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Elementary English Eng. 001

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LECTURE 1

INTRODUCTION TO JOURNALISTIC WRITING

"The invention of writing is probably the most important tool for human advancement, making it possible for each new generation to build upon the work of the previous, to transmit knowledge from person to person, across cultures and time."

Donald Norman – Stanford University

You must be ready to learn from the first day of school. Don't you want to?

- Do well in your studies
- Enjoy self-expression
- Become more self-reliant

You know how important writing will be to you and in your life. It will be important from first-grade through college and throughout adulthood.

Writing is:

Practical

Most of us make lists, jot down reminders, and write notes and instructions at least occasionally.

Job-Related

Professional and white-collar workers write frequently--preparing memos, letters, briefing papers, sales reports, articles, research reports, proposals, and the like. Most workers do "some" writing on the job.

Stimulating

Writing helps to provoke thoughts and to organize them logically and concisely.

Social

Most of us write thank-you notes and letters to friends at least now and then.

Therapeutic

It can be helpful to express feelings in writing that cannot be expressed so easily by speaking.

Unfortunately, many schools are unable to give children sufficient instruction in writing. There are various reasons: teachers aren't trained to teach writing skills, writing classes may be too large, it's often difficult to measure writing skills, etc.

Research shows that student' writing lacks clarity, coherence, and organization. Only a few students can write persuasive essays or competent business letters. As many as one out of four has serious writing difficulties, and students say they like writing less and less as they go through school.

THINGS TO KNOW

Writing is more than putting words on paper. It's a final stage in the complex process of communication that begins with "thinking." Writing is an especially important stage in communication, the intent being to leave no room for doubt.

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Writing well requires:

- **Clear thinking.** Sometimes you need to have your memory refreshed about a past event in order to write about it.
- **Sufficient time.** You may have `stories in your heads' but need time to think them through and write them down.
- **Reading.** Reading can stimulate you to write about your own family or school life. If you read good books, you will be a better writer.
- **A Meaningful Task.** You need meaningful, not artificial writing tasks. You'll find suggestions for such tasks in the section, "Things To Do."
- **Interest.** The time in the world won't help if there is nothing to write, nothing to say. Some of the reasons for writing include: sending messages, keeping records, expressing feelings, or relaying information.
- **Practice.** More practice.
- **Revising.** Students need experience in revising their work-- i.e., seeing what they can do to make it clearer, more descriptive, more concise, etc.

POINTERS FOR YOU

Remember that your goal is to make your writing easier and more enjoyable.

Make it real: You need to do real writing. It's more important for the child to write a letter to a relative than it is to write an one-line note on a greeting card.

Suggest note-taking: Take notes on trips or outings and describe what you saw. This could include a description of natural walks, a boat ride, a car trip, or other events that lend you to note-taking.

Brainstorm: Do it as much as possible about your impressions and describe people and events to you.

Encourage keeping a journal: This is an excellent writing practice as well as a good outlet for venting feelings. Write about things that happen at home and school, about people you like or dislike and why, things to remember or things you want to do, especially write about personal feelings--pleasures as well as disappointments.

Use games: There are numerous games and puzzles that help you to increase vocabulary and make you more fluent in speaking and writing. Remember, building a vocabulary builds confidence. Try crossword puzzles, word games, anagrams and cryptograms designed especially for this purpose. Flash cards are good, too, and they're easy to make at home.

Suggest making lists: Making lists is good practice and helps to become more organized. You might make lists of your records, tapes, baseball cards, dolls, furniture in a room, etc. You could include items you want. It's also good practice to make lists of things to do, schoolwork, dates for tests, social events, and other reminders.

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Encourage copying: If you like a particular song, learn the words by writing them down--replaying the song on your stereo/tape player or jotting down the words whenever the song is played on a radio program. Also copy favourite poems or quotations from books and plays.

Source: Learn to write; US Department of Education.

DIFFERENCE BETWEEN SPEAKING AND WRITING

There are many differences between the processes of speaking and writing. Writing is not simply speech written down on paper. Learning to write is not a natural extension of learning to speak. Unlike speech, writing requires systematic instruction and practice. Here are some of the differences between speaking and writing that may clarify things for you and help you in your efforts as a writer and speaker.

SPEECH	WRITING
1. Universal, everybody acquires it	**1.** Not everyone learns to read and write
2. Spoken language has dialect variations that represent a region	**2.** Written language is more restricted and generally follows a standardized form of grammar, structure, organization, and vocabulary
3. Speakers use their voices (pitch, rhythm, stress) and their bodies to communicate their message.	**3.** Writers rely on the words on the page to express meaning and their ideas.
4. Speakers use pauses and intonation.	
5. Speakers pronounce	
6. Speaking is often spontaneous and unplanned.	**4.** Writers use punctuation
	5. Writers spell
7. Speakers have immediate audiences who nod, interrupt, question and comment.	**6.** Most writing is planned and can be changed through editing and revision before an audience read it.
8. Speech is usually informal and repetitive.	**7.** Writers have a delayed response from audiences or none at all and have only one opportunity to convey their message, be interesting, informative, accurate and hold their reader's attention.
9. Speakers use simpler sentences connected by lots of ands and buts.	
10. Speakers draw on their listeners' reactions to know how or whether to continue	**8.** Writing on the other hand is more formal and compact. It progresses more logically with fewer explanations and
11. Speakers can gauge the attitudes, beliefs, and	

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feelings of their audience by their verbal and non-verbal reactions.	digressions. **9.** Writers use more complex sentences with connecting words like however, who, although, and in addition. **10.** Writers are often solitary in their process. **11.** Writers must consider what and how much their audience needs to know about a given topic.

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LECTURE 2

QUALITIES OF GOOD WRITERS

Good writers have two things in common: they would rather be understood than admired, and they do not write for hairsplitting and hypercritical readers.

Friedrich Nietzsche (1844–1900)

The qualities of a second-rate writer can easily be defined, but a first-rate writer can only be experienced. It is just the thing in him which escapes analysis that makes him first-rate.

Willa Cather (1873–1947)

'Writing is an art since it has various styles to it and it is a science as you would use different techniques to write it.

Good writing however has much more to it than just the common techniques used. [It depends on who your target audience is and whether you know your audience well]
The parameters for a good writer depend on the audience who is going to read it.

For instance, the differences between the style content writers use and the style full-time is that the content-writers mostly use first and second person; whereas a writer for a newspaper would use an objective tone (third-person reporting). The language used is also different for different media of communication.

The general yardsticks to determine whether one is a good writer are to check whether his/her article has a good flow, eye-catching content and the language. The sentence structure, grammar, ideas and the form used are some of the other factors that play an important role in determining whether one is a good writer.

However, there is no one way to find out who a good writer is. Let's see what qualities do newspaper writers display? Besides having

* A lively interest in people, places and events
* An ability to write in a style which is easy to understand
* Good spelling, grammar and punctuation
* An appreciation of the part a local newspaper plays in the community
* A willingness to accept irregular hours
* An ability to work under pressure to meet deadlines
* Determination and persistence

You need to acquire the followings also:
A good journalist should be a good writer for sure. All journalists are essentially good communicators. Any aspiring journalist can become a good communicator by learning the skills.
A Broad Range of Knowledge: Great writers have a broad educational background, a wealth of knowledge and experience to draw from, to help make their writing more interesting and engaging.

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A Good Grasp of Grammar: Great writers have a thorough understanding of correct grammar and write clear, coherent prose.

A Sense of Ethics and Accuracy: Great writers choose their words carefully, always ensuring their work is both accurate and meets ethical standards, whether personal or those of the organization the piece is for.

Context sensitive: All good writers write in contexts. They adapt their messages to sensitive or non-sensitive situations and don't misjudge them.

Considerate: All good writers know their readers' needs. They know what is "How much" for the 'skimmers' and the 'skeptics'.

Dream and Reality: Writers live in a world of reality and the same truth they reflect in their writing also. They know the success of a message depends upon four important communication ingredients: social contact, common medium, transmission and understanding.

Persuasion: All good writers know their language and the trick of the trade. They know how to persuade their readers. They know how to find the best available means of moving a specific audience in a specific situation to a specific decision.

Ability to Express Ideas: Great writers are able to express their ideas clearly in a logical format that is easy for a reader to understand and follow.

Ability to Write Well in Different Styles: Great writers can write well in a variety of formats, including technical, persuasive, and descriptive prose.

An Understanding of Who the Audience Is: Great writers know who their audience is and write in a manner that will appear to this base.

Creativity: Great writers have a strong sense of creativity and always have new ideas for material and can craft interesting openings that draw a readers' interest.

Interviewing Skills: Great writers have excellent interviewing skills and know how to make a subject open up in order to get the best material.

Research Skills: Great writers have research skills and are able to quickly find the information they need to make a piece more interesting.

Specific Subject Knowledge: Great writers are knowledgeable about the subject they write about. Science writers, for example, should have a strong background and knowledge in the area they cover.

Source: R Jackson (journalists.net); Sharmila S (journalists.net)
http://journalists.net/index.php?news=2601
http://ezinearticles.com/?What-Makes-a-Good-Writer?&id=96221

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LECTURE 3

QUALITIES OF GOOD WRITERS

1. Be considerate for your readers:

For example, compare the following two pieces and see which reflects writers' sense of consideration.

- We do not have enough fuel to reach Portland. When we land at Sioux City we hope to take on more fuel, which will take about an hour."
- We are encountering 90-mile-an hour headwinds. This wind and our full load mean that we are using more fuel than usual. Consequently, we are diverting to Sioux City, North Dakota, to top up the fuel tanks as a safety precaution. Refueling in Sioux City will take about one hour. I apologize for the unavoidable delay. Thank you."

1. **Investigation**:
A good writer is highly investigative in his approach. He seeks to find out at minimum the answers to the following questions: Who, What, Where, When, Why, How

2. Dream and reality:

A good writer knows the communication reality. He strongly believes that a message sent is not a message received. A message's success depends upon the fulfillment of the following points:

Social Contact	The persons who are communicating have to be in touch with each other.
Common Medium	Both parties must share a common language or means of communication.
Transmission	The message has to be imparted clearly.
Understanding	The message has to be received, properly understood and interpreted.

In the following example probably the specialist was a dream writer; that's why, his message failed.

Plumber *(wrote):* Sir, Hydrochloric acid is good for cleaning out clogged drains.
Specialist *(responded):* The efficiency of HCL is indisputable, but the corrosive residue is incompatible with metallic permanence.

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Plumber *(rewrote):* Thank you for appreciation.

Specialis*t (re-stressed):* We cannot assume responsibility for the production of toxic and noxious residue with hydrochloric acid, and suggest you use an alternative procedure.

Plumber: *Again Thanked.*

Specialist *(in desperation):* Don't use hydrochloric acid. It eats hell out of the pipes.

3. Know internal biases and shape perceptions:

They try to find the resistance of their readers. For this they collect all information about their readers and then prepare a game plan.

4. **Persuasive:**

Good writers are strong communicators. They have the art of strong oral and written communication skills. They use the rhetorical devices to exhibit standard behavior to influence their readers. They know that all readers want strong ethics and morality on the part of the writer, cooperation, goodwill, efficiency, trust etc. and, they exhibit the same virtues.

5. Knowledge of medium:

Good writers use their medium: language in the most effective manner and according to the reception level of their readers.

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LECTURE 4

QUALITIES OF GOOD WRITING

"Anyone who wishes to produce a good writing should endeavor, before he allows himself to be tempted by the more showy qualities, to be **direct, simple, brief, vigorous, and lucid**."
H. W Fowler/The King's English further says:

- Prefer the familiar word to the far-fetched.
- Prefer the concrete word to the abstract.
- Prefer the single word to the circumlocution.
- Prefer the short word to the long.
- Prefer the Saxon word to the Romance.

"The secret of good writing is **to strip every sentence to its cleanest components**. Every word that serves no function, every long word that could be a short word, every adverb what carries the same meanings that is already in the verb, every passive construction that leaves the reader unsure of who is doing what – these are thousand and one adulterants that weaken the strength of a message. " William Zinsser/On Writing Well

Our success as journalists depends largely on how well we communicate with our readers. Good writing can help you do that. Whatever is your writing task- publication, newspaper column, article, feature, report or program announcement- these guidelines can help you get the results you want. Before you begin:

- Decide on your message. Jot down a single sentence describing what you want to say to your readers. Limit yourself to no more than two or three main ideas.
- Know your audience. Who are they? What do they know? What are their attitudes?
- Define your purpose. What is it you're trying to accomplish-to inform, persuade, or motivate?

Keep your message, audience and purpose in mind as you write. This will help you choose the words that best convey your thoughts, communicate with your readers, and set the correct tone for your purpose. In good writing, one size does not fit all!

Good writing expresses a clear point, is tightly structured, grammatically and syntactically correct, substantive, and interesting.

To express a clear point means to convey the writer's main idea or--in the case of descriptive writing--the significance of the object, place or person described; in other words, an attentive reader should be able to grasp the writer's purpose.

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To be tightly structured means writing should contain logical or associative connections and transitions which clearly express the relationship of the ideas described.

To be grammatically and syntactically correct means writing should adhere to the rules of Standard American English, including proper punctuation and spelling. If writers choose to use unconventional syntax, they should be able to justify their choices.

To be substantive: Writing should convey the impression that the writer is informed about the subject. The writer needs not be an authority on the subject but should demonstrate awareness of its significance and its implications within a specified context. Informed writing might include any or all of the following: citations of authorities; experiential evidence; discussion of debatable issues related to it, and relevant questions it raises.

To be interesting, writing should engage its readers through original insights and precise, uncliched language expressed in a "human" voice. It should demonstrate the writer's awareness of the specific audience for whom she or he is writing (the audience's degree of knowledge of the subject as well as its age, ethnic background, gender, and assumptions).

Moreover, the general characteristics of good writing are, clarity, completeness, conciseness, creativity, consideration, correctness, credibility, courtesy, and concreteness.

1. **Be clear:** Have a definite purpose for writing and make sure it is clearly communicated up front. Be bold and connect quickly. In the midst of the typhoon we needed to be clear on our commands or risk adverse reactions to the sea. Check:
    1. Choose short, familiar conversational words
    2. Construct effective sentences and paragraphs
    3. Achieve appropriate readability
    4. Include examples, illustrations, and other visual aids, when desirable.

CHOOSE SHORT, FAMILIAR CONVERSATIONAL WORDS.

FAMILIAR	PRETENTIOUS
■ About	■ Circa
■ After	■ Subsequent
■ Announce	■ Promulgate
■ Error	■ Inadvertency
■ For example	■ e.g.
■ Home; house	■ Domicile
■ Pay	■ Remuneration
■ That is	■ i.e.
■ use	■ Utilization

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Example:
Before: After our perusal of pertinent data the conclusion is that a lucrative market exists for the subject property.

After: The data we studied show that your property is profitable and in high demand.

CONSTRUCT EFFECTIVE SENTENCES AND PARAGRAPHS

Length:
ASL: 17 to 20 words

Range: 3 to 30 words or more

Unity:
"I like Tom, and the Eiffel Tower is in Paris." (Incorrect, no unity)

Coherence:
1. Before:
"Being an excellent lawyer, I'm sure you can help us."
After:
As you are an excellent lawyer, I am sure you can help us.
Or
Being an excellent lawyer, you can surely help us.

2. Before:
"His report was about managers, broken down by age and sex."
After:
His report focused on age and sex of managers.
Or
His report about managers focused on their age and sex.

Emphasis:
Before:"The airplane finally approached the speed of sound and it became very difficult to control."
After: **As it finally approached the speed of sound, the airplane became very difficult to control.**

Achieve appropriate readability:

1. **Fog Index Guide:**
Invented by Robert Gunning in 1952
Gives the US school grade necessary for comprehension of text.
Calculated by adding together the average number of words per sentence and percentage of words of more than three syllables, and then multiplying the sum by 0.4.words. Scale runs from 6 to 16. If above 12, the text will be difficult to read.

2. **SMOG Index:**

Stands for 'Simple Measure of Gobbledygook'

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Calculated by multiplying the total number of words in text by 30, dividing the result by the number of sentences, taking the square root of the result and multiplying it by 3

3. **Flesch Index:**

Designed for adult texts

- Calculated by:
- Calculating the average number of words per sentence.
- Multiplying by 1.01.
- Subtracting the result from 206.8, giving Result 1.
- Calculating the number of syllables per hundred words.
- Multiplying by 0.846, giving Results 2.
- Subtracting Result 2 from Result 1, giving the Flesch Index.
- Scale runs from 0 to 100 with increasing ease of readability.

Standard writing is described as 17 words per sentence and 147 syllables per hundred words, with a resulting index of 64.

4.PSK (Power-Sumer-Kearl) Index:

Designed for primary school texts

Calculated by finding the average number of words per sentence and multiplying by 0.0778

Finding the number of syllables per hundred words and multiplying that by 2.029, and then adding the two results together

5.Sticht Index:

Designed by US Army to test functional literacy

Calculate the ratio of single syllable words to total words, multiplying that ratio by 15, and subtracting the result from 20

Before:

The fact that all organic and inorganic entities and artifacts go through, on this planet at least, cycles of change and decay is a well established and integral feature of life. The level of integration of this fact into human culture is total, encompassing and influencing religion, philosophy, psychiatry, economics and marketing and many other areas of our lives. One numerate view of the failure patterns associated with this cycle of change is shown by the bath tub curve. While not presuming to be all encompassing this view of the failure patterns does coincide with significant areas of experience and evidence for both plant, equipment and human beings.

Totals: Words = 107
Sentences = 4
Syllables = 187
Words with more than three syllables = 11

FOG Index = 14.81
SMOG Index = 84.99
Flesch Index = 31.8

After:

The fact that all organic and inorganic entities and artifacts go through, on this planet at least, cycles of change and decay is a well known feature of life. This fact also influences many aspects of our lives, including religion, philosophy, psychiatry, economics and marketing. One

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view of the pattern of change and failure is shown by the bath tub curve. Whilst this does not represent all types of failure, it does agree with much of the evidence for both plants, equipment and human begins.

Totals: Words = 85
Sentences = 4
Syllables = 131
Words with more than three syllables = 5

FOG Index = 10.85
SMOG Index = 75.75
Flesch Index = 54.85

Include examples, illustrations, and other visual aids, when desirable:

- Examples, analogies and illustrations, add pictures to your writing.
- Visual aids like headlines, tabulations, itemization, pictures, charts etc. make your writing easy to go through.
- Underline, number, color, or type in all CAPITALS or *italics* or use wide margins adds emphasis to your text.

Source: **http://www.canadaone.com/ezine/nov02/effective_writing.html**
http://abcopayroll.com/news/200610sevencs.php
http://www.writingcenter.emory.edu/goodwrite.html

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LECTURE 5

QUALITIES OF GOOD WRITING

2. **Be complete:** include all the necessary facts and background information to support the message you are communicating. Partial instructions would not work if we were to survive as an authentic writer. Our captain had to make sure we saw the complete picture. Check:

    1. Have you given all the facts?
    2. Have you covered the essentials?
    3. Have you answered all his/her questions?
    4. Did you PLAN what you said?

3. **Be concise:** keep in mind the reader's knowledge of the subject and their time constraints. Convey the information as quickly and easily as possible. Keep it concise (or short), so that it may serve as a life saver when you needed to react immediately to a changing sea or wind pattern. Check:

    1. Have you plunged right into the subject of the message?
    2. Have you avoided rehashing the reader's letter?
    3. Have you said enough, but just enough?
    4. Have you avoided needless "filler" words and phrase?

4. **Be creative:** use different formats (vs. straight narrative) to communicate your message. Q & A format, graphics, Idealists, etc. Sometimes hand signals or figurative language is needed when the wind and the sea drowned out our ability to hear.

5. **Be considerate:** keep your reader's needs in mind as you write. Ask yourself, 'Why should my reader spend time reading this?' Make it worthwhile for them to do so! Keep in mind your audience or reader might not be as receptive. Check:

    1. Have you put the client first?
    2. Have you floodlighted his/her interests?
    3. Have you walked in his/her moccasins?
    4. Have you talked his/her language?

6. **Be correct:** by checking all your information is accurate and timely. Double check your spelling, punctuation and grammar. Proof read it before you send it! We couldn't afford to make mistakes, as authentic writers depend on it! Check:

    1. Have you checked all facts for correctness?
    2. Have you spelled the reader's name correctly?

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3. Have you verified all numbers and amounts?
4. Is the appearance of the letter effective? Is it clean, well-spaced?
5. Have you checked your spelling, punctuation, grammar, etc.?

7. Be credible: strive to present yourself from a position of reliability and competence. Write to reinforce your message and make it more believable. We needed to trust that our captain, with his experience in the US Coast Guard knew what he was doing and was telling us for our own good.

8. Be courteous: check

1. Will it win good will?
2. Have you used positive, "pleasant-toned" words?
3. Have you used "I appreciate," "please", and "thank you" somewhere in your message?
4. Would you enjoy reading what you have said?

9. Be concrete: check

1. Have you given the crisp details the reader needs?
2. Have you made the details razor and needle-sharp?
3. Have you flashed word pictures, made facts vivid?

Before: These brakes stop a car within a short distance.
After: These brakes stop a 2-ton car traveling 60 miles an hour, within 240 feet.

Source: **http://www.canadaone.com/ezine/nov02/effective_writing.html**
http://abcopayroll.com/news/200610sevencs.php
http://www.writingcenter.emory.edu/goodwrite.html

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LECTURE 6

THE PROCESS OF WRITING

The process includes Invention, Collection, Organization, Drafting, Revising, and Proofreading.

INVENTION

"A writer keeps surprising himself... he doesn't know what he is saying until he sees it on the page."

Thomas Williams

When you sit down to write...

- Does your mind turn blank?
- Are you sure you have nothing to say?

If so, you're not alone! Everyone experiences this at some time or another, but some people have strategies or techniques to get them started. When you are planning to write something, try some of the following suggestions.

EXPLORE the problem -- not the topic

1. Who is your reader?
2. What is your purpose?
3. Who are you, the writer? (What image or persona do you want to project?)

MAKE your goals operational

1. How can you achieve your purpose?
2. Can you make a plan?

GENERATE some ideas

1. Brainstorm

- Keep writing
- Don't censor or evaluate
- Keep returning to the problem

2. Talk to your reader

- What questions would they ask?
- What different kinds of readers might you have?

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3. Ask yourself questions

A. Journalistic questions
Who? What? Where? When? Why? How? So What?

WHEN YOU START TO WRITE

You can try the textbook formula:
I. State your thesis.
II. Write an outline.

III. Write the first draft.

IV. Revise and polish.

. . . But that often doesn't work!

Instead, you can try one or more of these strategies:

Ask yourself what your purpose is for writing about the subject.
There are many "correct" things to write about for any subject, but you need to narrow down your choices. For example, your topic might be "hostel food." At this point, you and your potential reader are asking the same question, "So what?" Why should you write about this, and why should anyone read it?
Do you want the reader to pity you because of the intolerable food you have to eat there?
Do you want to analyze large-scale institutional cooking?
Do you want to compare University Hostel 1's food to that served at Hostel 2?

Ask yourself how you are going to achieve this purpose.
How, for example, would you achieve your purpose if you wanted to describe some movie as the best you've ever seen? Would you define for yourself a specific means of doing so? Would your comments on the movie go beyond merely telling the reader that you really liked it?

Nutshell your whole idea
Tell it to someone in three or four sentences.

Diagram your major points somehow.
Make a tree, outline, or whatever helps you to see a schematic representation of what you have. You may discover the need for more material in some places.

