likely be a part of what we run into. With enough exposure, we can anticipate potential problems and prepare for them ahead of time. If we practice enough, it becomes automatic (Gladwell, 2005).

The more you read, the better you'll write. The more you write, the better you'll get. The more you persist at anything, the better you will get at that something. In this class, however, we don't have years to perfect the craft of writing. We've only had a few weeks. But we hope to have provided you with plenty of practice so that when you are tasked with writing "on impact" you can rely on these tricks. Imagine your supervisor at work has asked your opinion on a new policy or process that may change the way your department operates. This calls for a researched argument essay. What to do? Go through the steps we have practiced in EN102.

- Read the request or stimulus carefully. Use your analytical skills to evaluate the implicit message, and then use your summarizing skills to find the core of the request.
- Figure out which elements of the request you need to address (narrow your topic!) Develop your response (thesis statement!)
- Find supporting evidence that backs up your response. Anticipate opposing viewpoints (counter arguments) and be prepared to address these alternatives.

- Proofread, even if time is short. Make sure that you eliminate typographical errors, and correct any grammatical errors.
- If sending a response through email, double check the recipients. Too often, in the heat of the moment, messages are sent to unintended recipients.

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Other Resources

While we have attempted to provide the information you will need to write an argumentative paper for your composition course, we know that you are likely going to have additional questions or unique situations that require further assistance. Here are some sources that may help you conquer any obstacles you encounter during your writing process.

Note: These sites have no ads, are free, and require no registration

- **Free APA tutorial:** APA Style: <http://www.apastyle.org/learn/tutorials/index.aspx>
- For a detailed look at APA format: <https://owl.english.purdue.edu/owl/resource/560/01/>
- APA Style Central (American Psychological Association Site): <http://www.apastyle.org/>

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Glossary of Writing Terms



Abstract

In APA, abstracts are found directly following the title page and are typically a 150-200 word summary of the following article or paper.

Academic paper

Academic papers are, for the most part, designed with two distinct purposes in mind: to analyze, interpret, explain, or argue about a topic; or to demonstrate an intellectual understanding of the course or field for which it is being written.

Active sentence

Active sentences are sentences in which the subject performs the action.

Active voice

Active voice entails the use of a subject-verb construction (active sentences) throughout the majority of a piece of writing.

Adjective

Adjectives provide information about, clarify, or describe nouns, pronouns, or other adjectives.

Adverb

Adverbs do very much the same thing as adjectives except they clarify and describe verbs.

Agenda

The underlying motivation for the creation of a text.

Agreement

Consistency in time, point of view, plurality or not, and so on within a text.

Analysis

The process of looking closely and critically at a text to determine what it means, how it presents its ideas, and its effectiveness.

Anecdote

Brief stories or slices-of-life that help to make a point

Annotate

To underline or highlight important passages in a text and to make notes in the margins.


APA style

The official writing and documentation style of the American Psychological Association (APA), which is Grantham University's official style of documentation and citation for all courses.

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Appeal	An appeal is an argument that connects to the readers' needs, such as achievement, belonging, or survival.
Appendix	The Appendix appears at the end of a text, report, or dissertation, and contains additional information pertaining to the text.
Application paper	A paper in which the author applies ideas and theories to real-world situations.
Argument	An argument involves a claim, stance or point of view intended to convince the reader to accept an idea or to take action.
Argumentative paper	An argumentative paper presents an argument about a timely, debatable topic. The argument (or claim) is supported by evidence collected from a variety of sources.
Artifact	An artifact is an object made or modified by a human culture.
Attributive phrase	A group of words that indicates the source of an idea or quotation. Example: According to Oscar-winning actress Meryl Streep, actors need to remind each other of the privilege and responsibility of their celebrity.
Attributive tag	See <i>attributive phrase</i> .
Audience	This term literally refers to the listeners or hearers of a speech, including the intended listeners/hearers, but is commonly used to refer to the intended reader or readers for a piece of writing.
<u>B</u>	
Basic listing	A brief, somewhat informal itemizing of main points.
Biased words	Words that unfairly or disrespectfully depict individuals or groups.
Bibliography	List of works that were consulted when creating a scholarly work.
Block quotation	A long quotation of 40 words or more. Block quotations are formatted in a way that sets them apart from the rest of the text. The block is a single-spaced, tabbed paragraph that is followed by the citation. There are no quotation marks around the block.

