The following words often signal opinions.

OPINION WORDS		
should	good, better, best	probably
ought	bad, worse, worst	might
can	beautiful	perhaps
may	terrible	usually

Opinions gain strength when they are supported by factual evidence, logical arguments, or both.

Unsupported Opinion Volleyball is more fun than soccer. (There are no supporting facts available.)

Supported Opinion Noncompetitive volleyball may teach positive social skills. (Experts in sports and society can offer supporting facts.)



Writing Tip

Support your **opinions** with convincing **facts** and with evidence from real life as well as from knowledgeable experts and authorities.

PROJECT PREP *Analyzing Facts and Opinions*

With a partner, identify where you will need facts to support your assertions. Make a list of facts, examples, and data you might find useful. Next to each item, indicate where you might find the information you need. (Refer to pages 332–334 for help in locating research sources.) Consider the full range of information on the topic and then gather the most relevant and precise evidence you can find.

Practice Your Skills

Identifying Facts and Opinions

Write fact or opinion for each of the following statements.

1. Games are an age-old way of passing time.
2. Michael Jordan is the greatest basketball player ever.
3. Chess clubs are popular activities in school.
4. Made-for-TV movies are inferior to theatrical releases.
5. Video games are engaging and educational.

Practice Your Skills

Supporting Opinions

Write one fact that could be used as evidence to support each of the following opinions. Use the library or media center as needed.

1. Only touch football should be allowed in schools.
2. Watching too much TV is bad for the mind and body.
3. Playing games is a good way to develop thinking skills.

PROJECT PREP Prewriting *Claims and Warrants*

Based on the discussions you have had with your classmates, sketch out a persuasive text. On the subject of stereotyping, for example, ask yourself what argument might you make based on what you know about the stereotyping. Who is your audience, and what belief or action would you be persuading those readers to embrace? Organize the plan for your argument into a three-column chart like the one below in which you make a series of claims about the problem, give examples that Illustrate each claim, and assert a warrant that explains how the example illustrates the claim. (See pages 228–230 and 309 for more information on claims, examples, and warrants.)

Claims	Examples	Warrants
A stereotype takes a few instances and expands them into a generality.	A few computer experts might wear glasses and use a pocket protector for their pens.	Because this image appears in the media, people begin to associate computer users with people who wear glasses and use pocket protectors and stereotype them as nerds.

Think Critically

Think Critically

Developing Counter-Arguments

In order to form a strong argument to back your opinion, anticipate all the possible objections, or counterclaims, to your argument. Then think of a **counter-argument**—an answer—to address each objection.

Thinking Practice

Ask a partner to play the role of a person who disagrees with you. Use your conversation to create a list of objections and counter-arguments. You can then create a chart similar to the one below to help you develop your argumentative essay. When you write such an essay, your counter-arguments should be based on evidence.

Opinion: Volunteer work should be a requirement for entry into any government-funded college.

Me: Students should have to do volunteer work to get into any college that receives government money.

Alice: Students are too busy with school work to do volunteer work.

Me: Sure, but it's hard for students to get jobs without experience; volunteer work looks good on a résumé.

Alice: I'd still rather concentrate on getting good grades so I can get into a good college.

Me: Most colleges look at more than grades. They want to see that students are well rounded.

OBJECTION	COUNTER-ARGUMENTS
1. students have a lot of school work to do and don't have time for extra activities	**1.** students will gain hands-on experience and education, which is the most valuable way to learn
2. students should get paid for work that they do	**2.** volunteer experience can help students get good jobs later
3. students need to focus on grades to get into college	**3.** most colleges look for extra activities such as volunteer work as well as grades when considering student applications

1 Purpose, Subject, and Audience

In a persuasive essay, your purpose is to win your readers over to your point of view—and sometimes to convince them to take an action that you recommend. To achieve this purpose, you need to build a convincing, logical argument and present it in a convincing and powerful way. The strategies that follow will help you accomplish your purpose effectively.

Thinking your subject through carefully and marshaling the best possible evidence are the surest ways to develop a good argument. If you take your time during prewriting, you will be able to anticipate your opponents' reactions and be ready for them.

Choosing a Subject

The two most important aspects of a good argumentative subject are (1) that the subject is genuinely controversial and (2) that you feel strongly about it. Brainstorm a list of possible subjects about which you can say, "I believe," while some other people would say, "I don't believe." Use brainstorming, freewriting, clustering, or other strategies to narrow your list of possible subjects. Then use the following guidelines to choose one.