COLLECTION

1. Internal source of information:
    1) You yourself
        1. free writing, brain storming, probing yourself

PROBING YOURSELF
1. What does X mean? (Definition)
2. What are the various features of X? (Description)
3. What are the component parts of X? (Simple Analysis)

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4. How is X made or done? (Process Analysis)
5. How should X be made or done? (Directional Analysis)
6. What is the essential function of X? (Functional Analysis)
7. What are the causes of X? (Causal Analysis)
8. What are the consequences of X? (Causal Analysis)
9. What are the types of X? (Classification)
10. How is X like or unlike Y? (Comparison)
11. What is the present status of X? (Comparison)
12. What is the significance of X? (Interpretation)
13. What are the facts about X? (Reportage)
14. How did X happen? (Narration)
15. What kind of person is X? (Characterization/Profile)
16. What is my personal response to X? (Reflection)
17. What is my memory of X? (Reminiscence)
18. What is the value of X? (Evaluation)
19. What are the essential major points or features of X? (Summary)
20. What case can be made for or against X? (Persuasion)
21. (Adapted from Jacqueline Berke's *Twenty Questions for the Writer*)

LISTING:

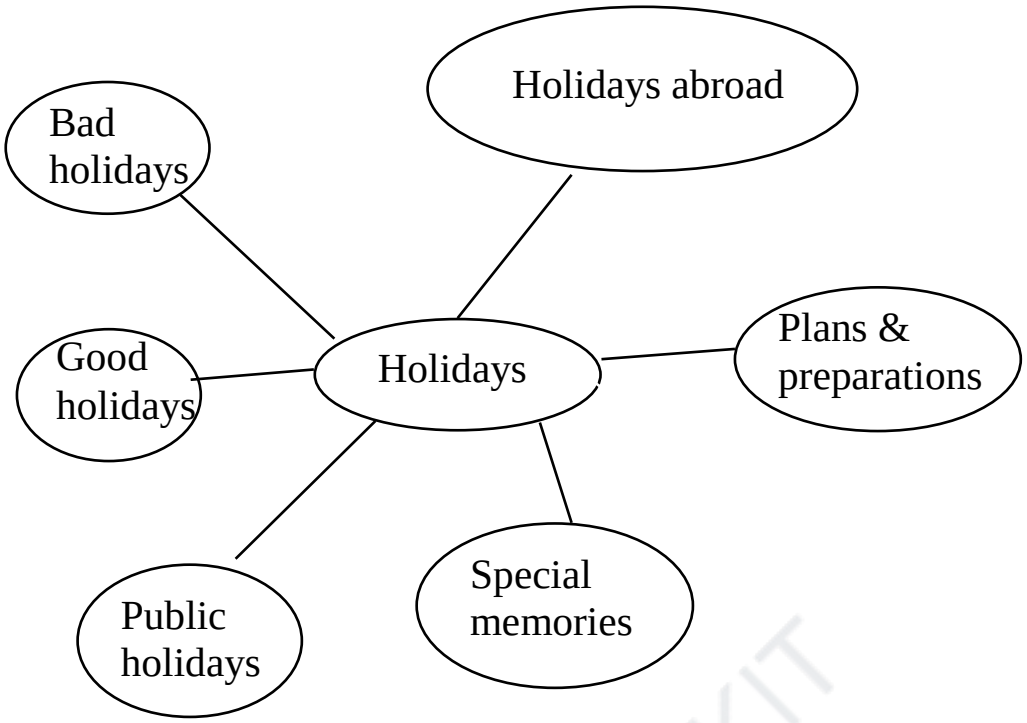
For example: HOLIDAYS is your topic and you list out the points to consider.

1. Good and bad holidays
2. School holidays
3. Family holidays
4. Holidays abroad
5. Plans and preparations
6. Special memories

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CLUSTRING:



Source: Purdue University Sources.

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LECTURE 7

THE PROCESS OF WRITING II

2. External source of information:
    1) Libraries
    2) Internet
    3) Resource persons

LIBRARY OF CONGRESS CLASSFICATION

A.	General works	M	Music
B	Philosophy & Religion	N	Fine Arts
C	History of Civilization	P	Language and Literature
D	General History	Q	Science
E-F	History – Americas	R	Medicine
G	Geography and Anthropology	S	Agriculture
H	Social Sciences	T	Technology
J	Political Sciences	U	Military Science
K	Law	V	Naval Science
L	Education	Z	Bibliography

SIMPLIFIED DEWEY DECIMAL SYSTEM

000	General works	350	Administration
100	Philosophy & Psychology	360	Welfare
200	Religion	370	Education
300	Social Sciences	380	Public Services
310	Statistics	390	Customs and Folklore
320	Political Science	400	Philosophy
330	Economics	500	Pure Science
340	Law	600	Applied Science
		700	Fine Arts
		800	Literature
		900	History

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Top ten search engines:

1. Google
2. Alltheweb – Fast and clear.
3. Yahoo – Directories and search engine
4. Hotbot - Directories and search engine
5. About – sites vetted by humans
6. Excite - Directories and search engine
7. iWon
8. MSN
9. Completeplanet – directs to various databases
10. Altavista - Directories and search engine

Highly Valuable Links:

Online Newspapers: http://www.ipl.org/div/news/

World Fact File: http://bartleby.com/151/

Encyclopedia of Quotations: http://bartleby.com/quotations/

Columbia Encyclopedia: http://bartleby.com/65/

Encyclopedia of World History http://www.bartleby.com/67/

The Element of Style by William Strunk: http://www.bartleby.com/141/

Encyclopedia Britannica: http://www.britannica.com/

Encyclopedia Americana: http://www.americana.com/

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ORGANIZING

After writers collect information pertaining to their topics, a useful next step is to organize it--decide where to place information in the argument, as well as which information to omit. One easy way to do this is outlining. Argumentative and narrative papers generally have three main sections.

The introduction is used to grab the readers' attention and introduce the main idea or claim, often in the form of a thesis statement.

The body consists of several supporting paragraphs that help to elaborate upon the main claim.

Finally, the conclusion serves to wrap up the argument and re-emphasize the writer's main ideas.

After gathering information in the collection stage, the writer should think about where each piece of information belongs in the course of an argument. By taking time to organize and plan the paper, writers save time and frustration in the drafting stage; they find that they can follow the pattern they have established for themselves in their outlines.

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DRAFTING:

- Give yourself ample time to work on your project.
- Find a comfortable place to do your writing.
- Avoid distractions.
- Take breaks.

REVISING:

Review higher-order concerns:

- Clear communication of ideas
- Organization of paper
- Paragraph structure
- Strong introduction and conclusion

PROOFREADING:

Ask yourself about the three sensitive areas: Content, format and mechanics:

A. CONTENT: **Did I:** 1. Stick to my point? 2. Use good source and enough sources of information? 3. Organize my information carefully? 4. Check my facts? 5. Use illustration? 6. Consider my readers? 7. Use sufficient detail and description?	**B. FORMAT:** **Did I:** 1. Choose an appropriate title? 2. Use quotations correctly? 3. Use headings and subheadings? 4. Label graphs, charts, and tables? 5. Include a list of resources or bibliography? 6. Number the pages?
C. MECHANICS: **Did I:** 1. Check sentences for completeness and sense? 2. Check for consistent verb tense? 3. Check for consistent point of view?	

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4. Check for subject-verb agreement?
5. Check for proper use of pronouns?
6. Check all spellings?
7. Check for end marks and other punctuation?
8. Check for capital letters and underlining?
9. Check paragraph indentation?
10. Check legibility?

Source: Purdue University Sources.

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LECTURE 8

ALL ABOUT WORDS

WHAT ARE WORDS MADE OF?

The study of structure of words is called MORPHOLOGY. Look at this sentence:

"The plogs glorped bliply"

MORPHEMES: a **morpheme** is the smallest linguistic unit that has semantic meaning.

One morpheme: dog, elephant, child

- Two morphemes: dog s, elephant s, childish.
- Three morphemes: child ish ness
- Six morphemes: anti-dis-establish-ment-arian-ism

Free Morpheme: This can stand alone. E.g. dog, elephant, child, etc.

Bound Morpheme: This can't stand alone. E.g. s, ish, ness, ism, etc

HOW WORDS ARE FORMED?

Word forms

Portmanteau words

Prefixes

Suffixes

Compounding

WORDS FORMS: noun, verb, adjective, and adverb. E.g. decide

- We must come to a **decision** soon.
- We beat them **decisively**.
- He can never make up his mind. He is **indecisive**.

Some more examples:

- Beauty = beautiful, beautician, beautify
- Pay = payment, payable, payee
- Receive = receptionist, receipt, receptive
- Hero = heroism, heroically, heroin
- Describe = descriptive, description, indescribable
- Sense = sensation, insensitive, senseless,
- Explain = explanatory, inexplicable
- Prophecy = prophet, prophecy

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- Famous = fame, infamous, infamy
- Enthusiasm = Enthusiastically, Enthusiast, enthuse

PORTMANTEAU: Portmanteau is one derived by combining portions of two or more separate words. They are blend of two words. So there are two meanings packed into one

- Oxbridge = Oxford + Cambridge
- Because = by + cause
- Brunch = Breakfast + lunch
- Camcorder = camera + recorder
- Email = electronic + mail
- Fortnight = fourteen + nights
- Hassle = haggle + tussle
- Intercom = internal + communication

PREFIXES: A prefix is placed at the beginning of a word to modify or change its meaning. This is a list of the most common prefixes in English, together with their basic meaning and some examples. You can find more detail or precision for each prefix in any good dictionary. The origins of words are extremely complicated. You should use this list as a guide only, to help you understand possible meanings. But be very careful, because often what appears to be a prefix is not a prefix at all. Note also that this list does not include elements like "auto-" or "bio-", because these are "combining forms", not prefixes.

Prefix		**Meaning**	**Examples**
a-	*also* an-	not, without	atheist, anaemic
a-		to, towards	aside, aback
		in the process of, in a particular state	a-hunting, aglow
a-		of	anew
		completely	abashed
ab-	*also* abs-	away, from	abdicate, abstract
ad-	*also* a-, ac-, af-, ag- al-, an-, ap-, at- as-, at-	movement to, change into, addition or increase	advance, adulterate, adjunct, ascend, affiliate, affirm, aggravate, alleviate, annotate, apprehend, arrive, assemble, attend
ante-		before, preceding	antecedent, ante-room

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anti-	*also* ant-	opposing, against, the opposite	anti-aircraft, antibiotic, anticlimax, Antarctic
be-		all over, all around	bespatter, beset
		completely	bewitch, bemuse
		having, covered with	bejewelled
		affect with (added to nouns)	befog
		cause to be (added to adjectives)	becalm
com-	*also* co-, col-, con-, cor-	with, jointly, completely	combat, co-driver, collude, confide, corrode
contra-		against, opposite	contraceptive
counter-		opposition, opposite direction	counter-attack, counteract
de-		down, away	descend, despair, depend, deduct
		completely	denude, denigrate
		removal, reversal	de-ice, decamp
dia-	*also* di-	through, across	diagonal
dis-	*also* di-	negation, removal, expulsion	disadvantage, dismount, disbud, disbar
en-	*also* em-	put into or on	engulf, enmesh
		bring into the condition of	enlighten, embitter
		intensification	entangle, enrage
ex-	*also* e-, ef-	out	exit, exclude, expand
		upward	exalt, extol
		completely	excruciate, exasperate
		previous	ex-wife
extra-		outside, beyond	extracurricular
hemi-		half	hemisphere

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hyper-		beyond, more than, more than normal	hypersonic, hyperactive
hypo-		under	hypodermic, hypothermia
in-	*also* il-, im-	not, without	infertile, inappropriate, impossible
	also il-, im-, ir-	in, into, towards, inside	influence, influx, imbibe
infra-		below	infrared, infrastructure
inter-		between, among	interact, interchange
intra-		inside, within	intramural, intravenous
non-		absence, negation	non-smoker, non-alcoholic
ob-	*also* oc-, of-, op-	blocking, against, concealing	obstruct, occult, offend, oppose
out-		surpassing, exceeding	outperform
		external, away from	outbuilding, outboard
over-		excessively, completely	overconfident, overburdened, overjoyed
		upper, outer, over, above	overcoat, overcast
peri-		round, about	perimeter
post-		after in time or order	postpone
pre-		before in time, place, order or importance	pre-adolescent, prelude, precondition
pro-		favouring, in support of	pro-African
		acting for	proconsul
		motion forwards or away	propulsion
		before in time,	prologue

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		place or order	
re-		again	repaint, reappraise, reawake
semi-		half, partly	semicircle, semi-conscious
sub-	*also* suc-, suf-, sug-, sup-, sur-, sus-	at a lower position	submarine, subsoil
		lower in rank	sub-lieutenant
		nearly, approximately	sub-tropical
syn-	*also* sym-	in union, acting together	synchronize, symmetry
trans-		across, beyond	transnational, transatlantic
		into a different state	translate
ultra-		beyond	ultraviolet, ultrasonic
		extreme	ultramicroscopic
un-		not	unacceptable, unreal, unhappy, unmanned
		reversal or cancellation of action or state	unplug, unmask
under-		beneath, below	underarm, undercarriage
		lower in rank	undersecretary
		not enough	underdeveloped

SUFFIXES

Noun Suffixes: These are common endings for nouns. If you see these endings on a word, then you know it must be a noun.

-dom wisdom(n) kingdom(n)	at the end of a word means: - state or condition - domain, position, rank - a group with position, office, or rank wise+dom means the state of understanding what is good, right and lasting king+dom means the domain or area belonging to a king.

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-ity capability(n) flexibility(n)	at the end of a word means condition or quality of _____. capable+ity means the condition of being capable. flexible+ity means the quality of being flexible.
-ment contentment(n)	at the end of a word means act of _____; state of _____; result of _____. content+ment means the state of being satisfied (content).
-sion, -tion celebration (n)	at the end of a word means act of _____; state of _____. celebrate+tion means the act of celebrating
-ness toughness (n)	at the end of a word means state of _____. tough+ness means the state of being tough.
-ance, -ence assistance (n)	at the end of a word means act of _____; state of _____; quality of _____. assist+ance means act of giving help.
-er, -or fighter (n) actor (n)	at the end of a word means one who _____; that which _____. fight+er means one who fights act+or means one who acts.
-ist violinist (n)	at the end of a word also means one who _____; that which _____. violin+ist means one who plays the violin.

Adjective Suffixes: These are common word endings for adjectives. If you see these ending at the end of a word, you can be certain it is an adjective.

-ive extensive(adj) selective(adj)	at the end of a word means doing or tending toward doing some action extend+ive means doing something large in range or amount select+ive means tending to select.
-en wooden (adj)	at the end of a word means made of _____. wood+en means made of wood. Note: When the word is an adjective, the -en means made of _____. We have seen -en at the end of a verb. There it means to make _____.
-ic heroic (adj) poetic (adj)	at the end of a word means characteristic of_____; like _____. hero+ic means characteristic of a hero. poet+ic means characteristic of (or like) poets or poetry.
-al financial (adj) manual (adj)	sometimes makes an adjective; when it makes an adjective it means relating to _____. finance+al means relating to finance. (Finance means money.) manu+al means relating to the hand. (Manus means hand in Latin.)
-able portable (adj) pleasurable (adj)	at the end of a word means able _____; can _____; or giving _____. port+able means can be carried; able to be carried. pleasure+able means giving pleasure.
-y hairy (adj) rainy (adj)	at the end of a word means having _____. hair+y means having hair (a lot of hair). rain+y means having rain.

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-ous mysterious (adj)	at the end of a word means full of _____; having _____. mystery+ous means full of mystery.
-ful hopeful (adj) beautiful (adj)	at the end of a word means full of _____; having _____. hope+ful means full of hope. beauty+ful means full of beauty. Note: The suffix -ful is always spelled with one l; the word full has two.
-less powerless (adj) homeless(adj)	at the end of a word means without _____. power+less means without power. home+less means without a home.

Verb Suffixes: These are common endings for verbs. If you see these endings on a word, then the word is most likely a verb.

-en brighten (v) soften (v)	at the end of a word means to make _____. bright+en means to make bright. soft+en means to make soft.
-ize publicize (v)	at the end of a word means to make _____. public+ize means to make public or to make the public aware of.
-ate activate(v) differentiate(v)	at then end of a word means to have or be characterized by _____. active+ate means to make active. different+ate means to make or show a difference.
-ify or -fy simplify(v)	at the end of a word means to cause to become or to make. simple+ify means to make simple or simpler.

Adverb Suffixes: This is the most common ending for an adverb. If you see this ending on a word, you can be fairly certain that it is an adverb. However, keep in mind that not all adverbs end this way.

-ly quickly (adv)	at the end of a word almost always makes an adverb; occasionally it will make an adjective. quick+ly.

COMPOUNDING:

- **News** + stand + paper + clip = newsstand, newspaper, news clip
- **Flower** + petal + bud + pot = flower Patel, flower bud, flower pot
- **Lady** + bug + finger + purse = ladybug, ladyfinger, lady purse
- **Eye** + color +brow + lid = eye color, eyebrow, eyelid
- **Hand** + bag + shake + glove = Handbag, handshake + hand glove

FIGURATIVE LANGUAGE:

LITERAL AND FIGURATIVE

- The robber struck me on the arm with a piece of wood. (literal)

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- Suddenly a clever idea struck me. (figurative)

1. Sharp knife and sharp tongue.
2. Tea is sweet and sweet baby.
3. Yacht sailed gracefully and he sailed through his exams.
4. Brush your hair and brush up your English.
5. Swollen jaw and swollen head.
6. Combed his hair and combed the jungle.
7. Fish in coastal water and only fish in the sea.
8. Diamonds are expensive and he is a rough diamond.
9. Boat sank and heart sank.
10. Drop an idea. (abandon)
11. A glaring error. (obvious)
12. I ploughed my way through the Mathematics problems.

COLLOCATIONS:

Collocation is the relationship between two words or groups of words that often go together and form a common expression. If the expression is heard often, the words become 'glued' together in our minds***. 'Crystal clear', 'middle management' 'nuclear family'*** and ***'cosmetic surgery***' are examples of collocated pairs of words. Some words are often found together because they make up a compound noun, for example ***'riding boots***' or ***'motor cyclist***'.

Examples of phrases: a person can be '***locked in mortal combat***', meaning involved in a serious fight, or ***'bright eyed and bushy tailed***', meaning fresh and ready to go; '***red in the face***', meaning 'embarrassed', or ***'blue in the face***' meaning 'angry'. It is not a common expression for someone to be 'yellow in the face' or 'green in the face'. Therefore 'red' and 'blue' collocate with 'in the face', but 'yellow in the face' or 'green in the face' are probably mistakes.

English has many of these collocated expressions and some linguists (e.g. Khellmer 1991) argue that our mental lexicon is made up of many collocated words and phrases as well as individual items. Some words have different collocations which reflect their different meanings, e.g. '***bank***' collocates with ***'river***' and ***'investment***'.

COLLOCATIONS: TYPES:

1. **Verb + noun** throw a party / accept responsibility
2. **Adjective + noun** square meal / grim determination
3. **Verb + adjective + noun** take vigorous exercise / make steady progress
4. **Adverb + verb** strongly suggest / barely see
5. **Adverb + adjective** utterly amazed / completely useless
6. **Adverb + adjective + noun** totally unacceptable behavior
7. **Adjective + preposition** guilty of / blamed for / happy about
8. **Noun + noun** pay packet / window frame

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DENOTATIONS AND CONNOTATIONS:

- **Denotation:** a literal meaning of the word
- **Connotation:** an association (emotional or otherwise) which the word evokes

For example: For some people, the word PIG might have connotations of dirty and smelly; others will think of inquisitive or cheeky. Moreover, some might see TERRORISTS where others see FREEDOM FIGHTERS.

Another example:

Negative There are over 2,000 **vagrants** in the city.
Neutral There are over 2,000 **people with no fixed address** in the city.
Positive There are over 2,000 **homeless** in the city.

More examples:

	Favorable	Neutral	Unfavorable
1.	Relaxed	inactive	lazy
2.	Prudent	timid	cowardly
3.	Modest	shy	mousy
4.	Time-tested	old	out-of-date
5.	Dignified	reserved	stiff-necked
6.	Persevering	persistent	stubborn
7.	Up-to-date	new	newfangled
8.	Thrifty	conservative	miserly
9.	Self-confident	proud	conceited
10.	Inquisitive	curious	nosy

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LECTURE 9

DICTIONARY-A WRITER'S LANGUAGE TOOL

TYPES OF DICTIONARIES

Unabridged dictionaries are commonly found in libraries on dictionary stands. They comprehensively cover all words that are known at the time that they are printed. Check the date when looking for new words or slang expressions. Titles of common unabridged dictionaries are:

- Webster's Third New International Dictionary (Ref PE 1625.W36)
- Random House Dictionary (Ref PE 1625.R3)

An abridged dictionary has been shortened by including only the most common words or the vocabulary of a group. For example, an abridged collegiate dictionary would have words needed by the average college student. Titles of common abridged dictionaries are:

- Random House College edition (Ref PE 1625.R34)
- Webster's Collegiate Dictionary (Ref PE1628.M36)
- Funk & Wagnalls Standard College Dictionary (Ref PE 1628.S586)
- American Heritage Dictionary (Ref PE 1625.A54)

A historical dictionary gives the etymology or derivation of words. A word at the time of Shakespeare may now have different meanings than then. Reading historical materials require using these specialized dictionaries.

- Oxford English Dictionary (Ref PE 1625.O87)
- Dictionary of American English on Historical Principles (Ref PE 2835.C7)
- Dictionary of Americanisms on Historical Principles (Ref PE 2835.D5)

Some dictionaries emphasize certain aspects of the language. **Slang** includes popular expressions which may not be considered proper in formal use. Some slang may have vulgar, obscene or profane connotations. In academic settings formal language usually does not include slang or non-standard forms of expression. Usage guides will set the standards for formal writing or expression.

A thesaurus is a dictionary that gives synonyms.

USING A DICTIONARY

Remember that preliminary pages (first pages) often explain abbreviations and other special features.

End pages may have tables or charts. The auxiliary pages (other pages) may also have information, such as a list of colleges or cities. A separate appendix may give geographical and

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biographical entries. The table of contents or list of illustrations will help locate information on these preliminary or auxiliary pages.
Especially school text books may have a vocabulary or glossary section.
Glossary is a list of technical words or expressions used in a field of study or book. As mentioned before, appendix or auxiliary sections of books may contain a glossary section.

Dictionary order has become a synonym for alphabetical order.

KINDS OF INFORMATION

Elementary students often are tested on their ability to use dictionaries. Team games can be used to develop skills with:

- alphabetical order
- guide words
- pronunciation
- syllabication
- derivation
- etymology
- synonyms
- antonyms

Guide words are placed at the top of a page to help the user find the correct page alphabetically. Pronunciation involves using various symbols to represent sounds. News broadcasting organizations may have development their own dictionaries for names of people and places.
Syllabication shows how the word is divided when the word is separated at the end of a line of print.

Derivation traces what root words are used to form the word. Understanding from which language the word comes helps explain differences in phonetic rules.
"Goethe" may not seem to be pronounced the way it was spelled except to those who understand the German language. Our English language is a result of the many cultures from which it is drawn.

Etymology is the study of the word's history including both derivation and how the word's usage has changed. Usage reflects how different areas use words in unique ways.

Meaning or definition is explained or shown through examples. Synonyms (words with the same meaning) and antonyms (words with the opposite meaning) also contribute to an accurate definition.
Illustrative quotations, such as those from Shakespeare give insight into meaning and derivation.

Maps and plates of illustration give pictures to provide reference points. For example, maps can show where Guam is located in relation to other islands.

Geographical facts and history also give the significance of places. Guam was the site of a major battle in World War II.

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Biographical facts are needed because many words have origins in personal names. A "curie" is one word that is associated with the scientists who discovered it.
A dictionary that contains geographical and biographical information is called an encyclopedic dictionary.

Some dictionaries may have a separate section with geographical and biographical information.

PURCHASING A DICTIONARY
Check if your dictionary at minimum offers:

1. Publication date
2. Full definition and examples
3. Pronunciations (more than one)
4. Word class
5. Label (register)

HISTORY AND VALUE
William Caxton (c1483) produced a French-English dictionary. Travellers needed a bilingual dictionary when visiting countries with a different language than their own. Ancient writings were not useful until they could be translated.

The discovery of the Rosetta Stone in 1799 helped unlock many ancient languages. The stone was written in Greek and two forms of Egyptian. In 1822 the messages were finally deciphered.

In 1755, Samuel Johnson produced the earliest English language dictionary. A facsimile reprint of this dictionary is available here at the McKay Library in the Reference collection. (Ref PE 1620.J6 1979) As a facsimile reprint, letters appear as they were written in 1755. Alternate spellings are given without preference. Some word derivation is shown.

Noah Webster printed the first modern dictionary in 1828 which set the standard for spelling and pronunciation. His dictionaries also distinguished American word usage from usage common in England.
Sir James Murray gathered historical background on words.
The Oxford English Dictionary traces the origin of words and their usage through time with examples. While the British usage is emphasized, recent editions include English usage in other parts of the world.

SUMMARY
Dictionaries are important reference tools for writers to use. Different kinds of dictionaries are available for various needs.

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LECTURE 10

PARTS OF SPEECH

Parts of speech can be divided into two distinct divisions:

1. Picture words (Nouns, Verbs, Adjectives, Adverbs)
2. Function words (Pronouns, Prepositions, Conjunctions, Interjections)

WHAT IS A NOUN?

A **noun** is a word used to name a person, animal, place, thing, and abstract idea. Nouns are usually the first words which small children learn. The **highlighted** words in the following sentences are all nouns:

Late last **year** our **neighbors** bought a **goat**.
Portia White was an **opera singer**.
The **bus inspector** looked at all the **passengers' passes**.
According to **Plutarch**, the **library** at **Alexandria** was destroyed in 48 B.C.
Philosophy is of little **comfort** to the **starving**.

A noun can function in a sentence as a subject, a direct object, an indirect object, a subject complement, an object complement, an appositive, an adjective or an adverb.

Noun Gender

Many common nouns, like "engineer" or "teacher," can refer to men or women, for example, a man was called an "author" while a woman was called an "authoress"; in hotels a service person male is "waiter" and female is “waitress”.