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Blogs	Online journals (shorthand for “Web log”).
Body language	Body language is a communication style that involves the use of physical cues to indicate a person’s level of comfort, interest, engagement, etc.
Body paragraph	A paragraph comprising, in part, the central portion or body of a paper or other, similarly structured, document. The body paragraph is focused on articulating, developing, and supporting a single point of the larger argument presented by the author with his/her thesis statement in the introductory paragraph(s).
Boolean operators	Words or symbols used when searching research databases that describe the relationship between various words or phrases in a search. Examples include: <i>AND</i> , <i>OR</i> , <i>NOT</i> , <i>AND NOT</i> .
 Call numbers	A set of numbers used by the Library of Congress that specify the subject area, topic, and authorship or title of a book, magazine, or other text.
Camera-eye	An approach to writing that involves sharing details as though a camera lens moving across a subject.
Cause-effect paper	A paper that examines the conditions or actions that lead to a specific outcome.
Chronology	Order of events as they have occurred in time. We often refer to descriptions of events in chronological order.
Citation	An agreed-upon notation that gives credit to those who informed the ideas within a text that did not originate with the text’s author.
Classical argument	This style, invented in ancient Greece, involves two individuals arguing opposite sides of an argument in order to convince an unbiased third person.
Clichés	Overused words or phrases that, through time, have lost their meaning. For example, “ <i>It’s raining cats and dogs!</i> ” or, “ <i>It wasn’t just easy; it was a piece of cake!</i> ”

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Climax	The most exciting moment in a narrative; the moment at which the person succeeds, fails, or learns something.
Closed question	Questions that can be answered by a simple “yes” or “no”.
Clustering	A form of brainstorming by freely recording words and phrases around a nucleus word.
Coherence	Strong connection between sentences in a paragraph; achieved through transition and repetition.
Collection	The materials housed within a library.
Colloquialism	Colloquialisms are common words which work well in common conversation, but are not suitable for academic writing. Words like, “cool,” “sweet,” “y’all,” and “gonna” are colloquialisms. Often, these can also be whole phrases like, “ <i>I was as nervous as a long-tailed cat in a room full of rocking chairs.</i> ”
Comma splice	A common error in writing made when the writer combines two independent clauses together with a comma (and nothing else). (i.e. “There was no way I was going alone, she said she wouldn’t dream of letting me out of her sight.”).
Concession	Openly recognizing the validity of opposing viewpoints.
Conflict	The obstacles or adversaries confronted by people in narratives; person vs. person, person vs. society, person vs. self, person vs. technology, person vs. nature, etc.
Conjunction	A word that joins two ideas within a sentence. Examples: <i>AND, BUT, IF</i>
Connotation	The suggestion made by a word or group of words—the implied meaning.
Context	The set of circumstances in which a statement is made; the text and other factors that surround a specific statement and are crucial to understanding it.

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Contraction The shortening or abbreviation of a phrase of two or more words into a single word for the sake of efficiency and/or for use within informal writing or speech (e.g. *do not* may be contracted as *don't*). While contractions are often found in informal modes of writing and speech, they are not appropriate in academic writing.

Controversies Issues about which there are two or more strongly opposing views or highly debatable issues.

Conventions The standard rules for spelling, punctuation, mechanics, usage, grammar, and formatting.

Copyright Legal ownership of the text of a document, entitling the owner of the copyright to determine if/when/how that text may be reproduced.

D

Database An electronic repository of information organized by subject and/or academic or professional discipline (e.g. scholarly articles).

Debatable topic A topic that is not mere fact, but can be argued from at least two different angles.

Deductive reasoning Reasoning that works from general principles or ideas to a conclusion. For example, if you know that all dogs are mammals, and you know that a German shepherd is a dog, you might conclude that the German shepherd is a mammal.

Defensible position A claim that is debatable, but can be strongly supported by evidence; a claim that is neither fact nor an unsupportable opinion.

Denotation A word's literal meaning.

Dialogue The words spoken by people. In writing, dialogue is set apart by quotation marks.

Directed writing An exploration tactic using one of a set of thinking moves: describe, compare, associate, analyze, argue, or apply.