HERE'S HOW

Guidelines for Choosing a Subject

- Choose a subject about an issue that is important to you.
- Choose a subject about an issue on which people hold very different opinions.
- Choose a subject that you can support with examples, reasons, and facts from your own experiences or from other reliable sources.
- Choose a subject for which there is an audience whose beliefs or behavior you would like to influence.

Identifying an Appropriate Audience

Identify your target audience when writing a persuasive essay. Readers who initially disagree with your viewpoint will mentally try to block your ideas. Be sure to consider the whole range of views your audience might have and represent them fairly and accurately in your essay. The questions on the following page will help you understand your readers so you can learn how to convince them to agree with your point of view.

HERE'S HOW

Questions for Analyzing an Audience

- What does my audience already know about my subject?
- What is my audience's point of view about my subject?
- Do they already agree or disagree with my position?
- What are the chances of changing the opinions and behavior of my audience?
- Are there any sensitive issues I should be aware of?

Writing Tip

If your audience disagrees with your position, make sure you know exactly why they disagree. That way you will be better able to develop a strong argument that directly or cleverly counters their specific point or points of opposition.

Practice Your Skills

Identifying Your Audience

Suppose you wanted to start a chess club at school. Decide whether each of the following statements would be more persuasive to students or to the principal. If you think they hold equal importance to both audiences, write both.

1. A parent has offered to organize and supervise the club.
2. Small dues would pay for all the expenses of the club.
3. Chess is lots of fun. Speed chess is even thrilling.
4. The school's prestige would rise with a winning team.
5. The club would provide a chance to make new friends.
6. There are plenty of rooms available after school.
7. Players would be grouped according to ability, so even beginners could compete at their own level.
8. The cost of running the club would be low because sets are not expensive.
9. Playing chess is a good way to develop strategic skills.
10. Students who win national chess championships can win cash prizes.

PROJECT PREP Prewriting *Subject and Audience*

In your writing group, discuss and then choose your topic, audience, and form for your argumentative essay (see page 259). Then use the questions on this page to help each author profile his or her audience and anticipate their views on the subject.

In the Media

Presentations in Public Forums

How does a newspaper decide to write an editorial? In many cases, the idea comes from an interested citizen or group. For example, suppose a citizens' group wants affordable health care. The group will present its arguments to the editors of a local newspaper. The editors, however, could decide to do an editorial supporting the opposing point of view.

Virtually all of the persuading that leads up to a newspaper editorial is oral. For practice in making strong oral presentations of your arguments, complete the following activities. Work in three groups of eight to ten.

First decide on an issue to address—anything students in your school are talking about. Have one of the three groups be the editorial board, another present the issue, and the third present the opposing side.

Carefully think through the best way to divide up your points and express them as effectively as possible. Decide who will be the best speaker to make each point. Be sure all group members understand and practice the plan.

The editorial board must evaluate the presentations, using the following questions.

HERE'S HOW

Questions for Evaluating Public Presentations

- How impressive was each group?
- What really hit home in what they were saying? What fell flat?
- How strong was their evidence and other supporting information?
- Did the group use any fallacious reasoning? (See pages 274-276.)
- How effective was the group's rhetoric? (See page 217.)
- How effective were they in using eye contact, posture, and in varying the pitch and tone of their voices?

Put these evaluations in writing. Then collaborate on preparing a brief editorial. Choose one person to present that editorial to the class as effectively as possible.

The other groups should now evaluate the editorial using the questions above. Discuss what the class learned from the experience.

2 Developing a Thesis Statement

Once you have chosen a subject and identified your audience, you are ready to develop a **thesis statement**—a statement that clearly and strongly expresses the viewpoint you will be arguing for in your essay. A strong thesis statement expresses a supportable opinion, or claim, not just a simple preference. Often a thesis statement will take the form of a recommendation for action.

Simple Preference	Horseback riding is a better pastime than watching television. (unsuitable)
Supportable Opinion, or Claim	Although horseback riding is a pleasurable pastime, it should not be enjoyed at the expense of the horses' well-being.
Call for Action	Until the care of the horses at Sunset Ridge Stables improves, riders should avoid doing business there.

The guidelines that follow will help you develop your thesis statement.