Noun Plurals

Most nouns change their form to indicate number by adding "-s" or "-es", as illustrated in the following pairs of sentences: truth and truths; box and boxes etc.

Possessive Nouns

In the possessive case, a noun or pronoun changes its form to show that it owns or is closely related to something else. Usually, nouns become possessive by adding a combination of an apostrophe and the letter "s."

The red suitcase is **Cassandra's**.
The only luggage that was lost was the **prime minister's**.
The **children's** mittens were scattered on the floor of the porch.
The concert was interrupted by the **dogs'** barking, the **ducks'** quacking, and the **babies'** squalling.

Types of Nouns

There are many different types of nouns. If you are interested in the details of these different types, you can read about them in the following sections.

Proper Nouns

You always write a **proper noun** with a capital letter, since the noun represents the name of a specific person, place, or thing. The names of days of the week, months, historical documents,

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institutions, organizations, religions, their holy texts and their adherents are proper nouns. A proper noun is the opposite of a common noun

The **Maroons** were transported from **Jamaica** and forced to build the fortifications in **Halifax**.

Many people dread **Monday** mornings.

Abraham appears in the **Talmud** and in the **Koran**.

Common Nouns

A **common noun** is a noun referring to a person, place, or thing in a general sense --

According to the **sign**, the nearest **town** is 60 **miles** away.

The road **crew** was startled by the **sight** of three large **moose** crossing the **road**.

Concrete Nouns

A **concrete noun** is a noun which names anything (or anyone) that you can perceive through your physical senses: touch, sight, taste, hearing, or smell. A concrete noun is the opposite of an abstract noun.

The **highlighted** words in the following sentences are all concrete nouns:

The **judge** handed the **files** to the **clerk**.

Whenever they take the **dog** to the **beach**, it spends hours chasing **waves**.

The **book binder** replaced the flimsy paper **cover** with a sturdy, cloth-covered **board**.

Abstract Nouns

An **abstract noun** is a noun which names anything which you can *not* perceive through your five physical senses, and is the opposite of a concrete noun. The **highlighted** words in the following sentences are all abstract nouns:

Buying the fire extinguisher was an **afterthought**.

Tillie is amused by people who are nostalgic about **childhood**.

Justice often seems to slip out of our grasp.

Some scientists believe that **schizophrenia** is transmitted genetically.

Countable Nouns

A **countable noun** (or **count noun**) is a noun with both a singular and a plural form, and it names anything (or anyone) that you can *count*. In each of the following sentences, the **highlighted** words are countable nouns:

We painted the **table** red and the **chairs** blue.

Miriam found six silver **dollars** in the **toe** of a **sock**.

The oak **tree** lost three **branches** in the **hurricane**.

Non-Countable Nouns

A **non-countable noun** (or **mass noun**) is a noun which does not have a plural form, and which refers to something that you could (or would) not usually count.

Joseph Priestly discovered **oxygen**.

We decided to sell the **furniture.**

Collective Nouns

A **collective noun** is a noun naming a group of things, animals, or persons. You could count the individual members of the group, but you usually think of the group as a whole or generally as one unit. In each of the following sentences, the **highlighted** word is a collective noun:

The **flock** of geese spends most of its time in the pasture.

The **jury** is dining on chicken tonight.

The steering **committee** meets every Wednesday afternoon.

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The **class** was startled by the bursting light bulb.

WHAT IS A VERB?

The verb is perhaps the most important part of the sentence. A **verb** or compound verb asserts something about the subject of the sentence and express actions, events, or states of being. The verb or compound verb is the critical element of the predicate of a sentence.

In each of the following sentences, the verb or compound verb is **highlighted**:

Dracula **bites** his victims on the neck.

In early October, Giselle **will plant** twenty tulip bulbs.

My first teacher **was** Miss Crawford, but I remember the janitor Mr. Weatherbee more vividly.

Karl Creelman bicycled around the world in 1899, but his diaries and his bicycle **were destroyed**.

WHAT IS AN ADJECTIVE?

An **adjective** modifies a noun or a pronoun by describing, identifying, or quantifying words. An adjective usually precedes the noun or the pronoun which it modifies.

In the following examples, the **highlighted** words are adjectives:

The **truck-shaped** balloon floated over the treetops.

Mrs. Morrison papered her **kitchen** walls with **hideous** wall paper.

The **small** boat foundered on the **wine dark** sea.

The **coal** mines are **dark** and **dank**.

Many stores have already begun to play **irritating Christmas** music.

A **battered music** box sat on the **mahogany** sideboard.

The back room was filled with **large**, **yellow** rain boots.

Possessive Adjectives

A **possessive adjective** (``my," ``your," ``his," ``her," ``its," ``our," ``their") is similar or identical to a possessive pronoun; however, it is used as an adjective and modifies a noun or a noun phrase, as in the following sentences:

What is **your** phone number?

The bakery sold **his** favorite type of bread.

Demonstrative Adjectives

The **demonstrative adjectives** ``this," ``these," ``that," ``those," and ``what" are identical to the demonstrative pronouns, but are used as adjectives to modify nouns or noun phrases, as in the following sentences:

This apartment needs to be fumigated.

Even though my friend preferred **those** plates, I bought these.

Which plants should be watered twice a week?

What book are you reading?

Indefinite Adjectives

An **indefinite adjective** is similar to an indefinite pronoun, except that it modifies a noun, pronoun, or noun phrase, as in the following sentences:

Many people believe that corporations are under-taxed.

(Note: in the above sentence the indefinite adjective ``many" modifies the noun ``people" and the noun phrase ``many people" is the subject of the sentence.)

I will send you **any** mail that arrives after you have moved to Sudbury.

They found **a few** goldfish floating belly up in the swan pound.

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WHAT IS AN ADVERB?

An **adverb** can modify a verb, an adjective, another adverb, a phrase, or a clause. An adverb indicates manner, time, place, cause, or degree and answers questions such as "how," "when," "where," "how much".

While some adverbs can be identified by their characteristic "ly" suffix, most of them must be identified by untangling the grammatical relationships within the sentence or clause as a whole. Unlike an adjective, an adverb can be found in various places within the sentence.

In the following examples, each of the **highlighted** words is an adverb:

The seamistress **quickly** made the mourning clothes.

(Note: In the above sentence, the adverb "quickly" modifies the verb "made" and indicates in what manner (or how fast) the clothing was constructed.)

The midwives waited **patiently** through a long labor.

The **boldly**-spoken words would return to haunt the rebel.

We urged him to dial the number more **expeditiously**.

Unfortunately, the bank closed at three **today**.

WHAT IS A PRONOUN?

A **pronoun** can replace a noun or another pronoun. You use pronouns like "he," "which," "none," and "you" to make your sentences less cumbersome and less repetitive.

Grammarians classify pronouns into several types, including the personal pronoun, the demonstrative pronoun, the interrogative pronoun, the indefinite pronoun, the relative pronoun, the reflexive pronoun, and the intensive pronoun.

Personal Pronouns

A **personal pronoun** refers to a specific person or thing and changes its form to indicate person, number, gender, and case.

Subjective Personal Pronouns

Subject Personal Pronouns	**Possessive Pronouns**	**Object Pronoun**	**Reflexive pronoun**
I	My/mine	Me	Myself
We	Our	Us	Ourselves
You	Yours	You	Yourself
He	His	Him	Himself
She	Her	Her	Herself
It	Its	It	Itself
They	Their	Them	Themselves

Subject pronoun: **You** are surely the strangest child **I** have ever met.
Possessive pronoun: The smallest gift is **mine**.
Object pronoun: Aroma forced **her** parents to stay with **her**.
Reflexive pronoun: You can help **yourself**.

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Demonstrative Pronouns

A **demonstrative pronoun** points to and identifies a noun or a pronoun. "This" and "these" refer to things that are nearby either in space or in time, while "that" and "those" refer to things that are farther away in space or time.

This must not continue.
This is puny; **that** is the tree I want.
Three customers wanted **these**.

Interrogative Pronouns

An **interrogative pronoun** is used to ask questions. The interrogative pronouns are "who," "whom," "which," "what" and the compounds formed with the suffix "ever" ("whoever," "whomever," "whichever," and "whatever").

Which wants to see the dentist first?
Who wrote the novel Rockbound?
Whom do you think we should invite?
To **whom** do you wish to speak?
Who will meet the delegates at the train station?
To **whom** did you give the paper?

Relative Pronouns

You can use a **relative pronoun** to link one phrase or clause to another phrase or clause. The relative pronouns are "who," "whom," "that," and "which." The compounds "whoever", "whomever", and "whichever" are also relative pronouns.

You may invite **whomever** you like to the party.
The candidate **who** wins the greatest popular vote is not always elected.
Whoever broke the window will have to replace it.
The crate **which** was left in the corridor has now been moved into the storage closet.
I will read **whichever** manuscript arrives first.

Indefinite Pronouns

An **indefinite pronoun** is a pronoun referring to an identifiable but not specified person or thing. An indefinite pronoun conveys the idea of all, any, none, or some.

The most common indefinite pronouns are "all," "another," "any," "anybody," "anyone," "anything," "each," "everybody," "everyone," "everything," "few," "many," "nobody," "none," "one," "several," "some," "somebody," and "someone." The **highlighted** words in the following sentences are indefinite pronouns:

Many were invited to the lunch but only twelve showed up.
The office had been searched and **everything** was thrown onto the floor.
We donated **everything** we found in the attic to the woman's shelter garage sale.
Although they looked everywhere for extra copies of the magazine, they found **none**.

Reflexive Pronouns

You can use a **reflexive pronoun** to refer back to the subject of the clause or sentence. The reflexive pronouns are "myself," "yourself," "herself," "himself," "itself," "ourselves," "yourselves," and "themselves." Each of the **highlighted** words in the following sentences is a reflexive pronoun:

Diabetics give **themselves** insulin shots several times a day.
The Dean often does the photocopying **herself** so that the secretaries can do more important work.

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After the party, I asked **myself** why I had faxed invitations to everyone in my office building.

WHAT IS A PREPOSITION?

A **preposition** links nouns, pronouns and phrases to other words in a sentence. The word or phrase that the preposition introduces is called the object of the preposition.

A preposition usually indicates the temporal, spatial or logical relationship of its object to the rest of the sentence as in the following examples:

The book is **on** the table.
The book is **beneath** the table.
The book is leaning **against** the table.
The book is **beside** the table.
She held the book **over** the table.
She read the book **during** class.

In each of the preceding sentences, a preposition locates the noun "book" in space or in time.

A prepositional phrase is made up of the preposition, its object and any associated adjectives or adverbs. A prepositional phrase can function as a noun, an adjective, or an adverb. The most common prepositions are "about," "above," "across," "after," "against," "along," "among," "around," "at," "before," "behind," "below," "beneath," "beside," "between," "beyond," "but," "by," "despite," "down," "during," "except," "for," "from," "in," "inside," "into," "like," "near," "of," "off," "on," "onto," "out," "outside," "over," "past," "since," "through," "throughout," "till," "to," "toward," "under," "underneath," "until," "up," "upon," "with," "within," and "without."

Each of the **highlighted** words in the following sentences is a preposition:

The children climbed the mountain **without** fear.

(Note: In the above sentence, the preposition "without" introduces the noun "fear" The prepositional phrase "without fear" functions as an adverb describing how the children climbed.)

There was rejoicing **throughout** the land when the government was defeated.
The spider crawled slowly **along** the banister.
The dog is hiding **under** the porch because it knows it will be punished **for** chewing up a new pair **of** shoes.
The screenwriter searched **for** the manuscript he was certain was somewhere **in** his office.

WHAT IS A CONJUNCTION?

You can use a **conjunction** to link words, phrases, and clauses, as in the following example:

I ate the pizza **and** the pasta.
Call the movers **when** you are ready.

Coordinating Conjunctions

You use a **coordinating conjunction** ("and," "but," "or," "nor," "for," "so," or "yet") to join individual words, phrases, and independent clauses. Note that you can also use the conjunctions "but" and "for" as prepositions. In the following sentences, each of the **highlighted** words is a coordinating conjunction:

Lilacs **and** violets are usually purple.

(Note: In the example, the coordinating conjunction "and" links two nouns.)

This movie is particularly interesting to feminist film theorists, **for** the screenplay was written by Mae West.

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Subordinating Conjunctions

A **subordinating conjunction** introduces a dependent clause and indicates the nature of the relationship among the independent clause(s) and the dependent clause(s).

The most common subordinating conjunctions are "after," "although," "as," "because," "before," "how," "if," "once," "since," "than," "that," "though," "till," "until," "when," "where," "whether," and "while." Each of the **highlighted** words in the following sentences is a subordinating conjunction:

After she had learned to drive, Alice felt more independent.

(Note: In the above sentence the subordinating conjunction "after" introduces the dependent clause "After she had learned to drive.")

If the paperwork arrives on time, your cheque will be mailed on Tuesday.

Gerald had to begun his thesis over again **when** his computer crashed.

Correlative Conjunctions

Correlative conjunctions always appear in pairs -- you use them to link equivalent sentence elements. The most common correlative conjunctions are "both...and," "either...or," "neither...nor,", "not only...but also," "so...as "and" whether...or." (Technically correlative conjunctions consist simply of a coordinating conjunction linked to an adjective or adverb.)

The **highlighted** words in the following sentences are correlative conjunctions:

Both my grandfather **and** my father worked in the steel plant.

(In the above sentence, the correlative conjunction "both...and" is used to link the two noun phrases that act as the compound subject of the sentence: "my grandfather" and "my father".)

Bring **either** a Jello salad **or** a potato scallop.

Corinne is trying to decide **whether** to go to medical school **or** to go to law school.

The explosion destroyed **not only** the school **but also** the neighboring pub.

WHAT IS AN INTERJECTION?

An **interjection** is a word added to a sentence to convey emotion. It is not grammatically related to any other part of the sentence.

You usually follow an interjection with an exclamation mark. Interjections are uncommon in formal academic prose, except in direct quotations. The **highlighted** words in the following sentences are interjections:

Ouch, that hurt!

Oh no, I forgot that the exam was today.

Hey! Put that down!

I heard one guy say to another guy, "He has a new car, **eh**?"

I don't know about you but, **good lord**, I think taxes are too high!

Source: http://www.arts.uottawa.ca/writcent/hypergrammar/partsp.html

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LECTURE 11

BASIC CLAUSE PATTERNS

Take a look of this Language Chain. Start from the bottom and move up.

Language element			Linguistic sub-discipline
social discursive practice			sociolinguistics, critical discourse analysis
discourse			discourse analysis
text			text linguistics
utterance			pragmatics
sentence	-meaning		semantics
clause			&
phrase	-structure		syntax
word/lexical item			lexicology
morpheme			morphology
phoneme			phonology
grapheme			graphology

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(Clue: Grapheme into morpheme into word into phrase and this into clause.)

A clause is a grammatical unit that:
Includes a subject and a predicate, and
Expresses a proposition (idea)

There are five basic clause patterns:

1. S + V: The children played.
2. S + V + C: You are beautiful.
3. S + V + O: Jinnah inspired everyone.
4. S + V + IO + DO: Ali gave his friend a ruby ring.
5. S + V + O + OC: Ali calls his Mom a saint.

Do this Exercise. Identify the basic clause patterns.

1. **We painted the town red.**

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Answer for example: We (S) painted (V; action verb) the town (DO) red (IO). Now do yourself.

2. We passed the boy collection basket.
3. We passed the collection basket.
4. Adam appears interested in the project.
5. Hassan is a Math teacher.
6. His motive was mysterious.
7. I bought the suit.
8. The woman in the row coughed.
9. Caroline gave Steven a choice.

Source: The University of Nottingham, Department of English Studies.
Campbell. The Easy Writer, Harper. 1993

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LECTURE 12

ACTIVE AND PASSSIVE VOICE

Active Voice, Passive Voice

There are two special forms for verbs called **voice**:

1. **Active voice**
2. **Passive voice**

The **active voice** is the "normal" voice. This is the voice that we use most of the time. You are probably already familiar with the active voice. In the active voice, the **object** receives the action of the verb:

	subject	**verb**	**object**
active		>	
	Cats	eat	fish.

The **passive voice** is less usual. In the passive voice, the **subject** receives the action of the verb:

	subject	**verb**	**object**
passive	<		
	Fish	are eaten	by cats.

The **object** of the active verb becomes the **subject** of the passive verb:

	subject	**verb**	**object**
Active	Everybody	drinks	**water**.
passive	**Water**	is drunk	by everybody.

1. ACTIVE TENSES:

Simple Present

Present Action or Condition	General Truths	Non-action; Habitual Action	Future Time
• I hear you. • Here comes the bus.	There are thirty days in September.	• I like music. • I run on Tuesdays and Sundays.	• The train leaves at 4:00 p.m.

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Present Progressive

Activity in Progress	Verbs of Perception
• I am playing soccer now	• He is feeling sad

Simple Past

Completed Action	Completed Condition
• We visited the museum yesterday.	• The weather was rainy last week.

Past Progressive

Past Action that took place over a period of time	Past Action interrupted by another
• They were climbing for twenty-seven days.	• We were eating dinner when she told me.

Future

With will/won't -- Activity or event that will or won't exist or happen in the future	With going to -- future in relation to circumstances in the present
• I'll get up late tomorrow. • I won't get up early.	• I'm hungry. • I'm going to get something to eat.

Present Perfect

With verbs of state that begin in the past and lead up to and include the present	To express habitual or continued action	With events occurring at an indefinite or unspecified time in the past -- with ever, never, before
• He has lived here for many years.	• He has worn glasses all his life.	• Have you ever been to Tokyo before?

Present Perfect Progressive

To express duration of an action that began in the past, has continued into the present, and may continue into the future
• David has been working for two hours, and he hasn't finished yet.

Past Perfect

To describe a past event or condition completed before another event in the past	In reported speech
• When I arrived home, he had already called.	• Jane said that she had gone to the movies.

Future perfect

To express action that will be completed by or before a specified time in the future

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- By next month we will have finished this job.
- He won't have finished his work until 2:00.

2. *PASSIVE VOICE*

The structure of the **passive voice** is very simple:
Subject + auxiliary verb (be) + main verb (past participle)
The main verb is **always** in its past participle form.
Look at these examples:

Subject	**Auxiliary verb (to be)**		**Main verb (past participle)**	
Water	Is		drunk	by everyone.
100 people	Are		employed	by this company.
I	Am		paid	in euro.
We	Are	not	paid	in dollars.
Are	They		paid	in yen?

Use of the Passive Voice
We use the passive when:

- we want to make the **active object** more important
- we do not know the **active subject**

	Subject	**Verb**	**Object**
give importance to active object (President Kennedy)	**President Kenned y**	was killed	by Lee Harve y Oswald.
active subject unknown	My wallet	has been stole n.	**?**

Conjugation for the Passive Voice
We can form the passive in any tense. In fact, conjugation of verbs in the passive tense is rather easy, as the main verb is always in past participle form and the auxiliary verb is always **be**. To form the required tense, we conjugate the auxiliary verb. So, for example:

- present simple: It **is** made
- present continuous: It **is being** made
- present perfect: It **has been** made

Here are some examples with most of the possible tenses:

Infinitive		**to be** washed

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		Active	Passive
simple	present	I wash it.	It **is** washed.
	past	I washed it	It **was** washed.
	future	I will wash it.	It **will be** washed.
	conditional	I would wash it.	It **would be** washed.
continuous	present	I am washing it.	It **is being** washed.
	past	I was washing it.	It **was being** washed.
	future	I will be washing it.	It **will be being** washed.
	conditional	I would be washing it.	It **would be being** washed.
perfect simple	present	I have washed it.	It **has been** washed.
	past	I had washed it.	It **had been** washed.
	future	I will have washed it.	It **will have been** washed.
	conditional	I would have washed it.	It **would have been** washed.
perfect continuous	present	I have been washing it.	It **has been being** washed.
	past	I had been washing it.	It **had been being** washed.
	future	I will have been washing it.	It **will have been being** washed.
	conditional	I would have been washing it.	It **would have been being** washed.

Source: **http://owl.english.purdue.edu**
http://www.englishclub.com/grammar/verbs-voice.htm

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LECTURE 13

MODIFIERS AND SENTENCE TYPES

Modifiers are the parts that modify, or describe the kernel (kernel means the basic clause). These words can be thought of as decorations because they elaborate on the essential parts of the clause.

Types of Modifiers:

1. Adjectives
2. Adverbs
3. Appositives
4. Prepositional phrases

ADJECTIVE MODIFIERS: They modify the meaning of a noun or pronoun by providing information to give it a more specific meaning

For example, all the bold words are adjectives

1. This is an **aggressive** team. / The team is **aggressive**.
2. She has a **terrific** attitude. / Her attitude is **terrific**.
3. It is a **beautiful** sculpture. / The sculpture is **beautiful**.

Do this Exercise: Identify the adjectives.

1. I was struck by the dramatic contrast between her sunburn arms and pale white face.

(Solution: dramatic, sunburn, pale, white are adjectives.)

Now you do it yourself.

2. The tallest man in the group served old-fashioned blackberry pie to the ladies.
3. Hot buttered popcorn was sold from a rickety red wagon.
4. A roll of sticky, twisted transparent tape sat on the dusty windowsill.
5. The discussion group took up the subject of damaged relationships and possible ways to heal them.
6. The fizzled fireworks sent the disappointed crowd home before 10'o clock.

ADVREB MODIFIERS: They modify verbs or give more meanings to verbs. They can appear almost anywhere in a sentence. All the bold types are adverb modifiers.

1. They sucked their thumbs **loudly**. Adverb of manner)
2. I tiptoed **quietly** into the corridor. (adverb of manner)
3. **Eventually** we learned the truth. (adverb of time)

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4. The doctor **later** spoke to the press. (adverb of time)
5. She spends too much time **there**. (adverb of place)
6. The secretary delivered the package **here** in the early evening. (adverb of place)
7. She **never** smokes in public. (adverb of frequency)

APPOSITIVE MODIFIERS: They are noun phrases that follow and describe other nouns. All the bold types are appositive adverbs.

1. George Washington, **the first president of the United States**, loved peanut soup.
2. Andrew Johnson, **a skilled tailor**, made most of his own clothes.
3. The child, **intelligent and strong**, look after her parents.
4. The woman, **cautiously at first**, planted the seeds under a thin layer of reddish dirt.

PREPOSITIONAL MODIFIERS: They are direction or relationship words. All the bold types are prepositional modifiers.

1. The boy dialed 911 **in a panic**.
2. The man wrote his novel **at a seaside hotel**.
3. My mother graduated **from the law school in May**.

SENTENCE TYPES: Sentences are classified as

1. Simple
2. Compound
3. Complex
4. Compound-complex

SIMPLE: one independent clause only.

E.g. Without music, life would be a mistake.

1. Bob went to the store.
2. Bob and Sue went to the store.
3. Bob and Sue went to the store on the corner near the center of town to buy groceries and to get some drinks for the party.

(This last sentence is quite a long one but is still a simple sentence, as there is only one clause. (S + V))

COMPOUND SENTENCES: two or more independent clauses joined by coordinating conjunctions: "and," "but," "or," "so," "yet," and "for."

E.g. one arrow is easily broken, **but** you can't break a bundle of ten.

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Two independent clauses joined by **and.**

More examples:

Bob went to the store**, and** Sue went to the office.
Conjunction

The negotiations were successful, **so** the diplomats returned to their homes.
Conjunction

We can go to party, **or** we can go to the dance.
Conjunction
The negotiations ended successfully**; therefore,** the fighting stopped.
Conjunction

COMPLEX SENTENCES: one independent clause with one or more subordinate clauses joined by a subordinator.

E.g. **If** you scatter thorns, don't go bare foot.

One subordinating clause is beginning with a subordinator 'if' and joined with one independent clause.

Because the problem proved difficult, they decided to from a committee.
Subordinator sentence sentence

The proposal [that] we wrote was accepted.
Subordinator

The issue, **which** we thought we had solved, came back to haunt us.
Subordinator

Important subordinators to make complex sentences:

- **Time:** when, while, since, before, after, until, once
- **Place:** where, wherever
- **Cause:** because, since, as, now that, inasmuch as
- **Condition:** if, unless, on condition that
- **Contrast/Concession:** although, even though, despite, in spite of
- **Adversative:** while, where, whereas
- **Other:** that, which, who, whoever, whom, what, why, how....

COMPPOUND-COMPLEX: at least two independent clauses and at least one subordinating clause. e.g. Tell me **what** you eat, **and** I will tell you **what** you are.

The proposal **that** we wrote was accepted, **and** we started the project.

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Subordinator Conjunction

SENTENCE PURPOSE:

- DECLARATIVE: *to make statements.*
- IMPERATIVE: *to issue requests or commands*.
- INTEROGATIVE: *to ask questions.*
- EXCLAMATORY: *to make exclamations.*

See if you can tell the sentence purpose in the followings:

- Love your neighbor.
- I want to wash the flag, not burn it!
- The echo always has the last word.
- Are second thoughts always wisest?