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Direct quotation	A word-for-word statement or passage from an original source. In writing, short quotations (less than one line of text) are typically set apart by quotation marks and always cited. Longer quotations are typically set apart as a block quotation (see <i>block quotation</i>).
Documentation	Crediting sources of information, through in-text citations or references and a list of works cited or references, generally on a page or pages located at the end of a paper.
DOI	A Digital Object Identifier is an alphanumeric code that online content providers (e.g. databases, scholarly journals) provide as an alternative to the actual URL of a document so that researchers may cite those online documents using a static identifier within their bibliographic citations.
Drafting	Writing sentences and paragraphs to create a paper. After drafting the paper, the writer proceeds to editing the paper.
E EBSCOhost	EBSCOhost is a platform that hosts databases of scholarly documents. EBSCO stands for “Elton B. Stevens Company.” Grantham University subscribes to a number of databases that are housed on the EBSCOhost, thus we refer to EBSCOhost as our online library.
Editing	Refining a draft in terms of word choice and sentence style and checking it for conventions.
Ellipsis	A set of three periods with one space preceding and following each period; a punctuation mark that indicates a deletion of material. Example: “...”
Ethos	An argumentative strategy designed to build, and then use the audience’s sense of trust and respect for the arguer to promote an idea.
Etymology	The origin of a word. For example: <i>The word biology is derived from the Greek word “bios” meaning life, and the suffix “ology” which means “the study of.” Thus, biology is the study of life.</i>


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Extended definition	A type of analytical writing that explores the meaning of a specific term, providing denotation, connotation, and a variety of perspectives on the term.
Extreme claims	Claims that include words (<i>all, best, never, worst</i>) that are overly positive or negative.

F

Facts	Statements that can be checked for accuracy through empirical evidence
Fair use	Rules governing the use of small (not large) portions of a text for non-commercial purposes.
Fake writing voice	A writing voice that sounds overly academic, bland or unnatural
Feasible	Do-able; reasonable – given time, budgets, resources, and consequences
Field Research	An on-site scientific study conducted for the purpose of gathering raw data
First draft	The initial writing in which the writing connects facts and details about the topic.
First person	A confessional or conversational style of writing that connects the thoughts of the writer directly to the reader through the use of the pronouns: <i>I, me, we, us</i> and so on. Good for some papers, but in general, is not considered appropriate for academic writing. First person is frowned upon when writing APA Style research papers.
Flush	The justification of the text in a paper (meaning to which margin of the page the text lines up). In APA, with the exception of page numbers, the title of the paper, the title-block, certain level titles, block quotations, the abstract title, and the References page title-- all text should be justified <i>flush left</i> . Page numbers are placed <i>flush right</i> , and all of the other exceptions are <i>center justified</i> .

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Focus	The specific part of the subject to be covered in a piece of writing.
Focused free-writing	A form of free writing that is approached from a specific angle or as a quick draft of a paper.
Forecasting	Also known as <i>foreshadowing</i> , this is a writing technique that previews what the reader can expect throughout the rest of a document. In academic writing, forecasting usually happens within the thesis statement or within the transitions between paragraphs or sections.
Foreshadowing	(see <i>forecasting</i>)
Form	The type of writing; for example, report, letter, proposal, editorial, paper, story, or poem.
Formal English	Carefully worded language suitable for most academic writing.
Formatting	The visual organization of a document, including, but not limited to, margins, font, font size, font color, textual justification, line spacing, etc.
Forwarding	The process of interacting with an idea through writing. When we are forwarding, we are changing the idea, extending it, reshaping it, and filtering it through our consciousness in order to send the new, altered version out into the world.
Fragment	An incomplete sentence (missing a verb or a subject).
Free-writing	A form of non-stop writing used during the early stages of the writing process to collect thoughts and ideas.
 Glossary	A list of important words and terms
Graphic organizer	A chart or diagram used to arrange the main points and essential details of a paper

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H

Hanging indent

A hanging indent is used in APA style on the references page. When citing a reference, the first line of the reference is flush with the left margin and the rest of the lines of the reference citation are indented five spaces.

Example:

Doe, J., (2017). The Art of Blogging. Retrived from
http//:Bloggerbits/rants/doe

Hyperlinks

Specially formatted text that enables readers to link to another location on the Internet or within a document

I

Implications

Natural results, direct and indirect, whether good or bad.