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LECTURE 14

REPORTED SPEECH

Direct Speech	Indirect Speech:
The speaker said, "When the inquiry **was set up last year**, the Government **was prompted** by both national and local motives."	The speaker said that when the inquiry **had been set up** in the **preceding year** the Government had been prompted by both national and local motives.

Indirect Speech (also referred to as 'reported speech') refers to a sentence reporting what someone has said. It is almost always used in spoken English.

If the reporting verb (i.e. said) is in the past, the reported clause will be in a past form. This form is usually one step back into the past from the original.

For example:

He said the test was difficult.
She said she watched TV every day.
Jack said he came to school every day.
If simple present, present perfect or the future is used in the reporting verb (i.e. says) the tense is retained.

For example:

He says the test is difficult.
She has said that she watches TV every day.
Jack will say that he comes to school every day.

If reporting a general truth the present tense will be retained.
For example: The teacher said that phrasal verbs are very important.

RULES FOR CHANGING DIRECT INTO INDIRECT:

1. **Pronoun Change:**

First person pronoun according to the	**Subject**
Second person pronoun according to	**Object.**
Third person pronoun	**No change.**

Subject Pronoun:	**Possessive Pronoun:**	**Object Pronoun:**
First Person:	*First Person:*	*First Person:*
I	**My**	**Me**
We	**Our**	**Us**
Second Person:	*Second Person:*	*Second Person:*
You	**Your**	**You**
Third Person:	*Third Person:*	*Third Person:*
He	**His**	**Him**

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She **It** **They**	**Her** **Its** **Their**	**Her** **It** **Them**

For example:

1. He said, "I like you."
   He told me that he liked me.

2. He said, "I will accept your offer."
   He told me that he would accept my offer.

3.Adjective and adverb changes:

- This becomes That
- These becomes Those
- Here becomes There
- Now becomes Then
- Today becomes That day
- Yesterday becomes Preceding day or previous day
- Tomorrow becomes Next day or following day

3. Verb changes:

- See (pres.) becomes saw (past)
- Saw had seen
- Is seen was seen
- Has seen had seen
- Was seeing had been seen
- Shall /will should/would
- Be were
- Can/may could/might

For example:

- Direct speech:

"In many parts of the country farmers who were formerly ploughing nearly all their land now have most of it under grass."

- Indirect speech:

He said that in many parts of the country farmers who **had** formerly been ploughing nearly all their land **then** **had** most of it under grass

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Indirect Questions

When reporting questions, it is especially important to pay attention to sentence order. When reporting yes/no questions connect the reported question using 'if'. When reporting questions using question words (why, where, when, etc.) use the question word.

For example:

- She asked, "Do you want to come with me?" *BECOMES* **She asked me if I wanted to come with her.**
- Dave asked, "Where did you go last weekend?" *BECOMES* **Dave asked me where I had gone the previous weekend.**
- He asked, "Why are you studying English?" *BECOMES* **She asked me why I was studying English.**
- "Will he come?" *BECOMES* **He asked would he come.**

Direct commands:

"Give all the help you can." *BECOMES* He **asked that they should give all the help they could. *Or* He asked them to give all the help they could. *Or* Let them give all the help they could.**

Desires:

- "Hurrah! We have won the match." *BECOMES* They exclaimed with joy that they had won the match.

Check again:

He said, "I live in Paris."	**He said he lived in Paris.**
He said, "I am cooking dinner."	**He said he was cooking dinner.**
He said, "I have visited London twice."	**He said he had visited London twice.**
He said, "I went to New York last week."	**He said he had gone to New York the week before.**
He said, "I had already eaten."	**He said he had already eaten.**
He said, "I am going to find a new job."	**He said he was going to find a new job.**
He said, "I will give Jack a call."	**He said he would give Jack a call.**

Source: **http://esl.about.com/od/grammarintermediate/a/reported_speech.htm**

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LECTURE 15

GRAMMATICAL SENTENCE – ISSUES

SUBJECT-VERB AGREEMENT:

G1-a Make the verb agree with its subject not with a word that comes between.

- The **tulip in the pot on the balcony needs** watering.
- **High levels** of air pollution **cause** damage to the respiratory tract.
- A good set of golf clubs cost about eight hundred dollars.
- **The governor**, as well as his press secretary **was** shot.

G1-b Treat most compound subject connected by and as plural.

- **Leon and Jan** often **jog** together.
- Jill's natural ability and here desire to help others have led to a career in the ministry.

G1-c With compound subjects connected by *or, nor*, make the verb agree with the part of the subject nearer to the verb.

- A driver's license or **credit card is** required.
- If a relative or **neighbour is** abusing a child, notify the police.
- Neither the real estate agent nor her **clients were** able to find the house.

G1-d Treat most indefinite pronouns as singular.

- **Everyone** on the team **supports** the coach.
- Each of the furrows has been seeded.
- None of these trades require a college education.

G1-e Treat collective nouns as singular unless the meaning is clearly plural.

SINGULAR The **class respects** the teacher.

PLURAL **The class are** debating among themselves.

- **The scout troop meets** in our basement on Tuesdays.
- The young couple were arguing about politics while holding hands. (focus is on their individualities)

G1-f Make the verb agree with its subject even when the subject follows the verb.

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There **are** surprisingly few **children** in our neighbourhood.

- There were a social worker and a crew of twenty volunteers.
- At the back of the room are a small aquarium and an enormous terrarium.

G1-g Make the verb agree with its subject not with a subject complement.

- A tent and a sleeping bag is the required equipment.
- **A major force** in toady's economy **is** women – as earners, consumers, and investors.

G1-h Who, which, and that take verbs that agree with their antecedents.

- Take a suit **that** travels well.
- Our ability to use language is one of the **things** that **set** us apart from animals.
- Dr. Barker knew Frank was the **only one** of his sons who **was** responsible enough to handle the estate.

G1-i Words such as athletics, economics, mathematics, physics, statistics, measles, and news are usually singular, despite their plural form.

- Statistics is among the most difficult courses in our program.

G1-j Titles of works and words mentioned as words are singular.

- ***Lost Cities* describes** the discoveries of many ancient civilizations.
- **Controlled substance is** a euphemism for illegal drugs.

PROBLEMS OF PRONOUNS:

G3-a Make pronouns and antecedents agree.

SINGULAR The **doctor** finished **her** rounds.

PLURAL The **doctors** finished **their** rounds.

- When someone has been drinking, he/she is more likely to speed.

Generic Nouns

- Every runner must train rigorously if her or she wants **[not they want]** to excel.
- A medical student must study hard if he/she wants to succeed.

Compound antecedents

Treat compound antecedents jointed by '**and'** as plural.

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- Joanne and John moved to the mountains, where they build a log cabin.
- Either Aroma or Viola should receive first prize for his sculpture.

G3-b Make pronoun references clear.

Ambiguous references

Ambiguous reference occurs when the pronoun could refer to two possible antecedents.

- When Gloria set **the pitcher** on **the glass-topped table**, **it** broke. (What broke?)
- **Tom** told **James**, that **he** had won the lottery. (Who won?)

G1-c Use personal pronouns in the proper case.

Subjective case (I, we, you, he, she, it, they)

- Sandra confessed that the artist was she.

Objective case (me, us, you, him, her, it, them)

- Bruce found Tony and brought **him** home.
- Alice gave me a surprise party.
- Jessica wondered if the call was for her.
- Joel ran away from home because his stepfather and he (him) had quarrelled.
- Geoffrey went with my family and me (not I) to King's Dominion.

Appositives

- At the drama festival, two actors, **Christina and I** (not me), were selected to do the last scene of King Lear.
- The reporter interviewed only two witnesses, the shopkeeper and me (not I).

We or us before a noun

- We (not us) tenants would rather fight than move.

Comparisons with, than or as

- My husband is six years older **than I** (not me).
- We respected no other candidate as much as her (not she).

Subjects of infinitives

- We expected Chris and **him** (not he) to win the doubles championship

Possessive case to modify a gerund

- My father and mother always tolerated **our** (not us) **talking** after the lights were out.

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G3-d Use who and whom in the proper case.

In subordinate clauses

- He tells that story to **whoever** (not whomever) will listen.
- You will work with our senior engineers, whom (not who) you will meet later.

In questions

- Who (not whom) is responsible for this dastardly deed?
- Whom (not who) did the committee select?

Source: Hacker, Dianna. 'A Writer's Reference' Boston: St. Martin's Press. 1992.

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LECTURE 16

GRAMMATICAL SENTENCE – ISSUES II

ADJECTIVES AND ADVERBS

G4-a Use adverbs not adjectives as subject complements

- The arrangement worked out **perfectly** for everyone.
- I was surprised to hear that Louise had done so **well** on the exam.

G4-b Use adjectives not adverbs as subject complements

- The lilacs in our backyard smell, especially **sweet** (not sweetly) this year.
- Sarmad looked **good** in her new raincoat.

G4-c Use comparatives and superlatives with care

Comparative versus superlative

Positive	Comparative	Superlative
Soft	softer	softest
Careful	more careful	most careful
Easy	easier	easiest
Good	better	best
Bad	worse	worst

- Which of these **two** brands of toothpaste is **better**?
- Though **Shaw** and **Jackson** are impressive, **Hobbs** is **the most** qualified of the three candidates running for mayor.

Form of comparatives and superlatives.

- The Kirov was the super best ballet company, we had ever seen.
- Lolyd's luck couldn't have been worse than David's

Double comparatives or superlatives

- Of all her family, Julia is the happiest (not most happiest) about the move.
- That is the most vile (not vilest) most vilest joke I have ever heard.

Absolute concepts

- That is the unique (not most unique) wedding gown I have ever seen.
- The painting would have been priceless (not more priceless) had it been signed.

G4-d Avoid double negatives.

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- Management is not doing anything (not nothing) to see that the trash is picked up.
- George will never (not won't never) forget that day.

SENTENCE FRAGMENTS

G5-a Attach fragmented subordinate clause or turn them into sentences.

- *Before:* Jane promises to address the problem of limited parking**. If** she is elected to the tenants' council.
- *After:* Jane promises to address the problem of limited parking **if** she is elected to the tenants' council.
- *Before:* Violence has produced a great deal of apprehension among children and parents. So that self-preservation, in fact, has become their primary aim.
- *After:* Violence has produced a great deal of apprehension among children and parents. Self-preservation, in fact, has become their primary aim.

G5-b Attach fragmented phrases or turn them into sentences.

- *Before:* On Sunday James read the newspaper's employment sections remotest possibility. Scrutinizing every position that held even the remotest possibility.
- *After:* On Sunday James read the newspaper's employment sections remotest possibility**, scrutinizing** every position that held even the remotest possibility.
- *Before:* Wednesday morning Phil allowed himself half a grapefruit. The only food he had eaten in two days.
- *After:* Wednesday morning Phil allowed himself half a grapefruit**, the** only food he had eaten in two days.

G5-c Attach other fragmented word groups or turn them into sentences.

- *Before:* The side effects of lithium are many Nausea, stomach cramps, muscle weakness, vomiting, diarrhea, confusion, and tremors.
- *After:* The side effects of lithium are many: nausea, stomach cramps, muscle weakness, vomiting, diarrhea, confusion, and tremors.

Comma splices and fused sentences

- **Comma splice:** Power tends to corrupt, absolute power corrupts absolutely
- **Comma splice:** Power tends to corrupt, moreover, absolute power corrupts absolutely
- **Revised:** Power tends to corrupt**, and** absolute power corrupts, absolutely
- **Revised:** Power tends to corrupt**;** absolute power corrupts absolutely

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- **Revised**: Power tends to corrupt**; moreover,** absolute power corrupt absolutely

G6-a Consider separating the clause with a comma and a coordinating conjunction

- Theo and Fanny had hoped to spend their final days on the farm**, but** they had to move to a retirement home.
- Many government officials privately admit that the polygraph is unreliable**, yet** they continue to use it as a security measure.

G6-b Consider separating the clause with a semicolon.

- Nicklaus is like fine wine**;** he gets better with time.
- The timber wolf looks like a large German shepherded**; however,** the wolf has longer legs, larger feet, and a wider head.

G6-c Consider making the clauses into separate sentences.

- In one episode, viewers saw two people smashed by a boat, one choked, and another shot to death, what purpose does this violence serve?
- **Revised:** In one episode, viewers saw two people smashed by a boat, one choked, and another shot to death. What purpose does this violence serve?

G6-d Consider restructuring the sentence, perhaps by subordinating one of the clauses.

- Lindsey is a top competitor **who (not she)** has been riding since the age of seven.
- The new health plan was explained to the employees in my division, everyone agreed to give it a try.
- **Revised: When the new health plan** was explained to the employees in my division, everyone agreed to give it a try.

Source: Hacker, Dianna. 'A Writer's Reference' Boston: St. Martin's Press. 1992.

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LECTURE 17

EFFECTIVE SENTENCE

ISSUE 1: UNITY:

Rule: For unity, let your sentence express one main thought with less important thoughts clearly subordinate to the principle idea.

Weak: Mr. Norris is a well known economist, and she will speak at the October meeting.

Better: Mr. Norris, a well known economist, will speak at the October meeting.

Weak: More people than ever before will be attending this conference and we suggest that you make your reservations now.

Better: Since more people than ever before will be attending this conference, we suggest that you make your reservations now.

ISSUE 2: COHERENCE

Rule: When a sentence has coherence, the parts of the sentence fit together in proper relationships so that there can be no misunderstanding about the intending meanings. To achieve coherence place all modifying adjectives, adverbs, appositives and prepositional phrases near the words they should modify.

He showed me several *wool turtleneck men's* sweaters. **(Men's wool turtleneck sweaters)**

Our team didn't even score once. **(Even once)**

The robber was described as a six foot tall man with a mustache weighing 150 pounds. **(150 pounds six foot tall man with a mustache.)**

When watching a classic film such as Gone with the Wind, commercials are especially irritating. (Dangling modifiers)
(I find commercials …) OR (When I am watching …)

(When the driver opened) Opening the window to let out a huge bumble bee, the car accidentally swerved into an oncoming car. *(Dangling modifiers)*

Better: When the driver opened the window to let out a huge bumble bee, the car accidentally swerved into an oncoming car.

Patients should try **to if possible, avoid** going up and down stairs. **(Split infinitive)**

Football in America is different from the rest of the world. (Illogical comparison)

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Better: Football in America is different from that of the rest of the world.

Private vehicles provide independent transport, freedom and many jobs *and* they cause pollution, traffic jams, noise and death. (Illogical connecting)

Private vehicles provide independent transport, freedom and many jobs**; however,** they cause pollution, traffic jams, noise and death. (Illogical connecting)

ISSUE 3: EMPHASIS

Rule: Since the most emphatic positions in a sentence are the beginning and the ending, the less important information obviously should be positioned in the middle.

- Starting with 'there', 'here', 'it' weakens the sentence by delaying the naming of the sentence.
- Passives also weaken the sentence by shifting the focus on the action and not on the actor.

Before: The airplane reached the speed of sound and it was difficult to control it.
After: As it reached the speed of sound, the airplane was difficult to control.
After: The airplane, when reached the speed of sound, was difficult to control it.

There are several projects that we must finish within this week.
After: Several projects …

The editor was sent the copy of the letter by the chief editor. (Passive)
After: The chief editor sent the copy of the letter to the editor.

ISSUE 4: PARALLELISM

E1-a Balance parallel ideas linked with coordinating conjunctions such as and, but, and or.

Theft vandalism and cheating can result in suspension or even being expelled **(expulsion)** from school.

David is responsible for stocking merchandise, all in store repairs, writing orders for delivery, and sales (selling) of computers.

E1-b Balance parallel ideas linked with correlative conjunctions such as either … or

The shutters were not only too long also (but also) were too wide.

I was advised either to change my flight or take (to take) the train.

Balance comparisons linked with *than or as*.

It is easier to speak in abstractions than grounding (to ground) one's thoughts in reality.

Mother could not persuade me that giving is as much a joy as to receive. (receiving)

ISSUE 5 NEEDED WORDS

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E2-a Add word needed to complete compound structures

Some of the regulars are acquaintances whom we see at work or (who) live in our community

I never have (accepted) and never will accept at bribe.

E2-b Add the word *that* If there is any danger of misreading wrought it.

As Joe began to prepare dinner, he discovered (that) the oven wasn't working properly.

E2-c Add words needed to make comparisons, logical and complete.

Agnes had an attention span longer than her (that of her) sisters.

Henry preferred the restaurants in Pittsburg to Philadelphia.

Chicago is larger than any (other) city in Illinois.

ISSUE 6: SHIFTS

The point of view of a peace of writing is the perspective from which it is written: 1st, 2nd or 3rd person.

One week our class met in a junkyard to practice rescuing a victim trapped in a wrecked car.

We learned to dismantle the car with the essential tools.

You were graded on your speed and your skill in extricating the victim.

Everyone should purchase a lift ticket unless you plan to spend most of your time walking crawling up a steep hill. (Correct: You should purchase …)

A police officer is often criticized for always being there when they aren't needed and never being there are. (Correct: Police officers are …)

My hopes rise and fall as Joseph's heart started and stopped.

The doctors insert a large tube into his chest, and blood flows from the incision onto the floor. The tube drained some blood from his lung, but it was all in vain.

E4-b Maintain consistent verb tenses.

My hopes rise (rose) and fall (fell) as Joseph's heart started and stopped. The doctors insert (-ed) a large tube into his chest, and blood flows (-ed) from the incision onto the floor. The tube drained some blood from his lung, but it was all in vain. (Tense Shift)

E4-c Make verbs consistent in mood and voice

The officers advised against allowing access to our homes without proper identification. Also, (They also suggested that we) alert neighbors to vacation schedules.

E4-d Avoid sudden shifts from indirect to direct questions or quotations.

I wonder whether the sister knew of the murder, and if so did (whether she reported) she reports it to the police.

Mother said that she would be late for dinner and (asked me not to) please do not leave for choir practice until Dad comes home.

Source: Hacker, Dianna. 'A Writer's Reference' Boston: St. Martin's Press. 1992.

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Lecture 18

STYLE: GUIDELINE AND PITFALLS I

- Proper words in proper places. (Swift)
- Thinking out into language. (Cardinal Newman)
- To have something to say and say it as clearly as you can. (Arnold)

How to Convey a Good Message (Do's of style)

1. Omit needless words
2. Be sparing with adjectives, but lavish with verbs
3. Beware of your special words
4. Do not overstate
5. Remember your signposts

STYLE PITFALLS (DON'TS OF STYLE:

COLLOQUIALISM: This can best be described as "writing in the way that one would speak."

1. **Avoid using "filler" words.**

The following are overused fillers:
Basically – At best, it can be used to begin a sentence, but there are better choices available to replace the word, if it is not omitted entirely. E.g. "A microphone is **basically** a device that is used to record sound."

Even – Often, this word is found as an "additive" to a series, as in the following example, but is generally not needed. E.g. "The basket contained eggs, sandwiches, and **even** utensils."

Just – When used in the same context as BASICALLY, this is another overused filler word that one should omit.
E.g. "When pouring the solution, just be certain, not to, spill its contents."

Well – Generally used to begin a sentence following a question. **E.g. "Why is this problem? Well, one major issue is the..."**

2. **Avoid contractions**.
   Replace *can't* with *cannot*, *doesn't* with *does not*, and so on. For example, instead of writing "Therefore, this can't be used as evidence in the case", write "Therefore, this **cannot** be used as evidence in the case."

3. **Limit your use of subjective pronouns.**
   Use 3rd person perspective. Don't use 1st or 2nd person pronouns like "I", "Me", "You" and "We"

4. **Avoid splitting infinitives.**
   For example: He tried to not sneeze (not to sneeze) in the library.

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5. **Avoid ending your sentences with a preposition**.
   Before: “What is the bag filled with?"
   After: "What is inside the bag?

6. **Avoid stage directions.**

Do not commence by telling the reader what you are doing, or begin an essay by telling the reader what the paper will discuss.
"I am writing to you to ask you to..."
"This paper is going to talk about how..."

7. **Avoid vague words.**

   Vague words can be described as words that are open to interpretation or that don't express your ideas as well as more precise words would.

   There are **a few** ways to solve the equation.
   She made **enough** food.

COLLOQUIAL VS FORMAL:

COLLOQUIAL	FORMAL	COLLOQUIAL	FORMAL
a lot	**several**	**Do you got…**	**Do you have…**
ain’t	**is not**	**gonna, wanna**	**going to, want to**
alright	**all right**	**kinda, kind of**	**type of**
	anyway	**It is like he…**	**It is, as if, he**
anyways	**could have**		**never existed.**
could of	**would have**	**pretty**	**very**
would of	**should have**	**real / really**	**very hot**
should of	**Understand.**	**sorta, sort of**	**similar to**
Get it.			

CIRCUMLOCUTION: The use of many words where a few would do. **Circumlocution** is a figure of speech where the meaning of a word or phrase is indirectly expressed through several or many words. Its antonym is brevity and conciseness.
Usually everywhere politicians and government officials adopt this circumlocution, e.g. the traditional red tape.

1. **Before:** The minister will cause inquiries to be instituted with a view to ascertaining the views of the general public upon the subject of national dietary standards.
   After: The Minister will find out what people think about the national diet.

2. **Before: All things considered**, **it seems like** the new tax cut imposed by the administration will **without a doubt** make the wealthy wealthier and the poor poorer.

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When the administration's new tax cut is passed, the children living in poverty will be affected the worst.
After: The new tax cut imposed by the administration will undoubtedly make the wealthy wealthier and the poor poorer. Consequently, children living in poverty will be severely affected.

3. **Before:** High-quality learning environments are a necessary precondition for facilitation and enhancement of the ongoing learning process.
   After: Children need good schools if they are to learn properly.

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Lecture 19

STYLE: GUIDELINE AND PITFALLS II

AMBIGUITY:
Ambiguity (ambiguity can be syntactical or semantically)

You write to make life easier for your readers," Rob continued. "Ambiguity makes life harder. It causes hesitation, doubt, and frustration. It slows down the read."

Ambiguity in writing can be either intentional or unintentional. Intentional ambiguity may be used to mislead a reader or might be necessary due to the context or subject matter. Unintentional ambiguity should always be avoided and can be with care and practice.
Three types of ambiguity exist. Understanding the differences between these types will help you identify ambiguity in what others write and to avoid including unintentional ambiguity in your own writing.

In the following examples, identify the ambiguity and decide how the claims can be re-written to get rid of the ambiguity.

1. Marry said to her sister that the fault was hers. (not clear whose fault)
2. When she put the pitcher on the glass-topped table it broke. (not clear what broke)
3. **Before**: The Minister of Agriculture requires eggs to be stamped with the date when they are laid by the farmer.

   After: The Minister of Agriculture requires eggs to be stamped by the farmers with the date when they are laid.
4. **Before:** This morning I shot an elephant in my pajamas.

   After: This morning, in my pajamas, I shot an elephant.
5. **Before:** Our mothers bore us.

   After: Our mothers gave birth to us
6. **Before:** Americans are willing to drop nuclear weapons.

   After: The American people are willing to utilize nuclear weapons.

REDUNDANCY

1. The shop assistant restored the umbrella back to its owner.
2. She was often in the habit of going to the cinema.
3. **Before:** John has been quite ill for a really long time.

   After: John has been ill for a long time.
4. **Before:** Suzy is a good teacher who makes a significant impact on her students and faculty.

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After: Suzy is a talented teacher who makes an impact on her students and faculty.

5. **Before:** Michael Jordan was the best basketball player ever. Jordan was slam dunk master.

   After: Basketball star Michael Jordan was the best basketball player ever and slam dunk master.

6. **Before:** John found the job to be easy, and Jen also thought it was simple. Mike completed the job without difficulty too.

   After: John, Jen, and Mike found the job to be easy.

CLICHÉ: Clichés are phrases that have been exhausted to the point where they have completely lost originality.

No shadow of doubt	Needless to say
Strange as it may seem	stands to reason
Last but not least	In any shape or form
Leave no stone unturned	

- Hercules was as **strong as an ox**.
- I have to give an **arm and a leg** to find a parking spot during the holiday season.
- There are **loads of** websites on the Internet.

EUPHEMISM:

Euphemism	Meaning	Euphemism	Meaning
correctional facility	prison	pre-need arrangements	burial arrangements
previously owned cars	used cars	laid to rest	buried
depopulate	kill	pacification	war
revenue enhancements	taxes	negative feedback	scolding
employment terminated	Fired	negative impact	hurt
non-passing grade	Failing grade		

GRANDILOQUENCE: Pompous/colorful language.

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Before: The luxurious ambiance of this exotic setting, which we chanced upon during our desultory peregrination south along the Amalfi Coast, is found in the guests seemed to be on a nuptial holiday, whether the first or the 25th. The place had a number of luminaries who were not at all condescending. Among the distinguished guests was a producer with his entourage, who came in from their palatial yacht and dined at the hotel…

After: All the guests at San Pietro seemed to be on honeymoons, whether first, second, or 25th. The crowd – primarily Italian, British, German, and American – was sophisticated and decidedly un-snobbish. There were even a few celebrities on view. A famous producer, his wife and friends stopped by for dinner while their chartered yacht lay anchored in the harbor. Two well-know actors arrived the day we left. Another star was there, but for some reasons, stayed in her room most of the time. Nobody asked for autographs-probably too busy having their own good time.

(Pamela Fiori / Travel and Leisure)

EXCRESCENCE: bankrupt and awkward words)

We have received your order for two lawn mowers, and will send same by rail.
Vs.
We have received your order for two lawn mowers and will send them by rail tomorrow.

We are instituting many meaningful changes in the curriculum.
Vs.
We are changing the curriculum in many significant ways.

INSEPARABLES:

chop and change	hook and crook
betwixt and	tween
shape or form	yes and means
each and every	

SLANG:

Saw a pretty corny movie last night. Mary major had a part in it. A tear jerker though

Somebody pinched my brolly when it was falling into the bucket.

VERBIAGE:

- Give us a fiver. Here you are. Smashing. Ta.
- **Before**: Should the supply of stickers not be sufficient to meet section requirements, application should be made to this office for a supply of additional copies.
- **After:** if you need more stickers, ask for them.

THE SUFFIX-WISE:

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Taxwise	Moneywise	Pricwise	Roadwise
Businesswise	Newswise	Disciplinewise	Careerwse
Weatherwise	Salarywise		

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Lecture 20

PARAGRAPH WRITING: TYPES AND TECHNIQUES

What is a paragraph?
A paragraph is a collection of related sentences dealing with a single topic. To be as effective as possible, a paragraph should contain each of the following: **Unity, Coherence, A Topic Sentence,** and **Adequate Development.** As you will see, all of these traits overlap. Using and adapting them to your individual purposes will help you construct effective paragraphs.

1. Unity:
The entire paragraph should concern itself with a single focus. If it begins with a one focus or major point of discussion, it should not end with another or wander within different ideas.

2. Coherence:
Coherence is the trait that makes the paragraph easily understandable to a reader. You can help create coherence in your paragraphs by creating logical bridges and verbal bridges.
Logical bridges:
- The same idea of a topic is carried over from sentence to sentence
- Successive sentences can be constructed in parallel form

Verbal bridges:
- Key words can be repeated in several sentences
- Synonymous words can be repeated in several sentences
- Pronouns can refer to nouns in previous sentences
- Transition words can be used to link ideas from different sentences

3. A topic sentence:
A topic sentence is a sentence that indicates in a general way what idea or thesis the paragraph is going to deal with. Although not all paragraphs have clear-cut topic sentences, and despite the fact that topic sentences can occur anywhere in the paragraph (as the first sentence, the last sentence, or somewhere in the middle), an easy way to make sure your reader understands the topic of the paragraph is to put your topic sentence near the beginning of the paragraph. (This is a good general rule for less experienced writers, although it is not the only way to do it).

4. Adequate development
The topic (which is introduced by the topic sentence) should be discussed fully and adequately. Again, this varies from paragraph to paragraph, depending on the author's purpose, but writers should beware of paragraphs that only have two or three sentences. It's a pretty good bet that the paragraph is not fully developed if it is that short.

Some methods to make sure your paragraph is well-developed:
- Use examples and illustrations
- Cite data (facts, statistics, evidence, details, and others)
- Examine testimony (what other people say such as quotes and paraphrases)
- Use an anecdote or story
- Define terms in the paragraph
- Compare and contrast
- Evaluate causes and reasons
- Examine effects and consequences
- Analyze the topic

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- Describe the topic
- Offer a chronology of an event (time segments)

TYPES OF PARAGRAHS:

SIMPLE LISTING PARAGRAPHS:
Structure:

1. Topic Sentence (central idea or focus)
2. Body
3. Conclusion

Example 1:
I need a water bottle for the hike in case I get thirsty. A sweater is useful if it gets cold. A compass will help me go in the right direction. Sandwiches will be an easy to carry snack. I can use a camera to take pictures of usual or attractive places.

Example 2:
The city has many interesting areas. Chinatown is a neighborhood where you can eat good Chinese food. On Fifth Avenue, you can see many beautiful stores. Greenwich Village has interesting clubs and restaurants. Broadway is the center of American theater. Truly, New York has something for everyone.

Simple Listing Paragraphs: Practice
Write simple listing paragraphs on the followings:

- My courses at university
- My favorite things
- My favorite places in Pakistan
- The people in my family

ORDER OF IMPORTANCE PARAGRAPH
The difference between listing and order of importance paragraphs: In the body.
Compare the following paragraphs. Of course the second one is Order of Importance Paragraph.
When we choose a car, we must think about many things. It must be big enough for the number of people we want to carry. It must not cost more than we want to spend. It should be fuel efficient. We want a car that looks good. It can be difficult to find the right car.

When we choose a car, we must think about many things. The most important is that it must be big enough for the number of people we want to carry. The second most important thing is that it must not cost more than we want to spend. Third, it should be fuel efficient. Last, we want a car that looks good. It can be difficult to find the right car.

STRUCTURE:
Topic sentence
1st importance + 2nd importance + 3rd importance
Conclusion

Example:
"What Makes a Good Boss?"

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There are three important qualities necessary in a good boss. The most important is fairness. If the boss is fair, workers can feel that if they do a good job, their work will be appreciated, and their efforts will be rewarded. The second most important quality is leadership. The boss should be an example and a teacher. This allows workers to learn from a boss so that they can increase their job skills and get promoted. The third most important factor is that the boss acts with consistency. That way the workers know what to expect each day. They know how they'll be treated and what their share of the workload will be. **I would hire a boss with these qualities for myself.**

Order of Importance Paragraph: Practice

Write order of importance paragraphs on the following topics:
The three biggest cities in your country
The three most important historical places in your country
The most interesting places in your hometown

Source: Connor. Express Yourself in Written English. Illinois: NTC. 1990

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Lecture 21

PARAGRAPH WRITING: TYPES AND TECHNIQUES

TIME ORDER PARAGRAPHS

Example 1

My European Holiday

Last year I took a month-long trip to Europe. **First**, I went to London. I stayed there for two weeks. I saw many historical places and went to several shows. **After** London, I flew to Paris, where I went shopping and visited the Louvre. I stayed in Paris for a week. **Then** I went to Rome by train. In Rome I saw the Colosseum, the Pantheon, and Vatican City. **After a week** in Rome, I flew home. It was an educational and enjoyable trip.

STRUCTURE:

1. Topic sentence:
2. Body:
   - went to London
   - went to Paris
   - went to Rome
   - returned home
3. Conclusion

Example 2

Putting on Our Play

Last weekend we put on our annual drama club play. It was a great success, but it was also hard work. We began planning two months ago. First, we selected the play. Next, a director was chosen. After that, we began casting the play. The next step was to find people to design and make the costumes and sets. All this while, we were rehearsing. Finally, two weeks ago, we held a dress rehearsal, and, at last, we felt we were ready for opening night. **Because of all our hard work and careful preparations, the play was a big hit.**

Structural analysis:

Central idea:

Body:

Time words	**what happened**
First	selected the play
Next	director was chosen
After that	began casting the play
The next	found costume and set designers
All this while	rehearsing
Finally	dress rehearsal
At last	ready for opening night

Conclusion:

Time Order Paragraphs: Practice

Prepare a paragraph in which you tell the story of a book you have read or a movie you have seen.

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SPATIAL ORDER PARAGRAPHS: Used to describe spaces.

Example 1
A Comfortable Place

My favorite room is my living room. It's rectangular with the door on the left side of the south wall. In the wall opposite the door is a picture window. Below the window is a sofa. A rectangular coffee table is in front of the sofa. Facing the sofa are two armchairs. An abstract painting is on the west wall. Along the east wall you will see a long cabinet with a vase of flowers on it. To the right of the cabinet is a small table with a telephone on it. This bright and uncluttered room is my favorite place to relax.

Location words:
Left and right; Front and back; Centre; East and West; North and South; Next to; Above; Below; Behind; In front; Top etc.

Spatial Order Paragraphs: Practice
Picture in your mind a place that you know very well. Now write an outline of a paragraph describing that place without drawing a diagram first.

MULTI-PARAGRAPH COMPOSITION:
Composed of more than one paragraph

Example 1
My Three Closest Friends
Like everyone else, I know all kinds of people and I'm friendly with most of them. Among all the people I've gotten to know, I have several very close friends.
First, I'll introduce you to my friend William. We've known one another since the first grade, when he moved in next door and was put in my class. We share secrets and many activities, like playing baseball on the same team. In William, I have a friend with whom I can relax and be myself.
Another important person to me is Janet. Janet is three years older than I, and I think of her as a big sister. Janet and I used to ride the same bus to school, and sometimes she and I would sit together. In all the years I've known her, Janet has given me much useful advice and encouragement, particularly about school. Janet is one friend I know I can always depend on during good times and bad times.
The third person I think is special is Tom. Tom and I are taking a photography class now, and we spend at least two evenings a week together. He's got a great eye for composition and a terrific sense of humor, and we have a lot of fun. Tom's a great friend to have around when I'm feeling sad.
William, Janet, and Tom--each of them is important to me in a different way. I feel lucky to have such good friends.

Structure:
Introduction
Central Idea
Body
First Paragraph
Central idea
Body

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Conclusion
Second Paragraph
Central idea
Body
Conclusion
Third Paragraph
Central idea
Body
Conclusion
Conclusion
Central idea

CONTRASTIVE COMPOSITIONS:

Two Cities

Boston and San Francisco are two of the most visited American cities. Each has its own "personality" and character, which are often appreciated by people who live elsewhere.
Boston has the ethnic "flavor" typical of many cities in the East. This gives Boston the homey character of a city of neighborhoods. One ethnic group whose presence is felt is the Irish, who have become important in the politics of the city and state, of whom President John F. Kennedy is an example. The many universities in and around the city make Boston a leading center for higher education. Boston is also a high-tech center, with many white-collar workers in fields related to the computer industry. **It's homey and high-tech sides make Boston a diverse city.**
San Francisco lies on the West Coast, a continent away from Boston. Like Boston, it has ethnic areas, including the world-famous Chinatown. Unlike Boston, however, the city did not follow the typical pattern of growing through a steady influx of immigrants. San Francisco grew dramatically as a result of being near the gold fields, which were the goal of the famous gold rush of 1849. Yet many visitors have felt San Francisco is a big city that has kept a small-city feel. Some physical features help make San Francisco unique among American cities. It is built on steep hills, which give many dramatic views. Another famous area of the city that provides a lovely panorama is the wharf, where one can shop or dine on a wide variety of fish. A center of finance in the western United States, San Francisco also boasts a rich cultural life. It was the birthplace of many avant-garde movements, from the Beatniks of the 1950s and the Flower Children of the 1960s to the sexual liberation movements of the 1970s and 1980s. **San Francisco always seems to be ahead of its time.**
These cities show the diversity of American urban areas. They prove the variety possible within and between cities.

Structure:

- Para 1: Topic sentence
- Para 2 and 3: Comparison between Boston and San Francisco
- Para 3: Conclusion

Contrastive Compositions: Practice
Now write a contrastive composition that shows the difference between any two people or things you would like to compare.

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CAUSE & EFFECT COMPOSITIONS:

Choosing My Career

My decision to become a nurse was based on several well-thought- out reasons. Some of my reasons had to do with personal goals. Other reasons had to do with my view of society and where I want to fit into society.

During my last year in high school, I had several long conversations with my parents about what to do after I graduated. Through these talks, I was able to clarify my career goals. I wanted a job with good pay and good status. These were not my only goals. I also wanted a job that would help people in a practical way, a job that could make people's lives better.

Taking these reasons into consideration, I was able to narrow down my choices to two jobs. The first was teaching. I have always liked children, and I like teaching people to do things. A teacher also makes a decent living and gets a fair amount of respect if he or she does her job well. I would also be able to help people as a teacher. The second choice was nursing. Nursing met all my criteria for a job. In addition, it is a job I could continue to do periodically or part-time if I decided to have children. **Finally, I decided on nursing as a career since it offered me a good-paying, respected position with a lot of flexibility.**

I'm now in my last year of nursing school, and I'm looking forward to starting my professional life. I feel certain I made the right choice.

Cause & Effect Compositions: Structure

1. **Introduction:**
2. **Body:**

   Cause
   Introduction
   Body
   Conclusion

   Effect
   Introduction
   Body
   Conclusion
3. **Conclusion**

Cause & Effect Compositions: Practice

Now outline your cause and effect composition on one of the following themes.

The steps you took or will take in choosing a place to live
The steps you took or will take in choosing a place to work
The steps you took or will take in making any complicated decision

Source: Connor. Express Yourself in Written English. Illinois: NTC. 1990

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Lecture 22

ESSAY WRITING:

Anglicizing essay topic:

1. **Analyze Jesus'Sermon on the Mount.**
   - Analyze (strategy)
   - Jesus'Sermon on the Mount. (content)
   - Jesus' Sermon; on the Mount (prompts)

- **Describe the major effects of reconstruction.**
  - Describe (strategy)
  - The major effects of reconstruction. (content)
  - Major; effects; reconstruction (prompts)

- **Compare 'The End of History' with the 'Clash of Civilization'.**
  - Compare (strategy)
  - 'End of History' with the 'Clash of Civilization'. (content)
  - Compare; The End of History; 'The Clash of Civilization' (prompts)

What is a well written answer to an essay question?

It is...

Well Focused
Be sure to answer the question completely, that is, answer all parts of the question. Avoid "padding." A lot of rambling and ranting is a sure sign that the writer doesn't really know what the right answer is and hopes that somehow, something in that overgrown jungle of words was the correct answer.

Well Organized
Don't write in a haphazard "think-as-you-go" manner. Do some planning and be sure that what you write has a clearly marked introduction which both states the point(s) you are going to make and also, if possible, how you are going to proceed. In addition, the essay should have a clearly indicated conclusion which summarizes the material covered and emphasizes your thesis or main point.

Well Supported
Do not just assert something is true, prove it. What facts, figures, examples, tests, etc. prove your point? In many cases, the difference between an A and a B as a grade is due to the effective use of supporting evidence.

Well Packaged
People who do not use conventions of language are less competent and less educated. If you need help with these or other writing skills, come to the Writing Lab!

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VARIOUS STRATEGIES FOR ESSAYS:

ANALYZE:
- Break the subject (an object, event, or concept) down into part, and explain the various parts.

COMPARE:
- Show how two things are similar as well as different; include details or examples.

CONTRAST:
- Show how two things are different; include details or examples.

CRITIQUE:
- Point out both the good and bad points of something.

DEFINE:
- Give an accurate meaning of a term with enough detail to show that you really understand it.

DESCRIBE:
- Write about the subject so the reader can easily visualize it; tell how it looks or happened, including how, who, where, why.

DIAGRAM:
- Make a drawing of something, and label its parts.

DISCUSS:
- Give a complete and detailed answer, including important characteristics and main points.

ENUMERATE:
- Write in a list or outline form, giving points one by one.

EVALUATE:
- Give your opinion of the value of the subject; discuss its good and bad points, strengths and weaknesses.

EXPLAIN:
- Give the meaning of something; give facts and details that make the idea easier to understand

ILLUSTRATE:
- Make the point or idea clear by giving examples.

INTERPRET:
- Tell about the importance of the subject. Explain the results of the effects of something.

JUSTIFY:
- Give good reasons that support a decision, action or event.

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OUTLINE:

- Make an organized list of the important points of a subject.

PRETEND

- Make believe/Imagine you are in a particular situation or that you are a particular person, etc., and describe what this is like.

PROVE

- Show that something is true by giving facts of logical reasons.

RELATE

- Show how things are alike or connected.

STATE

- Give the main points in brief, clear form.

SUMMARIZE

- Briefly cover the main points; use a paragraph form.

TRACE

- Tell about an event or process in chronological order.

PROMPTS:

Prompts are the key words of the essay statement or call them terms of a question. The body of the whole essay revolves around these terms. They are the points you are to cover while writing any essay. An essay with any of the prompts missed will be considered an incomplete one. Therefore, make sure that you have analyzed the topic statement before you start writing.

HIGH IMPACT LANGUAGE:

1. High Impact Words
2. High Impact Sentence
3. High Impact Appearance

HIGH IMPACT LANGUAGE: WORDS

- **Use Anglo-Saxon**

Latinate	**Anglo-Saxon**
pursuant	after

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ascertain	find out
cognizant	know
objective	goal
advise	tell

- **Avoid Wordiness:** Seven Ways of Avoiding Wordiness

Rule 1 *Avoid* *ready-made phrases*
Like Frankenstein's monster, "ready-made" writing is stitched together out of cadaver parts.

Rule 2 *Avoid* *repetition*
Many combinations of verbs and prepositions or adverbs are emphatic but redundant; many adjectives and prepositional phrases are equally unnecessary.

Rule 3 *Avoid* *passive and expletive structures*
Passive and expletive structures soften the action, hide the actors, and add colourless bulk.

Rule 4 *Avoid* *circumlocution and pomposity*
There is an atmosphere of well-sounding oratory that likes to attach itself to dress clothes. Away with it

Rule 5 *Avoid* *euphemisms*
Euphemisms often protect items from the unfair associations of an unpleasant name; however, they can also hide the nature of unpleasant things under a fair name.

Rule 6 *Use* *verbs rather than nouns (avoid the Noun Disease)*
Writers often avoid strong, simple verbs by joining weak verbs to *nominalizations*, verbs transformed into nouns.

Rule 7 *Shorten* *modifiers*
Simple modifiers can usually replace relative clauses.

HIGH IMPACT LANGUAGE: STRUCTURE

1. Simple, Compound and Complex
2. Put subject first
3. Use active voice

SIMPLE, COMPOUND AND COMPLEX STRUCTURES

I ran the meeting. (Simple sentence or maximum impact)

I ran the meeting, and I wrote the minutes. (Compound sentence to lower a message's impact)

After I read the contract, I sent it to headquarters**.**
(Use a combination of complex and simple sentences for variety and high impact.)

PUT SUBJECT FIRST

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Assistance in designing a system tailored to a customer's needs provides …
The attached checklist provides assistance in designing a system tailored to a customer's need.

As I consider the discussion topics, the subject matter, I am to address, and the divergent interests of the group …
I am concerned that my remarks may not be on target as I consider the discussion topics, the subject matter, I am to address, and the divergent interests in the group.

USE ACTIVE VOICE

The secretary will cancel the meeting.
The meeting was cancelled by the secretary.
The meeting was cancelled.
(Note: PASSIVES CAN HIDE THE TRUE SUBJECT)

HIGH IMPACT LANGUAGE: APPEARANCE

1. PARAGRAPH SIZE (3 to 4 sentences)
2. MULTIPLE IDEAS (indent and itemize)
3. WHITE SPACES (a paper with white spaces makes a better impression.)
4. HEADINGS (headings create pictures in the mind.)

Example: Compare these two versions and see which one follows the above principles.

Version 1:
During the changeovers from contract guards to security officers, the quality of the existing contract security service must be upgraded through the careful selecting of vendors and implementation of acceptable contractual performance requirements. In those instances where guard services are provided by the landlord as part of the lease, appropriate negotiations must be conducted by Purchase to terminate this service within the specified changeover time period.

Version 2:
During the changeovers from contract guards to security officers, the quality of the existing contract security service must be upgraded through

1. The careful selecting of vendors.
2. Implementation of acceptable contractual performance requirements.

In those instances where guard services are provided by the landlord as part of the lease, appropriate negotiations must be conducted by Purchase to terminate this service within the specified changeover time period.

EXAMPLE:
Let's put all these impact language principles together to change the following paragraphs into a high impact one.

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- **ORIGINAL**

While interoffice systems have been extant for approximately half a decade, still being generated are the definitions, concepts, and approach to be employed in moving these systems into external markets. Conceptions of how management might alter or alleviate matters on subsequent occasions are held by sources who have been involved with the projects, and the availability of interchange of experience from interoffice to external systems has to be improved. Fundamental to our product's success are contemplated to be instability, effortless utilization, and personal comfort of the user. For insurance of fruition, adaptation to the aforementioned thoughts could be considered.

- **Topic sentence added:**

A few thoughts could be interchanged on the subject of selling interoffice systems, for while the systems have been extant for approximately half a decade, still being generated are the definitions, concepts, and approach to be employed in moving these systems into external markets. Conceptions of how management might alter or alleviate matters on subsequent occasions are held by sources who have been involved with the projects, and the availability of interchange of experience from interoffice to external systems has to be improved. Fundamental to our product's success are contemplated to be instability, effortless utilization, and personal comfort of the user. For insurance of fruition, adaptation to the aforementioned thoughts could be considered.

- **Divided into Paragraphs:**

A few thoughts could be interchanged on the subject of selling interoffice systems, for while the systems have been extant for approximately half a decade, still being generated are the definitions, concepts, and approach to be employed in moving these systems into external markets.

Conceptions of how management might alter or alleviate matters on subsequent occasions are held by sources who have been involved with the projects, and the availability of interchange of experience from interoffice to external systems has to be improved.

Fundamental to our product's success are contemplated to be instability, effortless utilization, and personal comfort of the user.

For insurance of fruition, adaptation to the aforementioned thoughts could be considered.

- **Word Choice Simplified**

A few thoughts could be **exchanged (interchanged)** on the subject of selling interoffice systems, for while the systems **have been (extant for) around (approximately)** for about **five years (half a decade),** still being generated are the definitions, concepts, and approach to be employed in selling these systems to **customers (external markets).**

Ideas (conceptions) on how management might **proceed (alter or alleviate)** differently in the **future (subsequent occasions)** are held by people who have been **working (involved)** on the projects, and the experience of those **people who have used interoffice systems (external systems)** has to be **made available (interchange)** to those planning to sell these systems.

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Keys (fundamentals) to our product's success are **thought (contemplated)** to be **ease of installation (instability), simplicity of use (effortless utilization)**, and careful attention to the personal comfort of the user.

For **continued success (insurance of fruition)** to be ensured, **these (aforementioned)** thoughts need to be **kept constant (considered)** in mind.

- **Sentence Shortened**

A few thoughts could be exchanged on the subject of selling interoffice systems. The definitions, concepts, and approach to be employed in selling these systems to customers are still being developed, even though the systems have been around for about five years.

Ideas on how management might proceed differently (or better) in the future are held by people who have been working on the projects. The experience of those people who have used interoffice systems has to be made available to those planning to sell these systems.

Keys to our product's success are thought to be ease of installation, simplicity of use, and careful attention to the personal comfort of the user.

For continued success to be ensured, these thoughts need to be kept constantly in mind.

- **Sentence Made Active**

I would like to exchange a few thoughts with you on the subject of selling interoffice systems. We still have not developed a well thought-out approach to selling these systems to customers, even though the systems have been around for about five years.

People who have been working on the project have ideas on how management might proceed differently (or better) in the future. Those people who have used interoffice systems must be able to share their experience with those planning to sell these systems.

The Keys to our product's success are ease of installation, simplicity of use, and careful attention to the personal comfort of the user.

Keep these thoughts in mind, and we will ensure continued success.

- **Multiple ideas Itemized**

I would like to exchange a few thoughts with you on the subject of selling interoffice systems.

1. We still have not developed a well thought-out approach to selling these systems to customers, even though the systems have been around for about five years.

People who have been working on the project have ideas on how management might proceed differently (or better) in the future.

2. Those people who have used interoffice systems must be able to share their experience with those planning to sell these systems.

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3. The Keys to our product's success are ease of installation, simplicity of use, and careful attention to the personal comfort of the user.

Keep these thoughts in mind, we will ensure continued success.

Source: Principles of Business Communication (Apologies: author not known)

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Lecture 23

SIGNAL WORDS

Compare the following two paragraphs for signal words.

1. Benefits of Private Vehicles

Private vehicles play a key role in our lives. They provide independent transport, freedom and many jobs. They cause pollution, traffic jams, noise and death.

Private transport, especially the car, gives us freedom to move. We no longer need to organize our lives around our bus or train timetables. Many people think that their cars are indispensable machines. They cannot live without them. People who live in rural areas need private vehicles to go to towns for shopping, socializing, taking children to school, etc. Without a car their lives would be very difficult. They would be forced to rely on infrequent public transport, if it existed at all. Many families who live in the country have one or more cars. They would be cut off from the rest of the world.

For many people a car is a necessity.

2. Benefits of Private Vehicles

Private vehicles play a key role in our lives**, as** they provide independent transport, freedom and many jobs**; however,** they cause pollution, traffic jams, noise and death.

Firstly, Private transport, especially the car, gives us freedom to move**, so** we no longer need to organize our lives around our bus or train timetables. **Secondly,** many people think that their cars are indispensable machines **and** they cannot live without them. **For example,** People who live in rural areas need private vehicles to go to towns for shopping, socializing, taking children to school, etc. Without a car their lives would be very difficult**; as a result,** they would be forced to rely on infrequent public transport, if it existed at all. **That is why;** many families who live in the country have one or more cars. **Otherwise,** they would be cut off from the rest of the world.