Inductive reasoning

Reasoning that works from particular details toward general conclusions. For example, if you draw three black marbles from a bag, you might conclude that all the marbles in the bag are black.

In-text citation

An in-text citation is an agreed-upon notation that gives credit to those who informed the ideas within a text that did not originate with the text's author. In APA style, in-text citations are required in brief form within the body of the text, and are fully cited on the References page(s).

For example:

Groups often move through four stages: forming, storming, norming and performing (Tuckman, 1965).

Informal English

Language characterized by a more relaxed, personal tone suitable or personal writing.

Intensity

A writer's level of concern for the topic as indicated by the writing voice.

J

Jargon

Technical terms not familiar to the general reader.

Journal

A notebook used regularly for personal writing.

Go To: [Part One](#)Go To: [Part Two](#)Go To: [Part Three](#)Go To: [Part Four](#)Go To: [Part Five](#)**Journals**

Publications providing specialized scholarly information for a narrowly focused audience. Journals may be published monthly, bi-monthly, quarterly, etc. Most journals are now also digitized. Many can be found in Grantham library's free database. Some online journals require a subscription fee to access.

L**Line diagram**

A graphic organizer used to arrange ideas for expository writing.

Logical fallacies

Logical fallacies are false arguments based on fuzzy, dishonest, or incomplete thinking.

Logos

An argumentative strategy is a mode of persuasion using logic or reason.

Loose sentence

A sentence that provides a base clause near the beginning, followed by explanatory phrases and clauses.

M**Main claim**

A debatable statement, the thesis or key point in an argument.

Medium

The way that writing is delivered; for example, in a printed publication or online.

Metaphor

A comparison that equates to dissimilar things without using like or as; saying that one thing is another.

Example:

The sky is a celestial ceiling.

Mnemonics

Memory techniques in which new ideas are associated with more recognizable or memorable words, images, or ideas.

Modifiers

Words that limit or describe other words or groups of words; adjectives or adverbs.

N**Nominal**

A noun form of a verb such as *description* (based on the verb "describe"), *instructions* (based on the verb "instruct"), or *confirmation* (based on the verb "confirm").

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Noun A part of speech that stands for a person, place, thing, or idea.

Nucleus word The central theme in a cluster, connecting all other ideas.

O

Observation Noting information received in person through the senses.

Omit To leave out.

Open-ended question A question that requires an elaborate answer.

Opinions Personally held attitudes or beliefs.

Order of importance A pattern of organization often used in persuasive writing in which the writer begins or ends with the most convincing argument.

Order of location Organizing details according to their position; progressing from near to far, inside to outside, and so on.

Organizing pattern The way that details are arranged in writing; for example, chronological order or cause/effect order.

Original document A record that relates directly to an event, issue, object, or phenomenon. See *primary source*. a

Orphan A single line of a new paragraph at the bottom of a page.

Overall design A pattern the writer takes to move ideas along—time order, compare-contrast, and so on.


OWL Purdue University's Online Writing Lab (OWL) provides writing assistance regarding style guides (APA, MLA, Chicago, and others). Access the OWL through this link:
<https://owl.english.purdue.edu/owl/>

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P

Page design	The elements (typography, spacing, graphics) that create the look of a paper; readability is the focus of design for academic writing.
Paper mill	A typically commercial organization, usually represented online through a web site, offering academic-style papers or papers, usually for a fee, to would-be plagiarizers.
Parallelism	Repeating phrases or sentence structures to show the relationship between ideas.
Paraphrase	To discuss source material in your own words.
Passive sentence	Sentences in which the subject is acted upon. See also <i>passive voice</i> .
Passive voice	A subject-verb construction in which the subject is acted upon, not performing the action as it would be in the active voice. For example: <i>The mouse ran from the cat.</i> (active voice) <i>The mouse was chased by the cat.</i> (passive voice)
Pathos	An argumentative strategy designed to appeal to an audience's emotions.
PDF	Portable Document File ; a file form that preserves a document according to its exact appearance and is readable through Adobe software.
Periodicals	Publications (journals, magazines, newsletters) or broadcasts produced at regular intervals (daily, weekly, monthly, quarterly, yearly).
Personal narrative	Writing about a memorable experience; often includes personal reflection and thoughts.
Pivotal points	Moments in which a significant change occurs; literally a point in which a person changes direction.
Plagiarism	The act of presenting someone else's work as one's own, whether intentionally or unintentionally.