From this we see, for many people a car is a necessity.

To improve your writing you need to make sure that your ideas, both in sentences and paragraphs, stick together or have coherence and that the gap between ideas is bridges smoothly. One way to do this is by using transitions - words or phrases or techniques that help bring two ideas together. Transitional words and phrases represent one way of gaining coherence. Certain words help continue an idea, indicate a shift of though or contrast, or sum up a conclusion.

Check the following list of words to find those that will pull your sentences and paragraphs together.

List of Signal Words:

Continuation Signals *(Warning-there are more ideas to come.)*

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first of all	also	more
secondly	likewise	one reason
thirdly	next	similarly
moreover	with	a final reason
furthermore	other	and finally
what is more	too	last of all
and	another	
again	in addition	

Change-of-Direction Signals *(Like contrasts; Watch out-we're doubling back.)*

although	but	conversely
despite	different from	even though
however	in contrast	instead of
in spite of	nevertheless	otherwise
the opposite	on the contrary	on the other hand
rather	still	yet
while	though	

Sequence Signals *(There is an order to these ideas.)*

first, second, third	A, B, C
in the first place	for one thing
then	next
before	now
after	while
into (far into the night)	until
last	during
since	always
o'clock	on time
later	earlier

Time Signals *(When is it happening?)*

When	immediately	now
lately	already	little by little
at the same time	final	after awhile
once	during	

Illustration Signals *(Here's what that principle means in reality.)*

for example	specifically
for instance	to illustrate
such as	much like
in the same way as	similar to

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Emphasis Signals (*This is important.)*

a major development	it all boils down to
a significant factor	most of all
a primary concern	most noteworthy
a key feature	more than anything else
a major event	of course
a vital force	pay particular attention to
a central issue	remember that
a distinctive quality	should be noted
above all	the most substantial issue
by the way	the main value
especially important	the basic concept
especially relevant	the crux of the matter
especially valuable	the chief outcome
important to note	the principal item

Cause, Condition, or Result Signals *(Condition or modification is coming up.)*

because	if	of
for	from	so
while	then	but
that	until	since
as	whether	in order that
so that	therefore	unless
yet	thus	due to
resulting from	consequently	without

Spatial Signals *(This answers the "where" question.)*

between	below	about	left	alongside
here	outside	around	close to	far
right	over	away	side	near
near	in	into	beside	
middle	next to	beyond	north	
east	on	opposite	over	
south	there	inside	in front of	
under	these	out	behind	
across	this	adjacent	above	
toward	west	by	upon	

Comparison-Contrast Signals *(We will now compare idea A with idea B.)*

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and	or	also
too	best	most
either	less	less than
more than	same	better
even	then	half
much as	like	analogous to
but	different from	still
yet	however	although
opposite	rather	while
though		

Conclusion Signals *(This ends the discussion and may have special importance.)*

as a result	finally
from this we see	in summary
hence	therefore
consequently	
in conclusion	
last of all	

Fuzz Signals *(Idea is not exact, or author is not positive and wishes to qualify a statement.)*

almost	if	looks like
maybe	could	some
except	should	alleged
nearly	might	reputed
seems like	was reported	purported
sort of	probably	

Non word Emphasis Signals

- Exclamation point (!)
- underline
- *italics*
- **bold type**
- subheads, like *The Conclusion*
- indentation of paragraph
- graphic illustrations
- numbered points (1, 2, 3)
- Very short sentence: *Stop war.*
- "quotation marks"

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Practice with signal words:

Example 1:

Creative thinking usually involves five **stages (classification)**. **First (sequence),** the problem is defined. **Second (sequence)**, creative thinkers saturate themselves with as much information as they can find. **Then (sequence)** come the incubation stage. **Next (sequence)** problem solving moves to an unconscious level as the mind ponders different possible, or even impossible, solutions. The incubation **stage (classification)** is **followed by (sequence)** illumination. By illumination, **we refer to (definition)** a period of sudden understanding or insight. **Finally (sequence)**, there is the verification stage, when solutions or answers are critically evaluated. **(9 signal words)**

Example 2:
If we study a child's handwriting, certain personality **types (classification)** are revealed. **First (sequence)**, if children have handwriting that is slanted only a little to the right or is straight up and down, they have a moderate temperament and use good judgment. This **type (classification)** is usually affectionate and sharing. **Second (sequence)**, if the handwriting slants to the far right, they are usually emotional children who react quickly. Their quick responses are often negative responses. The **third (sequence) type (classification)**, children who write with a backhand slant, are very logical, unemotional, and sometimes very insecure. **Therefore (stop)**, their world seems to revolve around themselves rather than around friends and loved ones. **(7 signal words)**

Exercise on signal words.
Do as have been asked.

1. Make these two sentences into one using the conjunction "because":
    a) The Harrison's were having a party.
    b) Their daughter was getting engaged.

2. Join these two sentences into one using the transition "therefore":
    a) The police issued a warning on the radio.
    b) A dangerous man had escaped from the hospital.

3. Link these two sentences using the transition "however":
    a) Marie was worried about the killer.
    b) Her husband was only worried about the car.

4. Link these sentences using the conjunction "so":
    a) George went to find help.
    b) The car broke down.

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5. Link these sentences using the conjunction "since":
    a) Marie could not walk in the rain.
    b) Her clothes were not suitable.

6. Link these sentences using the conjunction "so that":
    a) No-one could see her.
    b) Marie hid under a blanket.

7. Link these sentences using the conjunction "as a result":
    a) Marie heard a strange sound on the roof.
    b) She became very frightened.

8. Link these sentences using the conjunction "as":
    a) The knocking continued all night.
    b) Marie could not sleep.

9. Link these sentences using a conjunction:
    a) Several policemen leapt out.
    b) One of them rushed towards the car.

10. Link these sentences using a conjunction:
    a) The policeman told Marie not to look back.
    b) She could not help it

Source: Fry, Edward Bernard. 'The Reading Teacher's Book of Lists' New York: The Centre for Applied Research Foundation. 1993

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Lecture 24

EXPOSITORY WRITING

Expository writing is a mode of writing in which the purpose of the author is to inform, explain, describe, or define his or her subject to the reader. Expository text is meant to 'expose' information and is the most frequently used type of writing by students in colleges and universities. A well-written exposition remains focused on its topic and provides facts in order to inform its reader. It should be unbiased, accurate, and use a scholarly third person tone. The text needs to encompass all aspects of the subject. Examples of expository writing can be found in magazine and newspaper articles, non-fiction books, travel brochures, business reports, memorandums, professional journal and encyclopedia articles and many other types of informative writing. One of the most familiar and basic forms of expository writing is the five-paragraph essay, which features an introduction with a clear thesis statement, three main body paragraphs and a conclusion.

Some example topics for expository writing:

1. Alcohol	9. Global warming
2. Animal experimentation	10. Homosexuality
3. Capital punishment	11. Immigration
4. Censorship	12. Internet Privacy
5. Endangered species	13. Old homes
6. Gambling	14. Nuclear weapons
7. Biological weapons	15. Students gangs
8. Genetic Engineering	16. Medical ethics

Expository writing is difficult because

1. Some of your arguments may be irrelevant or unreasonable.
2. The reader may disagree with you strongly.
3. These topics are more difficult than writing, for example, about a person or place you know well.

Expository Writing: Guidelines

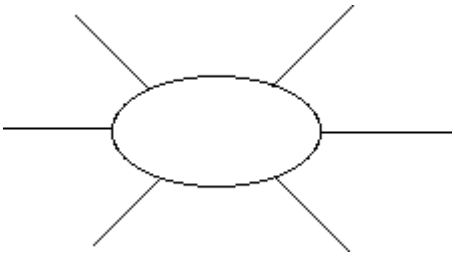
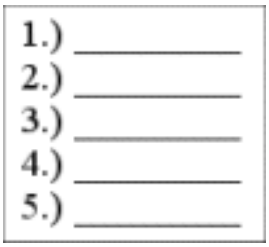
1. Keep your temper.
2. Don't attack people of a different race or religion.
3. Consider both sides of a topic.
4. Don't exaggerate.
5. Provide proof or examples if you make a claim or a statement.
6. Avoid dogmatic words like always, never, only, etc.

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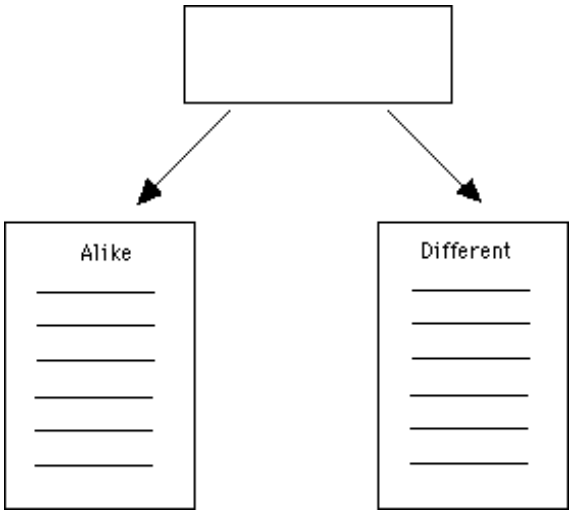
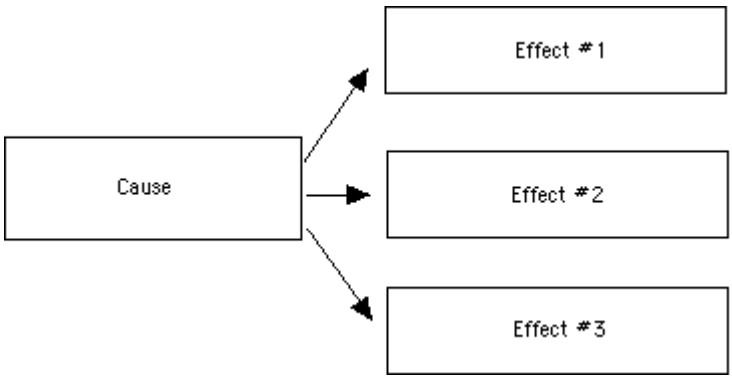
Expository writing: Organization

1. Opening
2. Discuss both the sides
3. Give your opinion
4. Conclusion

Pattern Name	Written and Graphic Example of the Pattern
Description The author describes a topic by listing characteristics, features, and examples. It provides details about how something looks, feels, tastes, smells, makes one feel, or sounds Cue Words **for example, the characteristics are...**	 **Example of Descriptive Writing** *Expository essays are written by students to demonstrate their knowledge and understanding of a particular topic. For example, a student might use a descriptive pattern to emphasize the features and characteristics of a topic. Sequential writing emphasizes the order of events, listing items in numerical or chronological order. A writer might use a comparison or contrast pattern to emphasize the similarities or differences between two topics. A cause and/or effect pattern shows the relationship between events, while a problem/solution pattern shows a different kind of relationship that discusses a problem and suggests solutions. Variations of these patterns are sometimes used, as well as a combination of patterns to create an expository essay.*
Sequence or Process The author lists items or events in numerical or chronological order. **Cue Words** first, second, third; next; then; finally	 1.) _____ 2.) _____ 3.) _____ 4.) _____ 5.) _____ **Example of Sequential Writing** *Expository writing is intended to convey the writer's knowledge about a topic. While different patterns may be employed to create the essay, every essay contains the same features: the introduction, the thesis, the body paragraphs, and the conclusion. The introduction is the first paragraph in the essay. The introduction contains the thesis statement, one sentence that summarizes the main idea of the essay. The body paragraphs follow the introduction and explain the main topics. Lastly, the conclusion is the final paragraph that restates the*

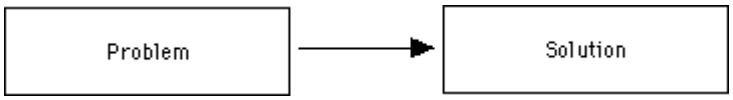
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	main topics and the thesis. Every expository essay contains these features, in this order.
Comparison The author explains how two or more things are alike and/or how they are different. A ***comparison essay*** usually discusses the similarities between two things, while the ***contrast essay*** discusses the differences. **Cue Words** different; in contrast; alike; same as; on the other hand	 **Example of Compare/Contrast Writing** *Expository writing has distinct features that distinguish it from creative writing. The content of an expository essay is factual and straight-forward while the content of a creative story is imaginative and symbolic. Expository essays are written for a general audience but creative stories are designed for a specific audience. The writing style of an expository essay is formal, standard and academic, while a creative story uses an informal and artistic style. The organization of an expository essay is systematic and deliberate; on the other hand, the organization of a creative story is more arbitrary and artistic. Finally, the most important difference between the two types of writing is the purpose of the text. An expository essay is written to inform and instruct, while a creative story is written to entertain and captivate.*
Cause / Effect The author focuses on the relationship between two or more events or experiences. The essay could discuss both ***causes* and *effects,*** or it could simply address one or the other. A ***cause essay*** usually discusses the reasons why something	 **Example of Cause/Effect Writing** *There are several reasons why so many people attend the Olympic games or watch them on television. One reason is tradition. The name Olympics and the torch and flame remind people of the ancient games. People can escape the ordinariness of daily life by attending*

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happened. An ***effect essay*** discusses what happens after a specific event or circumstance. **Cue Words** reasons why; if...then; as a result; therefore; because	*or watching the Olympics. They like to identify with someone else's individual sacrifice and accomplishment. National pride is another reason, and an athlete's or a team's hard earned victory becomes a nation's victory. There are national medal counts and people keep track of how many medals their country's athletes have won.*
Problem / Solution The author states a problem and lists one or more solutions for the problem. A variation of this pattern is the question- and-answer format in which the author poses a question and then answers it. **Cue Words** the problem is; the dilemma is; puzzle is solved; question... answer	 **Example of Problem/Solution Writing** *One problem with the modern Olympics is that it has become very big and expensive to operate. The city or country that hosts the games often loses a lot of money. A stadium, pools, and playing fields must be built for the athletic events and housing is needed for the athletes who come from around the world. And all of these facilities are used for only 2 weeks! In 1984, Los Angeles solved these problems by charging a fee for companies who wanted to be official sponsors of the games. Companies like McDonald's paid a lot of money to be part of the Olympics. Many buildings that were already built in the Los Angeles area were also used. The Coliseum, where the 1932 games were held was used again and many colleges and universities in the area became playing and living sites.*

LOGICAL FALLACIES:

Strong, logical arguments are essential in writing. However, the use of faulty logic or reasoning to reach conclusions discredits arguments and shows lack of support and reasoning. This handout lists some of these logical errors—called **logical fallacies**—that are most commonly encountered in everyday communication.

APPEAL TO AUTHORITY: Accepting someone's argument because of his or her authority in a field unrelated to the argument, rather than evaluating the person's argument on its own merits. (Also called *Argumentum ad Verecundiam* or "argument from modesty")

EXAMPLE: My dentist says she's voting for the conservative candidate, so I will too.

APPEAL TO EMOTION: Exploiting the audience's feelings to convert them to a particular viewpoint. Appeals to fear, flattery, ridicule, pity, or spite are among the most common forms

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this fallacy takes. In some circumstances, appealing to emotion may be appropriate, but writers should avoid appeals to emotion when reason and logic are expected or needed.

EXAMPLE: I'm sure someone with your vast experience can see that plan B is better. (Appeal to flattery)

APPEAL TO IGNORANCE: Basing a conclusion solely on the absence of knowledge. (Also called *Argumentum ad Ignoratiam*)

EXAMPLE: I've never seen an alien, so they must not exist.

APPEAL TO POPULAR OPINION: Claiming that a position is true because most people believe it is. (Also called *Argumentum ad Populum*)

EXAMPLE: Everyone cheats on their income taxes, so it must be all right.

ATTACKING THE PERSON: Discrediting an argument by attacking the person who makes it, rather than the argument itself (Also called Poisoning the Well or *Argumentum ad Hominem*—literally, "argument against the man")

EXAMPLE: Don't listen to Becky's opinion on welfare; she just opposes it because she's from a rich family.

BEGGING THE QUESTION: Using a premise to prove a conclusion when the premise itself assumes the conclusion is true (Also called Circular Argument, *Circulus in Probando*, and *Petitio Principii*)

EXAMPLE: I know I can trust Janine because she says that I can.

COMPLEX QUESTION: Combining two questions or issues as if they were one, when really they should be answered or discussed separately. Often involves one question that assumes the answer to another.

EXAMPLE: Why did you steal the CD? (Assumes you did steal the CD.)

COMPOSITION: Assuming that because parts have certain properties, the whole does as well. (The reverse of Division)

EXAMPLE: All the parts of the engine were lightweight, so the engine should have been lightweight.

CORRELATION IMPLIES CAUSATION: Concluding that because two things occur at the same time, one has caused the other. (Also called *Cum Hoc Ergo Propter Hoc*—literally "with this, therefore because of this.")

EXAMPLE: There was a full moon the night I had my car accident, so I'm never driving again under a full moon.

DIVISION: Assuming that because a large body has certain properties, its parts do as well. (The reverse of Composition)

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EXAMPLE: Europe has great museums, so every country in Europe must have great museums.

EQUIVOCATION: Applying the same term but using differing meanings.

EXAMPLE: The sign by the pond said, "Fine for swimming," so I dove right in.

FALSE CAUSE AND EFFECT: Claiming that because one event occurred before a second, it caused the second. (Also called Coincidental Correlation and *Post-Hoc Ergo Propter Hoc*—literally "after this, therefore because of this.")

EXAMPLE: Yesterday I ate broccoli and then failed my test. I'm never eating broccoli before a test again.

FALSE DILEMMA: Suggesting only two solutions to a problem when other options are also available. (Also called Bifurcation)

EXAMPLE: America—loves it or leaves it!

HASTY GENERALIZATIONS: When a writer arrives at a conclusion based on inadequate evidence or a sample that is too small.

EXAMPLE: I liked the last Chinese restaurant I went to, so I will like every Chinese restaurant in the world.

IGNORING THE ISSUE: Shifting the reader's attention from the real issue to a different argument that might be valid, but is unrelated to the first (Also called Arguing beside the Point and *Ignoratio Elenchi.*)

EXAMPLE: No, the criminal won't say where he was on the night of the crime, but he does remember being abused repeatedly as an innocent child.

RED HERRING: Introducing an unrelated or invalid point to distract the reader from the actual argument. Appeal to Emotion, Attacking the Person, Ignoring the Issue, and Straw Man are a few examples of Red Herring fallacies.

SLIPPERY SLOPE: Assuming a chain of cause-effect relationships with very suspect connections.

EXAMPLE: If I give you a free ticket, then I'll have to give everyone a free ticket. Then my boss will get mad and fire me, and I will become homeless. So giving you a free ticket will make me homeless.

STACKING THE DECK: When a writer tries to prove a point by focusing on only one side of the argument while ignoring the other

EXAMPLE: Obviously the United States and China should have a free trade agreement, since it would reduce prices, increase efficiency, and pave the way to greater cultural exchange.

STRAW MAN: Attacking one of the opposition's unimportant or small arguments, while ignoring the opposition's best argument.

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EXAMPLE People from Quebec want to secede from Canada to get their own currency. Don't they realize money isn't everything?

Source: **Utah Valley State College Writing Center**

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Lecture 25

THE WRITING STYLES: REPORT and NARRATIVE WRITING

REPORT WRITING:

Reports are orderly and objective communication of factual information that serves some specific purpose.

1. MANUSCRIPT FORMAT

The manuscript format **must** be presented in the following order:

1. Flap
2. Title page
3. Abstract
4. Acknowledgement
5. Table of contents
6. Table of illustration
7. Introduction
8. Findings
9. Conclusion
10. Recommendations
11. Appendices
12. References or Bibliography
13. Footnotes
14. Index

SHORT REPORTS:

These are two types: Memo and Letter type.
Actual difference lies in the body of this document.

Body of short report:

1. Terms of reference
2. Procedures
3. Findings
4. Conclusion
5. Recommendations

Do not use the automatic formatting features of your word processor such as endnotes, footnotes, headers, footers, boxes etc.
Provide appropriate headings and subheadings as in the journal. We use the following hierarchy: **BOLD CAPS**, **bold lower case**, Plain Text, Italics.

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Cite illustrations in numerical order (fig 1, fig 2 etc) as they are first mentioned in the text. Tables **must** be embedded where cited in the text.

NARRATIVE WRITING:

Narrative writing tells a story. In essays the narrative writing could also be considered reflection or an exploration of the author's values told as a story. The author may remember his or her past, or a memorable person, or event from that past, or even observe the present.
When you're writing a narrative essay, loosen up. After all, you're basically just telling a story to someone, something you probably do every day in casual conversation. Use first person and talk it through first. You might even want to either tape record your story as if you were telling it to someone for the first time or actually tell it to a friend.

Once you get the basic story down, then you can begin turning it into an essay. If you feel that you lack life experience, then you may choose to write about someone else or write about an observation you've made about a recent event. You could write about your children, your parents, or your favorite sport or hobby. The important aspect to remember is that you should have a story. **In a successful narrative essay, the author usually makes a point.**

Features

1. The story should have an introduction that clearly indicates what kind of narrative essay, it is (an event or recurring activity, a personal experience, or an observation), and it should have a conclusion that makes a point.

2. The essay should include anecdotes. The author should describe the person, the scene, or the event in some detail. It's okay to include dialogue as long as you know how to punctuate it correctly and as long as you avoid using too much.

3. The occasion or person described must be suggestive in that your description and thoughts lead the reader to reflect on the human experience. For instance, I read an excellent student essay that told the story of a young woman forced to shoot several wolves that were attacking her cattle. She told her story and included the inner struggle she faced as she made the choice of saving the cattle or saving the wolves. She shot the wolves, but learned that whatever her choice had been, she would not have been comfortable with it. One of life's lessons is that sometimes there is no right choice, and that was the point of the essay.

4. The point of view in narrative essays is usually first person. The use of "I" invites your readers into an intimate discussion.

5. The writing in your essay should be lively and show some style. Try to describe ideas and events in new and different ways. Avoid using clichés. Again, get the basic story down, get it organized, and in your final editing process, work on word choice.

Source: **www.rscc.cc.tn.us.**
www.purdue.edu

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Lecture 26

THE WRITING STYLES: DESCRIPTIVE AND PERSUASIVE WRITINGS

DESCRIPTIVE WRITING:

A good example of descriptive writing in modern literature is the Hobbit series by J. R. R. Tolkien.

What is descriptive writing?

Descriptive writing is the act of -- or art of -- writing to describe. Writers often seek to describe places, people, objects, sounds, tastes, smells -- or anything, really--which they feel can be captured in words. The descriptive writes are painters. The way a painter plays with numerous colours to disperse details on his canvas, exactly the same way a descriptive writer plays with his words especially with the colourful adjective and adverbs to render description so precisely that the reader sees (or hears or smells or tastes or touches) the object of the description in exactly the way that the writer intends or he experienced. I mean, the writer does not tell the reader that the flower is beautiful; it shows them the flower is beautiful. The reader feels like he/she is a part of the writer's experience of the subject.

If you were going to describe biting into an apple, you would not simply say: "He bit into the apple and it tasted good". Descriptive writing would convey the same sentence as follows: "He slowly closed his teeth on the ripe, succulent, ruby colour apple. The crunch of his teeth piercing the apple's skin was deafening and the sweet juices of the apple ran down his chin. The taste of the meat was as sweet as candy and he felt euphoric."

A good example of descriptive writing in modern literature is the Hobbit series by J. R. R. Tolkien.

Examples of descriptive writing:

Descriptive writing is used in all modes of writing (Expository, Narrative, and Persuasive) to create a vivid and lasting impression of the person, place or thing.
For example: Stories, Poems, Essays and Reports

Characteristics of Good Descriptive Writing

1. Good descriptive writing includes many vivid sensory details that paint a picture and appeals to all of the reader's senses of sight, hearing, touch, smell and taste when appropriate. Descriptive writing may also paint pictures of the feelings the person, place or thing invokes in the writer.

2. Good descriptive writing often makes use of figurative language, such as analogies, similes and metaphors to help paint the picture in the reader's mind.

3. Good descriptive writing uses precise language. General adjectives, nouns, and passive verbs do not have a place in good descriptive writing. Use specific adjectives and nouns and strong action verbs to give life to the picture you are painting in the reader's mind.

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4. Good descriptive writing is organized. Some ways to organize descriptive writing include: chronological (time), spatial (location), and order of importance. When describing a person, you might begin with a physical description, followed by how that person thinks, feels and acts.

DOS' AND DON'TS OF DESCRIPTION

Dominant Impression

The key element in writing a memorable description is the point of view of the writer (or speaker) of the passage. The dominant impression can be thought of as the way the writer feels about the object of the description; for instance, a writer may regard a place as hospitable and inviting, or as cold and forbidding. Likewise, a writer may regard a person as warm and friendly, or aloof and reserved. In conveying the chosen dominant impression, the writer must both select details carefully, and presents them with the impression in the mind. All good descriptions are crafted with steady attention to the dominant impression.