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Planning	The thinking and organizing that go into establishing a direction and structure for writing.
Platitudes	Stale or unoriginal thoughts.
Point of view	The perspective from which the writer approaches the writing, including first-person, second-person, or third-person point of view.
Portfolio	A collection of selected work by a group or author.
Preposition	A word that shows a where/when relationship with the other words in the sentence or clause. Prepositions include words such as <i>up</i> , <i>in</i> , <i>through</i> , <i>over</i> , <i>by</i> , <i>from</i> , and so on.
Primary source	An original source that provides first-hand information about a subject. Examples include diaries, legal documents, eye-witness accounts, results of experiments, statistical data, speeches, audio and video recordings.
Pronoun	A word that replaces a noun in a sentence to help alleviate redundancy. Pronouns include words such as <i>he</i> , <i>she</i> , <i>they</i> , <i>we</i> , <i>it</i> , <i>them</i> , <i>his</i> , <i>her</i> , and so on.
Proofread	Checking a document for errors before submitting it.
Public domain	Materials provided by the government provided as a part of the “copy left” movement, or, generally speaking, documents over seventy-five years old.
Publish	The act of sharing a completed work with another.
Purpose	The goal of a piece of writing; for example, to inform, to convince, to analyze, to persuade.
 Qualifiers	Words or phrases that limit or refine a claim, making it more reasonable.
Quotation	A word-for-word statement or passage from an original source. In writing, quotations are always set apart and cited. See also <i>block quotation</i> .

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R

Rapport	Personal connection, trust, and teamwork.
Rebuttal	A tactful argument aimed at weakening the opposing point of view.
Redirect	To restate the main claim or argument.
Redundancy	Words used together that mean nearly the same thing. Also, the repetitive use of a word or phrase when that word or phrase could be replaced with another.
References	Also known as <i>sources</i> , references are made up of information that has been gathered from external works in order to provide evidence toward a claim or to draw associations between authors within a paper. References can be journal articles, books, information on websites, magazines, videos, interviews or other documents. References should always be cited both in the body of text and in the <i>References page</i> .
Reference listing	A citation of a document that has been quoted, paraphrased, or summarized within a paper and appears in the <i>References page</i> .
References page	In APA, the References page follows the last page of a paper. This page includes an alphabetical listing of all the sources/references quoted, summarized, and/or paraphrased within the paper. Source/reference listings are expected to follow the APA citation style appropriate for the particular type of source they refer to. Each listing is treated as an individual, but reversed paragraph, with, the first line flush with the left margin of the paper, and with each additional line of the source/reference listing tabbed-in half an inch. See also <i>hanging indent</i> .
Refute	To prove an idea or argument false, illogical, or undesirable.
Repetition	Repeating words or synonyms where necessary to remind the reader of what has already been said.
Research paper	A fairly long paper, complete with a thesis statement, supporting evidence, integrated resources, and careful documentation.
Restrictions	Limitations of choice within an assignment.

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Résumé	A brief document that outlines a person's employment objectives and highlights the person's job skills, experience, and education.
Revising	Improving and/or redirecting a draft through large-scale changes such as adding, deleting, rearranging, and reworking.
Rhetoric	The art of using language effectively.
Running head	Running heads (aka <i>running titles</i>) are brief versions of the title that appear in the top, left of each page, and are presented in all capital letters. Running heads should be no more than 50 characters in length, and no more than five words long. Due to their brevity, running heads are often abbreviated versions of the title of the paper. On the title page, the words <i>Running head:</i> precede the title (not in italics or in all capital letters). The remaining pages of the paper include only the abbreviated title without the additional wording.
 Search engine	An online research tool (e.g. Google, Yahoo) through which researchers may search the internet for webpages, documents, etc.
Secondary source	Sources that are at least once removed from the original source; sources that provide second-hand information. Examples include interviews, commentaries, or reviews of other people's work.
Second person	The perspective or voice of direct address, in which the author or speaker addresses the reader or hearer using a second-person pronoun (i.e. you), as if in conversation. Second person is useful when giving individual direction or in some technical writing. But, due to its casual, familiar, and often accusatory tone, it is highly discouraged in academic writing.
Sensory details	Sights, sounds, smells, tastes, textures, temperatures and other details connected to the five senses—showing rather than telling about the subject.
Sentence combining	The act of combining ideas in sentences to show relationships and to make connections.
Sentence expanding	The act of extending basic ideas with different types of phrases and clauses.