"Show, Don't Tell"

There's a simple reason that this is perhaps the most commonly used phrase where descriptive writing is concerned (and that you may well have heard it plenty of times already): this is truly the fundamental principle of descriptive writing. When it comes to describing something, 'telling' the reader about it comes off as flat, vague, and not particularly memorable; 'showing' the reader the object -- describing it in such a way as to paint it in words, and bring it to life in the reader's eye -- renders the object far more vivid, visible, and active.
But what exactly, are "telling" and "showing?"

Telling is another way of saying 'summarizing.' Here's a writer 'telling' readers about a room:
"It was a nice room, a warm room. It was a happy place to be."

The reader reads this and says to her or himself, "okay, but why? What did the room look like? Why was it a happy place to be? Was it warm, or hot? Or does the writer mean warm in terms of temperature? I can't really see or feel this room; I wish I'd been given more details." These two sentences may represent exactly how the writer feels about the room, but to the reader they aren't vivid enough to register this room as any different from any other room. More importantly, the reader is unable to experience the qualities of this room that the writer intends; because the reader has only been 'told' about the room (and told in very vague terms), the room itself remains fuzzy and unclear (essentially invisible), and the qualities of niceness, warmth, and happiness are merely the writer's impressions of the room, nothing the reader can connect to.

Far more vivid and communicative is to show the reader the room (with emphasis on the aspects of the room which provoke in the writer the feelings she or he receives). Here's a brief passage which attempts to 'show' that the room is 'warm':

> "Sunlight pours through the window, pooling on the down comforter which lies across the bed. A block of light also angles across the wall opposite the bed, highlighting the pale orange color of the room. A thick red carpet sprawls over the floor, a

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corner of it lit too by a sunbeam; the room's windows admit the sun along two walls, and tiny dust motes hover in the bright streaks which glaze the room."

Here the writer never says "warm," but attempts to present a series of details which demonstrate this quality of the room. Perhaps just the first sentence of this description conveys this quality; however, the writer has decided to continue describing the room in order to render a clear picture (and feeling) of the room for the reader. Each reader will respond differently to this description; however, it's fairly clear in its presentation of this room as a warm and comfortable place, and the writer is well on the way to describing it in such a way as to make this room unique.

Observation

It isn't possible to create a unique description of an object without first taking time to observe it. But to observe something means more than just to look at it -- the writer seeks not only the general details which comprise the basic profile of this object (the apple is red, roundish, and large for an apple), but the specific details which make the object unique:

"The apple has two leaves still attached to the stem; it doesn't stand straight when resting on a tabletop, on its left side a streak of yellow shines underneath the red, a small bruise hangs just below the apple's crown on its back side."

As a writer, one must ask why this object is not any object; what details about it makes it unlike any other -- and specifically, unlike any other of its kind (in the case of the apple, the writer seeks the details which make this apple not just another red apple; the writer seeks to write such a precise description that the reader could pick this apple out of a bowl of six other apples).

Using All Five Senses

Up to here, most of the emphasis has been placed on visual details; there's little doubt that in describing most things, visual properties form the dominant portions of our descriptions. This is because for most of us, our sight is the sense which is the primary -- and dominant -- sense through which we perceive our world. What something looks like is extraordinarily important in our ability to perceive it, particularly when we are trying to perceive something solely through a written description.

However, the best descriptive writing evokes objects through the use of more than just sight. The more a writer can capture an object through senses such as sound, smell, touch, and even taste, the more vivid and unique the writer's description becomes. If, in describing the apple above, the writer includes the aroma of the apple (if it had one), or a sense of what the apple's skin might feel like, or even if the writer imagines the possible taste of an apple like this, the description of the apple becomes even more specific and memorable. In observing an object one aims to describe, the goal is always to try to see past the obvious -- and this most certainly includes observing not only the visual qualities of something, but attempting to perceive it through all five senses.

Strong Verbs

Good descriptive writing also employs the use of strong, specific verbs. Central in choosing verbs is -- as always -- the avoidance of the verb 'to be.' To say a thing 'is,' or 'was,' is not nearly as active -- and therefore specific -- as choosing a sharper verb. Consider these two versions of the same sentence:

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The sunlight was on the propane tank.
The sunlight stretched over the propane tank.

Clearly the second sentence is more interesting; here the sunlight becomes active. In the first sentence, there's nothing interesting about the sun's presence -- it's simply there. Here are a few more examples of active verbs in action (taken from writing teacher Natalie Goldberg):

The fiddles boiled the air with their music.
The lilacs sliced the sky into purple.
Her husband's snores sawed her sleep in half.

A good rule of thumb is that the more unexpected the verb (as in 'boiled' in describing how fiddles sound, or 'sliced' in describing flowers), the more specific and memorable a sentence will be.

However, it's also important to remember that active verbs can't be used in every sentence; and sometimes, more general verbs like 'run,' 'see,' 'go,' 'said,' etc., are exactly what you need in a given sentence. The goal, as a writer, is to make your choice a conscious one -- choose the verb you want, not the verb that comes to you more easily. Push yourself to use specific, active verbs whenever possible, and to choose your verbs (and all your words) carefully and deliberately all the time.
Example: "We had a really nice dinner" could become, "We enjoyed a tasty meal"

Have a look at these examples and see if you can spot the improvements:

- The street was empty and full of shadows. The street lay empty, full of shadows.
- The children had a great time at the circus. The children shared a thrilling night at the circus.

More on:
Place Description

Once a writer has become skilled at precise observation, and good at capturing the details which make for unique description, the next goal is to be able to describe pointedly. This means, simply, to be able to offer the reader the portrait of the object -- in this case a place -- which evokes the dominant impression the writer wishes the description to evoke. If a writer wants the reader to 'see' a sunset over the Golden Gate Bridge as beautiful and inspiring, he or she will attempt to present the description of this scene in just this way; similarly, a writer may intend this same sunset to register as a sad moment, and will then present the details of this scene in such a way as to evoke those emotions. Writers, when they describe, are usually aiming to do more than merely render a clear portrait of a place; usually the intent is to render a portrait which also evokes a feeling (as above, the description of the room was intended to capture its warmth).

Descriptions of People

As with descriptions of place, descriptions of people aim not only to portray the basic essential features of a person, but also to offer some presentation of the character's personality. Again, this is done through the details the writer chooses to focus on, rather than through the telling. The writer never says "he was quite uptight," or "she was lazy," but attempts to array her or his details to convey this impression of the person being described.

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A Master at Work

The following passage describes a pivotal scene from George Orwell's famous essay "Shooting an Elephant." Orwell, the pen name of Eric Blair (1903-1950) is famous not only for his grim novels Animal Farm (1945) and 1984 (1948), but also for his passionate defense of the integrity of the English language. "Shooting an Elephant" focuses on the use and abuse of power. Notice how Orwell draws on the sense of touch and hearing as well as sight:

> "When I pulled the trigger I did not hear the bang or feel the kick—one never does when a shot goes home—but I heard the devilish roar of glee that went up from the crowd. In that instant, in too short a time, one would have thought, even for the bullet to get there, a mysterious, terrible change had come over the elephant. He neither stirred nor fell, but every line of his body had altered. He looked suddenly stricken, shrunken, immensely old, as though the frightful impact of the bullet had paralyzed him without knocking him down. At last, after what seemed a long time—it might have been five seconds, I dare say—he sagged flabbily to his knees. His mouth slobbered …."

PERSUASIVE WRITING

WHAT IS PERSUASION?

The art of persuasion is the art of finding the best available means of moving a specific audience in a specific situation to a specific decision.

Persuasive writing analyzes the various sides of an issue while arguing a viewpoint. It may serve to clarify your own beliefs as you persuade others to accept a particular perspective.

CREATING A THESIS

The foundation of a persuasive paper is the thesis (often called a claim). To create an effective thesis, you must select an appropriate topic and decide on your position.

SELECT A TOPIC

Persuasive writing addresses topics that are somehow controversial or stimulate discussion because of their complexity. To select a topic, first consider your own opinions. Ask yourself these questions:

- What issues do I feel strongly about?
- What topic would I like to learn more about?

Once you have selected a topic, take the time to write down everything you know about it. You probably will not use all the ideas you jot down, but this will get you thinking. From here, research the issue thoroughly; become an expert on the topic, and understand all sides of the issue. Through research, you will be prepared to decide on a position.

DECIDE ON A POSITION

The position you decide upon becoming your thesis statement or claim—what you want to argue or persuade. This claim will set limits on your topic and allude to the organization of your paper. When deciding on a position, be sure that your thesis is arguable. Avoid arguing about the following:

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Indisputable facts For example, there is no point in trying to argue that heart disease is deadly. Everyone knows that, so a better argument would revolve around how to stop the rise of heart disease within current American society.

Preferences Opinions can be changed, but some people just prefer one thing over another. For example, some people do not like to scuba dive. You cannot convince them to enjoy something they simply do not.

Religion and other deep-rooted beliefs Such issues are beyond empirical analysis and are therefore very difficult to argue. Take an angle that does not directly argue these issues. For example, you would not want to try arguing that Christianity is false. This would only incite anger in the people who hold Christianity as a core value.

SUPPORTING YOUR THESIS

After deciding on a claim or thesis, you will need to identify proofs—or premises—to support the thesis. These premises will be stated in your thesis statement in the same order they will be addressed in the paper. Use the persuasive techniques of logos, ethos, and pathos to support your viewpoint and address alternate perspectives.

DEVELOP PREMISES

Premises are the evidence that supports your thesis, and they make up the bulk of your paper. For example, if you are arguing that the United States should not trade with countries that commit human rights violations, your premises might be

(1) Trading with violating countries philosophically encourages further violations.

(2) US industries would also end up exploiting people.

(3) The violating country will be harmed by lack of trade and thereby stop exploiting workers.

The body of your paper will address each of these premises in detail, so you will need sufficient evidence to support each one.

NOTE: Sometimes premises have unstated assumptions. If your reader might disagree with these assumptions, then you have the added task of proving the assumption. For example, by arguing that the US should not trade with countries that commit human rights violations, you are assuming that your reader believes it is wrong to abuse the working class.

THE TACTICS OF RHETORIC

To be persuasive, your argument must be solid and reasonable. In order to be convincing, you should appropriately apply the persuasive techniques of **logos**, **ethos**, and **pathos**.

Logos: Appeal to reason by using facts, statistics, research, logical arguments, etc. This is the most convincing technique in academic writing.

Ethos: Appeal to the credibility or character of the author or of the people quoted. Use credible sources, and prove your own credibility with good academic writing and tone.

Pathos: Appeal to emotion, values, and beliefs to support your own feelings or passion about the issue. Include personal stories from yourself or others, and use appropriate word choice to emphasize emotion. In academic writing, this technique should be used with care.

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Pathos Principle 1:
Know your Audience.

They are concerned about local issues and local people

- Make local arguments

They make decisions with both their minds and hearts

- Appeal to both

They feel financially pressured

- Show how your programs save money or bring new money into the community

Pathos Principle 2:
Know what moves your Audience.

Ask yourself:
What do they all commonly want?

- What have you done for me lately?
- What are your program's results?

And give it to me straight!

- Since I have lots of competition for my attention, give it to me short and simple
- Tell me the facts & figures that prove your program helps
- Show me how people were helped

Ethos Principle 1:
Write like a Professional

- To trust you, your readers must believe you are a competent person, a professional
- Make sure you get the information down correctly:
  - The data
  - The names
  - The spelling
  - The grammar

Ethos Principle 2:
Write like a Person

- Never talk down to or over the heads of your audience
- Tell your story simply
- Aim for a 10th grade level
- Use simple, familiar words

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- Avoid jargon and acronyms
- Use short, simple sentences
- Show rather than tell

Logos Principle 1:

Make your argument clear.

Don't forget: An argument involves the process of establishing a claim and then proving it with the use of logical reasoning, examples, and research.

- Answer the basic questions (5W's & 1H)
- State your activities and results plainly
- Choose clear words
    - Choose a common vocabulary
    - Choose active verbs
    - Choose concrete nouns, adjectives, & adverbs

Logos Principle 2:

Organize your argument. An organized argument:

- Guides an audience through your reasoning process
- Offers a clear explanation of each argued point
- Demonstrates the credibility of the writer

UNDERSTANDING YOUR AUDIENCE

Supporting only your own viewpoint is not sufficient for writing a persuasive paper. You must also understand your audience, so you can find ways to support your thesis in a manner convincing to them.

Ask yourself the following questions to help you identify and persuade your audience more effectively:

What is the audience's knowledge level about your topic?
What is their attitude towards the topic?
What are the audience's values and beliefs?

These questions will help you identify the character of your audience and establish a tone for your paper that is both professional and reasonable. Assume your audience is intelligent—never sound condescending or know-it-all—but be sure to thoroughly explain concepts. Knowing your audience will also help you determine areas to research in order to effectively address counterarguments.

LOOK AT ALTERNATIVE PERSPECTIVES

A large part of understanding your audience is addressing alternative perspectives. This can be done just after the introduction, just before the conclusion, or throughout the paper. Addressing other viewpoints can be intimidating, yet it is essential. Alternative perspectives should be treated fairly— think about what others believe and why they believe so, and focus on the most

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common arguments. From there, you can either refute or concede. Conceding means that you agree with the argument and acknowledge the issue is complex; follow with a discussion of your next strong point. When refuting arguments, show why your view is more reasonable or stronger. Always build on common ground.

TIPS

- Use third person rather than first or second person point-of-view.
- Use examples and vivid descriptions rather than telling your reader what to feel.
- Avoid absolutes and hasty generalizations such as always, never, or all people. See the Writing Center's Logical Fallacies handout for other examples of improper logic.
- Use evidence that is recent, relevant, and impartial. Have sufficient evidence to justify each point.
- Follow basic essay format with an introduction, body paragraphs, and a conclusion.
- Make sure to include proper in-text citations and a Works Cited/Bibliography/References page.
- While this handout provides basic guidelines for persuasive writing, always tailor your paper to your audience and the specific assignment.

TRADITIONAL STRUCTURE IN PERSUASIVE WRITING

Here is a list of the traditional parts that can be used to strengthen an argument presented in persuasive writing. While these do not have to be followed exactly or in this order, they are helpful in forming the structure in persuasive writing.

- Exordium, or introduction
- Narration, or background statement of the facts
- Partition, or forecast of the topics to be presented
- Conformation or the confirmation of the piece. In contemporary English classes, this would be called the body of the text.
- Refutation, or discussion of alternatives
- Peroration or a conclusion. It's often helpful to tie the conclusion back to the introduction in order to strengthen your claim.

COMMON TECHNIQUES

1. Emphasizing benefits while ignoring drawbacks
2. Writing in the active voice rather than passive voice
3. Writing in short sentences and shorter words
4. Creating a list of 'For and Against' points

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5. Capturing the reader's interest from the first sentence
6. Using connectives e.g. Furthermore, Moreover and Therefore
7. Making opposing facts seem like problems
8. Using a lively anecdote to persuade your reader
9. Asking rhetorical questions
10. Using "in fact" and "indeed" to strengthen your viewpoint
11. Using "however" to offer a contrasting viewpoint
12. Ending with a positive and interesting statement

Visual Appeals

Visual appeals can add to the effectiveness of the written word alone. Using complementing visuals can help strengthen arguments. This improves the visual rhetoric by making the page more appealing and allowing the reader more access to the page.

FOUR RHETORICAL DEVICES

1. PARALLEL STRUCTURE

Example:

Churchill's speech to the House of Common, 4 June 1940:

> "We shall not flag or fail. We shall go on to the end. We shall fight in France. We shall fight on the seas and oceans. We shall fight with growing confidence and growing strength in the air. We shall defend our island, whatever the cost may be. We shall fight on the beaches. We shall fight on the landing grounds. We shall fight in the streets and in the fields. We shall fight in the hills; we shall never surrender."

2. TRIADS

Martin Luther King's Famous "I Have a Dream"

> "When we let freedom ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual, Free at last! Free at last! Thank God Almighty, we are free at last!"

3. ANTITHESIS

Motto of the state of New Hampshire: Live Free or Die.

President Kennedy's Inaugural Address in January 1961:

> "And so, my fellow Americans, ask not what your country can do for you; ask what you can do for your country."

4. RHETORICAL QUESTIONS

Patrick Henry's speech in March 1775 on American Revolution:

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"Gentlemen may cry, "Peace! Peace!" but there is no peace. The war has actually begun! The next gale that sweeps from the north will bring to our ears the clash of resounding arms! Our brethren are already in the field! Why stand we here idle! Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take, but as for me, give me liberty, or give me death!"

Source: Utah Valley State College Writing Center

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Lecture 27

Research Writing and Documenting Sources

Research writing steps:

1. **Select** a topic.
2. **Frame** a central research question and set of sub-questions.
3. **Survey** the topic.
4. **Locate** materials.
5. **Re-evaluate** your topic and research strategy.
6. **Evaluate** your sources.
7. **Work** with your sources.
8. **Develop** your thesis and supporting argument.
9. **Use sources** fairly and accurately by integrating and citing your sources.
10. **Revise**
11. **Edit and Proofread**

Why Use Global Format (APA, MLA etc.)?

- **Allows readers to cross-reference your sources easily:**

This cross-referencing system allows readers to locate the publication information of source material. This is of great value for researchers who may want to locate your sources for their own research projects.

- **Provides consistent format within a discipline:**

Using standard APA or MLA properly will allow you to communicate more effectively with other researchers who also use these formats. When a style is used consistently, others can easily find where you've listed your resources.

- **Gives you credibility as a writer:**

The proper use of global format shows the credibility of writers; such writers show accountability to their source material.

- **Protects yourself from plagiarism**

Plagiarism is a serious offense not only in the university system, but also in the professional and intellectual circles, and may result in punishments.

APA Style: Two Main Concerns

- Reference Page
- Parenthetical Citations

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Reference Page

Most citations should contain the following basic information:

- Author's name
- Title of work
- Publication information

Example:

O'Connor. (1990). *Express Yourself in Written English*. Illinois: NTS

References: Some Examples

Book

Shay, J. (1994). *Achilles in Vietnam: Combat trauma and the undoing of character*. New York: Touchstone.

Article in a Magazine

Klein, J. (1998, October 5). Dizzy days *The New Yorker pages 40*-45

Web page

Poland, D. (1998, October 26). The hot button *Rough cut* Retrieved October 28, 1998 from http://www.roughcut.com

A newspaper article Tommasini, A. (1998, October 27). Master teachers whose artistry glows in private *New York Times* page B2

A source with no known author Cigarette sales fall 30% as California tax rises. (1999, September 14). *New York Times page* A17

When Should You Use Parenthetical Citations?

- When **quoting** any words that are not your own

  Quoting means to repeat another source word for word, using quotation marks
- When **summarizing** facts and ideas from a source

  Summarizing means to take ideas from a large passage of another source and condense them, using your own words
- When **paraphrasing** a source

  Paraphrasing means to use the ideas from another source, but change the phrasing into your own words

Keys to Parenthetical Citations

Most citations should contain the following basic information:

- Author's name
- Publication
- Page

Example:

"Seek first to understand, then to be understood." (Covey, 1992, p.45)

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Handling Quotes in Your Text

- Author's last name, publication year, and page number(s) of quote must appear in the text

Caruth (1996) states that a traumatic response frequently entails a "delayed, uncontrolled repetitive appearance of hallucinations and other intrusive phenomena" (p.11)

A traumatic response frequently entails a "delayed, uncontrolled repetitive appearance of hallucinations and other intrusive phenomena" (Caruth, 1996, p.11).

Handling Parenthetical Citations

Sometimes additional information is necessary . . .

1. More than one author with the same last name

   (H. James, 1878); (W. James, 1880)

2. Two or more works in the same parentheses

   (Caruth, 1996; Fussell, 1975; Showalter, 1997)

3. Work with six or more authors

   (Smith et al, 1998)

4. Specific part of a source

   (Jones, 1995, chap. 2)

5. If the source has no known author, then use an abbreviated version of the title:

   Full Title: "California Cigarette Tax Deters Smokers"
   Citation: ("California," 1999)

6. A reference to a personal communication:

   Source: email message from C. Everett Koop
   Citation: (C. E. Koop, personal communication, May 16, 1998)

7. A general reference to a web site Source: Bartleby Resources

   Citation: (http://www.bartleby.com)

Recently, the history of warfare has been significantly revised by Higonnet et al (1987), Marcus (1989), and Raitt and Tate (1997) to include women's personal and cultural responses to battle and its resultant traumatic effects. Feminist researchers now concur that "It is no longer true to claim that women's responses to the war have been ignored" (Raitt & Tate, p. 2). Though these studies focus solely on women's experiences, they err by collectively perpetuating the masculine-centered impressions originating in Fussell (1975) and Bergonzi (1996).

However, Tylee (1990) further criticizes Fussell, arguing that his study "treated memory and culture as if they belonged to a sphere beyond the existence of individuals or the control of institutions" (p. 6).

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CROSS-REFERENCING: USING MLA FORMAT

MLA Style: Two Parts

- Works Cited Page
- Parenthetical Citations

Works Cited

Most citations should contain the following basic information:

- Author's name
- Title of work
- Publication information

Works Cited: Some Examples

Book
Byatt, A. S. *Babel Tower*. New York: Random House, 1996.

Article in a Magazine
Klein, Joe. "Dizzy Days" *The New Yorker* 5 Oct. 1998: 40-45.

Web page
Poland, Dave. "The Hot Button" *Roughcut* 26 Oct. 1998. Turner Network Television 28 Oct. 1998 <www.roughcut.com>.

A newspaper article
Tommasini, Anthony. "Master Teachers Whose Artistry Glows in Private" New *York Times* 27 Oct. 1998: B2.

A source with no known author
"Cigarette Sales Fall 30% as California Tax Rises." *New York Times* 14 Sept. 1999: A17.

A TV interview
McGwire, Mark. Interview with Matt Lauer, the *Today Show* NBC WTHR, Indianapolis 22 Oct. 1998

A personal interview
Mellencamp, John. Personal interview 27 Oct. 1998

Keys to Parenthetical Citations

Most citations should contain the following basic information:

- Author's name
- Page

Example:

"Seek first to understand, then to be understood" (Covey, p.45).

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Romantic poetry is characterized by the "spontaneous overflow of powerful feelings" (Wordsworth 263).

Wordsworth stated that Romantic poetry was marked by a "spontaneous overflow of powerful feelings" (263).

Handling Parenthetical Citations: *Sometimes more information is necessary*

More than one author with the same last name

(W. Wordsworth 23); (D. Wordsworth 224)

More than one work by the same author

(Joyce, *Portrait* 121); (Joyce, *Ulysses* 556)

Different volumes of a multivolume work

(1: 336)

Citing indirect sources

(Johnson qtd. in Boswell 2:450)

If the source has no known author, then use an abbreviated version of the title:

Full Title: "California Cigarette Tax Deters Smokers"
Citation: ("California" A14)
If the source is only one page in length or is a web page with no apparent pagination:
Source: Dave Poland's "Hot Button" web column
Citation: (Poland)

Handling Long Quotations

David becomes identified and defined by James Steerforth, a young man with whom David is acquainted from his days at Salem House. Before meeting Steerforth, David accepts Steerforth's name as an authoritative power:
There was an old door in this playground, on which the boys had a custom of carving their names. . . . In my dread of the end of the vacation and their coming back, I could not read a boy's name, without inquiring in what tone and with what emphasis he would read, "Take care of him. He bites." There was one boy—a certain J. Steerforth—who cut his name very deep and very often, who I conceived, would read it in a rather strong voice, and afterwards pull my hair. (Dickens 68)

For Steerforth, naming becomes an act of possession, as well as exploitation. Steerforth names David for his fresh look and innocence, but also uses the name Daisy to exploit David's romantic tendencies (Dyson 122).

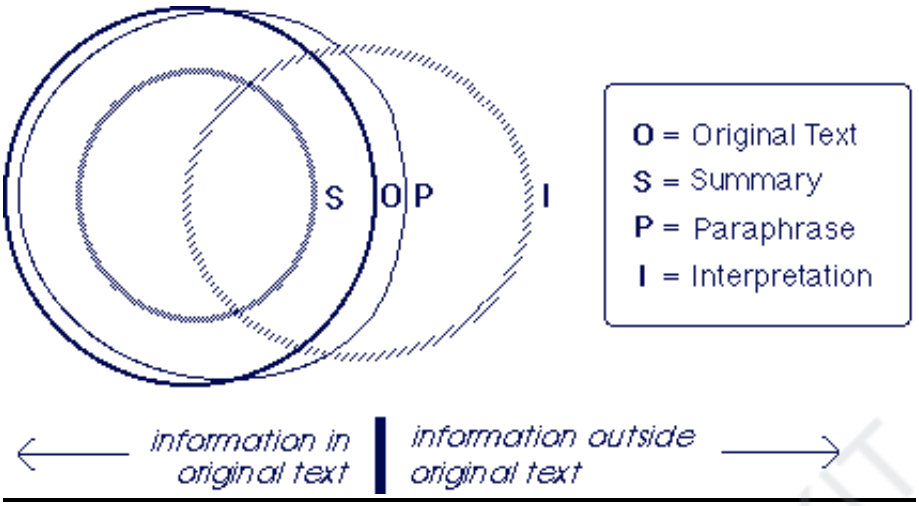
Source: **http://www.apastyle.org**
http://www.mla.org/
Purdue University Sources

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Lecture 28

Summary and Précis Writing

A graphic representation of the differences between summaries, paraphrases, and interpretations



A summary is an abridgement expressing the main ideas of a text passage through reported speech. A successful summary is not an exposition of the writer's own opinions, but a distillation of the essential points in an original text. Three points should be kept in mind:

(1) summaries are shorter than original texts,

(2) they contain the main ideas of a text, and

(3) They are in reported speech.

A paraphrase attempts to express the same ideas of an original text in different words. Different wordings naturally result in slightly different shades of meaning. However, successful paraphrases achieve nearly the same meaning as an original text. No attempt at brevity is made in paraphrasing. Indeed, if extensive circumlocution is used, a paraphrase may be longer than its original text.

Genre	Information outside or original text?	Reported Speech?	Length?
1. Summary	No	Yes	Shorter than original text
2. Paraphrasing	Yes	No (unless in original text)	Yes and No (both possible)
3.Interpretative critique	Yes	No	Any length possible

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***Figure 2* - A cloze diagram contrasting three writing genres**

interpretative critique evaluates some (or all) of the issues raised in a text. Successful interpretative critiques offer new critical perspectives regarding some (or all) of the ideas stated in an original passage by introducing information outside of the original text passage.

For Example:

Original Text

I am a Taiwanese man, but I have lived in Canada for several years now. I am surprised at how Canadian society respects the rights of women, both at work and home. Personally, I believe women in Canada are better off than women in Taiwan. However, some of my female friends in Canada miss the good old days when women were treated in a different ways. You see, in the past, gentlemen followed different rules of behavior. They would open the doors for the ladies, pull out chairs for ladies to sit down, stand up when a lady left the table, and offer to pay the bill at restaurants. Now, however, most Canadian believes that men and women should be considered equal. For example, women now generally have to pay for their own meals.
[*133 words From Ming Chuan University* PE5 Examination, autumn 2000 Day Version]

Summary

This text describes the experience of a Taiwanese man who has lived in Canada for several years. He considers Canadian women better off than Taiwanese. However, he notes some Canadian women feel nostalgic about the days when they received special courtesies. For example, formerly men opened doors for women or paid for their meals. At this time, most Canadians endeavors to treat men and women equally. Women today, therefore, are expected to cover the cost of their own meals.
[78 words]

Paraphrase

I'm Taiwanese and have lived in Canada for several years. The way Canadians respect women's rights, both at work and home, is surprising. My opinion is that Canadian women are better off than Taiwanese. Some women in Canada whom I know miss the days when they were treated differently. Behavior standards differed in the past. At one time, men opened doors for women, pulled out chairs for them, and offered to pay their bills when dining out. Now, however, most Canadians believe men and women should be regarded as equal. As a result, women now must generally pay for their own meals. *[103 words]*

Interpretative Critique

I think that men and women should be treated equally. In Taiwan this is rarely the case, so in many ways Canadian women are luckier than Taiwanese. Though men often pay for women's meals in Taiwan, they also earn more than women, which is unfair. Most women appreciate the courtesies such as having doors opened for them. However, a more pressing need is gender equality - especially in the workplace. Men and women doing the same work should get the same pay. In the future, I hope Taiwanese women will have the same rights as Canadian women. *[95 words]*

CHARACTERISTICS OF GOOD SUMMARY:

Source: **http://www.sdc.uwo.ca/writing/handouts/Summary%20Writing.pdf**

A good summary has the following characteristics:

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Proper Citation: The summary begins by citing the title, author, source, and, in the case of a magazine or journal article, the date of publication and the text.

Thesis Statement: The overall thesis of the text selection is the author's central theme. There are several aspects to an effective thesis statement:
- It comprises two parts:

a) The topic or general subject matter of the text, and

b) The author's major assertion, comment, or position on the topic.

This central theme is summarized clearly and accurately in a one sentence thesis statement

- The thesis statement does not contain specific details discussed in the text

- The thesis statement is stated at the beginning of the summary.

Supporting Ideas: The author supports his/her thesis with supporting ideas. Use the following basic guidelines when summarising supporting ideas:

- Cover all of the author's major supporting ideas.

- Show the relationships among these ideas.

- Omit specifics, such as illustrations, descriptions, and detailed explanations.

- Indicate the author's purpose in writing: to inform, to persuade, or to entertain. If the passage is a persuasive piece, report the author's bias or position on the issue.

- Omit all personal opinions, ideas, and inferences. Let the reader know that you are reporting the author's ideas.

Grammar and the Mechanics of Writing: Grammar and related concerns ensure that, as a writer, you communicate clearly to your reader. The following are particularly important:
- Restate the ideas in your own words as much as possible. Avoid direct quotations.

- Use transitional words for a smooth and logical flow of ideas.

- Edit and re-write your work.

- Check your grammar, punctuation, and spelling

Length: The length of a summary depends on how long the original document is.

STEPS IN WRITING A SUMMARY:
Initially, summary writing can seem like a challenging task. It requires careful reading and reflective thinking about the article. Most of us, however, tend to skim read without focusing reflection, but with time and effort, the steps listed here can help you become an effective summary writer.

Read the article

Reread the Article.

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- Divide the article into segments or sections of ideas. Each segment deals with one aspect of the central theme. A segment can comprise one or more paragraphs. Note: news magazine articles tend to begin with an anecdote. This is the writer's lead into the article, but does not contain the thesis or supporting ideas. Typically, a feature lead does not constitute a segment of thought.
- Label each segment. Use a general phrase that captures the subject matter of the segment. Write the label in the margin next to the segment.
- Highlight or underline the main points and key phrases.

Write One-Sentence summaries.
- Write a one-sentence summary for each segment of thought on a separate sheet of paper.

Formulate the Thesis Statement.
- Formulate a central theme that weaves the one-sentence segment summaries together. This is your thesis statement.
- In many articles, the author will state this directly. You may wish to take his direct statement of the thesis and restate it in your own words. Note: In news magazine articles, the thesis is often suggested through the article's title and sub-title.
- In other articles, you may have to write your own one-sentence thesis statement that summarizes this central theme.

Write Your First Draft.
- Begin with a proper citation of the title, author, source, and date of publication of the article summarised.
- Combine the thesis statement and your one-sentence segment summaries into a one-to-two-paragraph summary.
- Eliminate all unnecessary words and repetitions.
- Eliminate all personal ideas and inferences.
- Use transitions for a smooth and logical flow of ideas.
- Conclude with a "summing up" sentence by stating what can be learned from reading the article.

Edit Your Draft. Check your summary by asking the following questions:
- Have I answered who, what, when, why, and how questions?
- Is my grammar, punctuation, and spelling correct?
- Have I left out my personal views and ideas?
- Does my summary "hang together"? Does it flow when I read it aloud?

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- Have someone else read it. Does the summary give them the central ideas of the article?

Write Your Final Draft.

Example:

Original Passage I:
Height connotes status in many parts of the world. Executive offices are usually on the top floors; the underlings work below. Even being tall can help a person succeed. Studies have shown that employers are more willing to hire men over 6 feet taller than shorter men with the same credentials. Studies of real-world executives and graduates have shown that taller men make more money. In one study, every extra inch of height brought in an extra $1,300 a year. But being too big can be a disadvantage. A tall, brawny football player complained that people found him intimidating off the field and assumed he "had the brains of a Twinkie." (p. 301)
---Locker, K. O. (2003). *Business and administrative communication* (6th Ed) St. Louis, MO: Irwin/McGraw-Hill.

Let's first identify the main points in the original passage.

Topic sentence: "Height connotes status in many parts of the world."
Main point: "Even being tall can help a person succeed."
Main point: "Executive offices are usually on the top"
Main point: "being too big can be a disadvantage"

For this example, we'll look at multiple summaries. As you read the sample summaries below determine if the main points were included and if the unimportant points were discarded.
Also check to see if both wording and sentence structure do not follow those of the original.

Summary A:
Throughout the world, being tall will lead to professional success. In fact, research shows that employers are more likely to hire taller men and to pay them more, as compared to shorter men with the same qualifications (Locker, 2003).

[This summary is too brief. Further, it changes the meaning slightly, giving the impression that being a tall guarantees success.]

Summary B:
In most countries, height suggests status. For instance, higher executives normally use top floors of office buildings. Further, research shows that men over six feet tall are more likely to be hired than those shorter than them but with the same qualifications. Taller men also receive greater incomes, possibly as much as $1,300 a year more than that only one inch shorter than them. However, as a tall and muscular football player points out, a disadvantage to being tall is that some individuals may perceive you as threatening or even dumb (Locker, 2003).

[This summary is too long. Instead of focusing on the main points, it includes all of the details that are in the original passage.]

Summary C:
Though height may connote slowness to some people, in the business world, it is almost universally associated with success. For example, taller men are more likely to be hired and to

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have greater salaries. Further, those in top positions within a company are more likely to work on the top floors of office buildings (Locker, 2003).

[This summary is the most effective. In addition to including all of the main points, it leaves out the unimportant details.]

Source: http://www.sdc.uwo.ca/writing/handouts/Summary%20Writing.pdf
ELJ Journal, Vol. 2, No. 2. Fall 2001 (p. 1)

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Lecture 29

Punctuation

- Punctuation in English writing is like traffic lights and traffic signs. It helps the reader understand what you are writing. The punctuation marks used most commonly in English are:

■ Period (.)	■ Question Mark (?)
■ Comma (,)	■ Exclamation point (!)
■ Semicolon (;)	■ Quotation mark (“)
■ Colon (:)	■ Parenthesis ( )
■ Apostrophe (‘)	■ Dash (-)

THE PERIOD:

The period is a red light or stop sign. So use a period to end a sentence.

- Bill asked whether our class will be cancelled tomorrow.

Use a period to improve the flow of writing.

Sometimes, there are too many ideas packed into one sentence. Use periods and shorter sentences as follows to improve the flow and understanding.

1. For temperatures above 1100K, the four fuels had about the same ignition delay when the ignition delay was defined as the time to recover the pressure loss from fuel evaporation, in spite of the large variations in ignition delay among the four fuels at lower temperatures.

2. Ignition delay is the time required to recover the pressure loss from fuel evaporation. Despite the large variations in ignition delay at lower temperatures, the four fuels had about the same ignition delay for temperatures above 1100K.

Use a period in conventional abbreviations.

Mr. (mister); Mrs. (misses)
Dr. (doctor); Ph.D. (Doctor of Philosophy)
e.g. (exempli gratia); etc. (et cetera)
i.e. (id est); p.s. (post scriptum)

Sometimes the period is omitted in an abbreviation using capital letters:

AM PM
BA MA

Do not use a period in abbreviating names of organizations.

UN USA WHO
IBM FAO ILO

THE COMMA:

Use a comma before a coordinating conjunction (and, but, or, nor, for, so, yet) when it is used to join independent clauses.

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- She looks very young, *but* she is already in her 30's.

If the two independent clauses are short and not likely to be misread, no comma is needed.

- The plane took off and we were on our way.

Use a comma after an introductory clause or phrase.

- When Sam looked in the path near the school building, he found his lost book.

Use a comma after an introductory participial phrase that describes the noun or pronoun that follows.

- Struggling with large amounts of homework, the class feared the exam.
- Having seen pictures of the beach, the children eagerly looked forward to summer.

Use 'a' in semi-parenthetical clause

- Bill, the tall one, is here.
- Jinnah, the founding father of Pakistan, was a lawyer by profession.

Use a comma between all items in a series

- I brought my books, papers, and computer to the classroom.
- We will prepare the specimens, conduct the tests, and record the data.

Use a comma between multiple adjectives.

- Same has become a strong, confident, independent man.
- The laboratory is a small, windowless, poorly lighted room.

Do not use a comma between cumulative adjectives.

- Three large gray trucks tooled down the street.

Use a comma in a dialogue

- She said, "Hello."

Dates

- December 25, 2006

Titles

- Joe Smith, Ph.D.

Informal letter salutation

- Dear Aroma,

Letter closing

- Yours truly,

Inverted names

- Smith, Joe

Use comma to set off numbers

- The total price is Rs 23,456.

Use commas to set off contrasting elements.

Sharp contrasts begin with words such as *not*, *never*, and *unlike*.

- Unlike Robert, Viola loved speech contests.

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- We use alcohol, never water, to sterilize the instruments.

Use commas to set off transitional expressions.

However, therefore, moreover, for example, as a matter of fact, in other words

- As a matter of fact, many of the musicians have hearing problems
- Therefore, they frequently need hearing assistance.

If a transitional expression is between independent clauses, precede it with a semicolon (;) and follow it with a comma.

-
- Natural foods are not always salt free; for examples, celery contains more salt than most people would imagine.

Use commas to set off direct address, question tags, and interjections.

- Forgive us, *Professor*, for being late in sending our homework.
- *Yes*, but don't do it again.
- This is the third time you have been late, *isn't it*?
- *Well*, we sometimes have lots of other homework to do.

Use commas to avoid confusion.

- To err is human; to forgive, divine.

THE SEMICOLON (;)

Let's begin with a simple sentence:

- Grandma stays up too late.

Now let's expand on that a bit:

- Grandma stays up too late. She's afraid she's going to miss something.

What if we try to combine the two ideas?

- Grandma stays up too late, she's afraid she's going to miss something.

We could insert a coordinating conjunction:

- Grandma stays up too late, as she is afraid she'll miss something.

We could also try subordinating one of these ideas

- Grandma stays up too late because she's afraid she's going to miss something.

Let's try using a semicolon in this sentence

- Grandma stays up too late; she's afraid she's going to miss something.

Stronger than a comma

- Peace is difficult; war is hell.

To set off conjunctive adverb

- He was tired; therefore, he quit.

Use semi-colons to connect information groups in a sentence

- The committee included Dr Val, Professor of Linguistics, from Nottingham; Virginia Villa, Professor of English, from Manchester; Paul Anderson, Director

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of Rad-Tech, from Reading; and Joan Leach, Professor of Nursing, from Edinburgh.

THE COLON (:)

Introduce a series

- He has three things: money, brains, charm.

Separate sub-titles/sub-heads

- The book: How To Read It.
- Punctuation: the colon

Set of a clause

- The rule is this: Keep it simple.

Letter salutation like Dear Sir:

Times and ratios

- 7:45 A.M, Mix it 3:1

To form possessive

- Bill's bike.

Contractions

- Isn't

Plurals of symbols

- 1960's, two A's

THE QUESTION MARK (?)

At the end of question

- Who is he?

To express doubt

- He weighs 250 (?) pounds.

THE EXCLAMATION MARKS (!)

Show strong emotions

- Aroma is the best!
- Wow!

THE QUOTATION MARK (")

Direct quote

- He said, "Hello."

Titles

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- He read, “King Lear.”

Special words or slang

- He is “nuts.”

THE PARENTHESIS ( )

Supplementary material

- The map (see illustration) is good.

Stronger than commas

- Joe (the bad boy) is dead.

Enclose numbers

- Her car is (1) a Ford, (2) too slow.

THE DASH

Show duration

- 1947-2007, Lahore-Pakistan

Parenthetical material

- The girl-the pretty one-is here.

Two show omissions

- She called him a ---.

Source: Hacker, Dianna. A Writer’s Reference Boston: St. Martin’s Press. 1992.

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Lecture 30

MECHANICS

❖ ABBREVIATIONS

Use standard abbreviations for titles immediately before and after proper names.

TITLES BEFORE PROPER NAMES	TITLES AFTER PROPER NAMES
Mr. Rafael Zabala	William Albert, Sr.
Ms. Nancy Linehan	Thomas Hines, Jr.
Mrs. Edward Horn	Anita Lor, Ph.D.
Dr. Margaret Simmons	Robert Simkowski, M.D.
The Rev. John Stone	Margaret Chin, LL.D.
Prof. James Russo	Polly Stein, D.D. S.

- My history prof. was an expert on America's use of the atomic bomb in Work War II.

Use abbreviations only when you are sure your readers will understand them.

CIA	FBI	AFL-CIO	NAACP
NBA	UPI	NEA	CD-ROM
YMCA	CBS	USE (for U.S.A)	ESL

Use B.C., A.D., A.M., No., and $ only with specific dates, times, numbers, and amounts.

40 B.C. (or B.C.E) 4:00 A.M. (or am) No. 12 (or no. 12)
A.D. 44 (or C.E.) 6:00 P.M. (or pm) $ 150

- We set off for the late early in the A.M. (morning)

Be sparing in your use of Latin abbreviations.

cf. (Latin confer, "compare"
e.g. (Latin exempli gratia, for example")
et al. (Latin et alii, "and others")
etc. (Latin et cetera, "and so forth")
i.e. (Latin id est, "that is")
N.B. (Latin nota bene, "(note well")

Avoid inappropriate abbreviations.

PERSONAL NAME Charles (Not chase)

UNITS OF MEASUREMENT pound (not lb.)

DAYS OF THE WEEK Monday (not Mon)

HOLIDAYS Christmas (not Xmas)

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MONTHS January, February, March, (Not Jan., Feb., Mar)

COURSES OF STUDY political science (not poli Sci)

DIVISIONS OF WRITTEN WORKS Chapter, page (not ch, p)

STATES AND COUNTRIES Massachusetts (not MA or Mass)

PARTS OF A BUSINESS NAME Adams Lighting Company (not Adams Lighting Co.); Kim and Brothers,

Inc. (not Kim and Bros., Inc)

- Eliza promised to buy me one lb. of Govida chocolate for my birthday, which was last Fri.

❖ **NUMBERS**

Spell out numbers of one or two words or those that begin a sentence. Use figures for numbers that require more than two words to spell out.

- Now, some 8 (eight) years later, Muffin is still with us.
- I counted one hundred seventy six (176) CD's on the shelf.
- (One hundred and fifty) 150 children in our program need expensive dental treatment.

Generally figures are acceptable for

1. **Dates:** May 20, 2007
2. Addresses: 20 The Mall Road, Lahore 54000
3. **Parentages:** 55 percent (or 55%)
4. Fractions, Decimals: ½, 0.047
5. **Scores:** 7 to 3, 21-18
6. Statistics: average age 37, weight 180
7. **Survey:** 4 out of 5
8. Exact amount of money: Rs. 10,000
9. **Divisions of books:** volume 3, chapter 4, page 189
10. Division of plays: act 3, scene 3
11. **Time of day:** 4:00 P.M.

❖ **ITALICS (UNDERLINING)**

Underline or italicize the titles of works according to convention.

Titles of books The Great Gatsby, A Distant Mirror

MAGAZINES Time, Scientific American

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NEWSPAPERS the St. Louis Post-Dispatch

PAMPHLETS Common Sense, Facts about Marijuana

LONG POEMS the Waste Land, Paradise Lost

PLAYS King Lear, A Raisin in the Sun

FILMS Casablanca, Independence Day

TELEVISION PROGRAMS Friends, 60 Minutes

RADIO PROGRAMS All Things Considered

Underline or italicize the names of spacecraft, aircraft, ships, and trains.

- The success of the Soviets Sputnik galvanized the U.S. space program.

Underline or italicize foreign words used in an English sentence.

- Although Joe's method seemed to be successful, I decided to establish my own modus operandi.

Underline or italicize words mentioned as words, the letter mentioned as letters, and numbers mentioned as numbers.

- Tim assured us that the howling probably came from his bloodhound, Hill Billy, but his probably stuck in our minds.

- Sarah called her father by his given name, Johnny, but she was unable to pronounce J.

Avoid excessive underlining or italics for emphasis.

- In line skating is a sport that has become an addiction.

❖ **SPELLING**

Become familiar with your dictionary.

n.	noun	adj.	adjective
pl.	plural	adv.	adverb
Sing.	singular	pron	pronoun
v.	verb	prep	pronoun
tr.	transitive verb	conj.	preposition
intr.	intransitive verb	interj.	interjection

Discriminate between words that sound alike but have different meanings.

Affect (verb: "to exert an influence")
Effect (verb: "to accomplish": noun: "result")

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Its (possessive pronoun: "of or belonging to it")
It's (contraction for "it is")

Loose (adjective: "free, not securely attached")
Lose (verb: "to fail to keep, to be deprived of")

Principal (adjective: "most important"; noun: "head of a school")
Principal (noun: "a general or fundamental truth")

Their (possessive pronoun: "belonging to them")
They're (contraction for "they are")
There (adverb: "that place or position")

Who's (contraction for "who")
Whose (possessive form of "who")

Your (possessive form of "you")
You're (contraction of "you are")

Become familiar with the major spelling rules.

i BEFORE e relieve, believe, sieve, frieze,

E before I receives, deceive, sleigh, freight, eight

EXCEPTIONS seize, either, weird, height, foreign, leisure

Generally, drop a final silent e when adding a suffix that begins with a vowel. Keep the final e if the suffix begins with a consonant.

Desire, desiring, remove, removable
Achieve, achievement, care, careful

When adding –s or –d to words ending in –y, ordinary change the –y to –ie when the y is preceded by a consonant but not when it is preceded by a vowel.

Comedy, comedies, dries, dried
Monkey, monkeys, play, played

If a final consonant is preceded by a single vowel and the consonant ends a one syllable word or a stressed syllable, double the consonant when adding a suffix beginning with a vowel.

Bet, betting, commit, committed, occur, occurrence,

Add –s to form the plural of most nouns, add –es to singular nouns ending in –s, -sh, -ch, and –x
Table, tables, paper, papers
Church, churches, dish, dishes

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AMERICAN	BRITISH
Canceled, traveled	Cancelled, travelled,
Color, humor	Colour, humour
Judgment	Judgement
Check	Cheque
Realize, apologize,	Realise, apologise
Defense	Defence
Anemia, anesthetic	Anaemia, anaesthetic
Theater, center	Theatre, centre
Fetus	Foetus
Mold, smolder	Mould, smoulder
Civilization	Civillisation
Connection, Inflection	Connexion, inflexion
Licorice	Liquorice

❖ THE HYPHEN

Consult the dictionary to determine how to treat a compound word.

- The prosecutor chose not to cross – examine any witnesses.
- Grandma kept a small notebook (notebook) in her apron pocket.

Use a hyphen to connect two or more words functioning together as an adjective before a noun.

- Mrs. Douglas gave Toshiko a seashell and some newspaper-wrapped fish to take home to her mother.
- Pricilla hood is not yet a well –known candidate.
- After our television campaign, Priscilla Hood will be well-known.

Hyphenate the written form of fractions and of compound numbers from twenty one to ninety nine.

- One fourth of my income goes to pay off the national debt.

If a word must be divided at the end of a line, divide it correctly.

- When I returned from overseas, I didn't recog-

-nize one face on the magazine covers.

❖ CAPITAL LETTERS

Capitalize proper nouns and words derived from them; do not capitalize common nouns.

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Proper Nouns	Common Nouns
God	god
Pakistan	a country
Journalistic Writing	a language course
Virtual University	a good university
Environmental Protection	a federal agency
Dr. A J Smith	a researcher

Capitalize titles of persons when used as part of a proper name but usually not when used alone.

- Professor Margaret Barnes; Dr. Harold Stevens; John Scott Williams, Jr.; Anne Tilton, LL.D
- District Attorney, Marshal was reprimanded for badgering the witness.
- The district attorney was elected for a two year term.

Capitalize the first, last, and all major words in titles and subtitles or works such as books, articles, songs, and online documents.

The Impossible Theater: A Manifesto
The F Plan Diet
"Fire and Ice"
"I Want to Hold Your Hand"

Capitalize the first word of a sentence

- When lightning struck the house, the chimney collapses.

Capitalize the first word of a quoted sentence, but not a quoted phrase.

- In *Time* magazine Robert Hughes writes, "There are only about sixty Watteau paintings on whose authenticity all experts agree."
- Russell Baker has written that in our country sports are "the opiate of the masses."

Do not capitalize the first word after a colon unless it begins in the independent clause, in which case capitalization is optional.

- Most of the bar's patrons can be divided into two groups: the occasional after work socializes and the nothing to go home to regulars.
- This we are forced to conclude: The (or the) federal government is needed to protect the rights of minorities.

Capitalize abbreviations for departments and agencies of government, other organizations, and corporations, capitalize the call letters of radio and television stations.

- EPA, FBI, OPEC, IBM, WCRB, KNBC-TV

Source: Hacker, Dianna. A Writer's Reference Boston: St. Martin's Press. 1992.

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