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Sentence outline	A more formal method of arrangement in which a writer states each main point and essential detail as a complete sentence.
Sentence variety	The varying of beginnings, lengths, and types of sentences within a paper in order to make the writing interesting to the reader.
Sexist language	Language that, unintentionally or not, accounts for only one gender despite being directed toward a mixed audience.
Showcase portfolio	A collection of appropriate, finished pieces of writing.
Slang	Words considered to lie outside of the standard English language because they are faddish, familiar to a few people, and may be insulting.
Slanted question	Questions that presuppose a specific answer.
Sources	Also known as a <i>references</i> , sources are made up of information that has been consulted to provide evidence within a paper. Sources can be journal articles, books, information on websites, magazines, videos, interviews or other documents. Most college writing uses sources, but these sources are generally limited to specific forms and types by the course and/or instructor. APA insists that sources be scholarly in nature and generally asks that they be peer reviewed. Sources should always be cited both in the body of text and in the <i>References page</i> .
Spatial organization	A pattern of organization in which the writer logically orders descriptive details from far to near, left to right, top to bottom, and so on. Also see <i>camera-eye</i> .
Style	The variety, originality, and clarity of a piece of writing.
Subject	The general area covered by a piece of writing.
Summary	Condensed representation, in one's own words rather than through quotation, of the main points of a passage. Summary is designed to extract the meaning of a piece of work in a form that represents the original author's words.
Surface change	The edited (corrected) words, phrases, and sentences in a piece of writing.

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Surface error

A problem in word choice, grammar, mechanics, usage, etc. that does little to harm the transference of meaning, but appears untidy and unprofessional.

T

Tab

A series of spaces placed at the beginning of a paragraph. Can more easily be accomplished by striking the “Tab” key.

Tactful

Being sensitive to the feelings of others; avoiding unnecessary offense.

Taxonomy

A system of classification of items—plants, animals, ideas, movements, etc.

Tertiary source

Sources that provide third-hand information, such as wikis; though these sources are a good place to begin to formulate ideas, using them as evidence in an academic paper is highly discouraged at the college level.

Thesis statement

A sentence or group of sentences that sum up the central idea of a piece of writing; thesis statements serve as a map to the body of a paper.

Third person

The perspective or voice of indirect observation, in which the author or speaker uses third person pronouns (e.g. he, she, they) to describe the actions and interactions of persons with things and in places at which the author or speaker is/was not present. In fiction, this is the voice of the semi-omniscient or omniscient narrator.

Thought details

Impressions, emotions, predictions, and reflections; details that reveal perceptions rather than sensations.

Title page

The page on which, in the APA style, the title of the paper, the name of the author(s), and the name of the organization are identified. Title pages are the first page of an APA style paper.

Title block

The identifying information found on the title page of an APA style paper. Title blocks are center-justified, and include, in descending order, the title of the paper, the name of its author, and the organization the paper is being written for (for papers written in college, this organization is almost always the name of the school).

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Tone The overall feeling or effect created by a writer's thoughts and his or her choice of words.

Topic outline A less formal method of arrangement in which the writer states each main point and essential detail as a word of a phrase.

Transitions Words or phrases that help tie ideas together.

U

Uninspiring draft A draft in which the writer fails to connect with his or her readers or make a lasting impression.

Unity Oneness achieved in a paragraph through a strong focus on a single, central idea.

V

Verb An action word.

Vivid verb Specific action verbs, such as *lunge*, *trudge*, etc. that help to create clear images.

Voice The tone of the writing, often affected by the personality of the writer.

W

Widow A single word that ends a paragraph or is located at the beginning or end of a column or page,

Working thesis A preliminary answer to a main research question; the focus of one's research.

Worn-out topic A paper that is dull or unoriginal because the topic has been overworked. *Abortion*, *Legalizing Marijuana*, *Global Warming*, and *Lowering the Drinking Age* are all examples of worn-out topics.

Writing portfolio A selected group of writings by a single author.

Writing process The steps that a writer follows to develop a thoughtful and thorough piece of writing.