HERE'S HOW

Guidelines for Developing a Thesis Statement

- Choose a debatable opinion—one that has two sides.
- State the thesis simply and directly in one sentence.
- Avoid hasty generalizations by limiting your statement.
- Give a supportable opinion or a recommendation for action.
- As you consider the whole range of information on the subject, continue to revise the thesis statement until it is clear-cut and defensible and covers all the evidence.

If your thesis does not meet all of these guidelines, rethink your position or look for a more appropriate issue.

PROJECT PREP Prewriting *Thesis Statement*

In your writing group, help each author develop an effective thesis statement. Help each author confirm that each of the claims is in line with the paper's overall thesis and that each makes a point that contributes to the essay's main purpose. Discuss the relative value of the data, facts, and ideas used as examples and warrants to support each claim. Consider whether additional precise and relevant information is needed to make other points that will help persuade readers.

3 Developing an Argument

After you have defined your thesis, build a sound case to convince your jury of readers. Use the following guidelines to develop your argument.

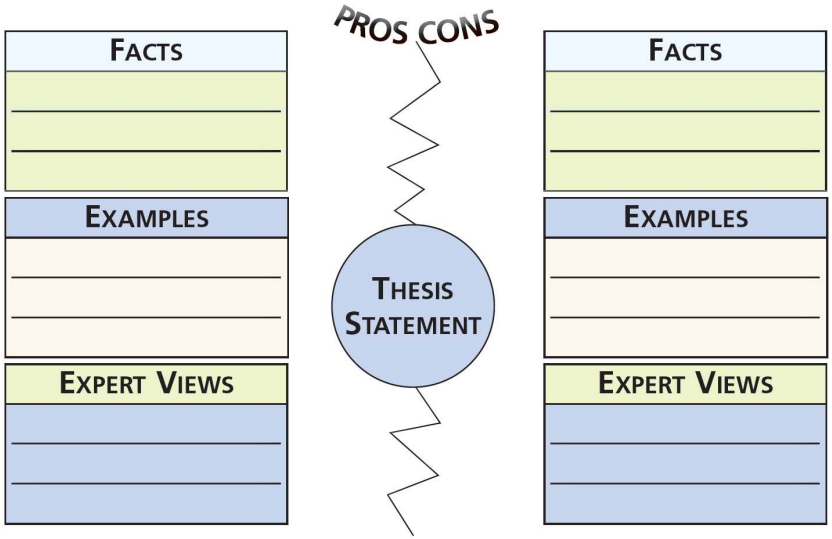
HERE'S HOW

Guidelines for Developing an Argument

- List pros and cons in separate columns in your notes. Be prepared to address the opposing views point by point.
- Use facts and examples rather than more opinions to support your claims, but evaluate them to determine their relative value. Some data and "facts" are not as reliable as others. (For more information on evaluating sources, see pages 335–336.)
- If those with the opposing view have a good point, admit it. Then show why the point is not enough to sway your opinion. Such an admission is called *conceding a point*, and it will strengthen your credibility.
- Use reasonable language rather than words that show bias or overcharged emotions.
- Refer to respected authorities who agree with your position.

Supporting or Contradicting an Argument

A decision chart like the one below can help you identify the pros and cons of your argument and check to make sure you have enough information to support your position.



PROJECT PREP Prewriting *Developing Your Argument*

In your writing group, help each author anticipate and address objections to the author's assertions. Discuss ways that the evidence the author has gathered can be used to develop counter-arguments. Take notes to help you when you draft.

4 Organizing an Argument

Presenting your evidence in a well-organized way will strengthen your position. The most common organization for persuasive essays is **order of importance**—beginning with the least important point and working up to the most important. Saving your best point for last will help your readers remember your most convincing evidence.

To help your readers follow your organizing structure, remember to use transitional words and phrases. The transitions that follow are very useful when you are conceding a point or showing contrasting viewpoints.

TRANSITIONS FOR PERSUASIVE WRITING

although	instead	on the other hand
admittedly	nevertheless	still
however	nonetheless	while it is true that

Using an Outline

The following tips will help you organize and outline your ideas.

HERE'S HOW

Tips for Organizing and Outlining an Argumentative Text

- Revise the thesis statement, if necessary, to express your view.
- Review the supporting evidence you prepared. Then list three or more points that support your position in the order of least to most important. Leave two blank lines under each point.
- Assign each of your points a Roman numeral, as in an outline.
- Add at least two supporting points under each Roman numeral.

Your outline should look like this, though it may well have more than three main points.

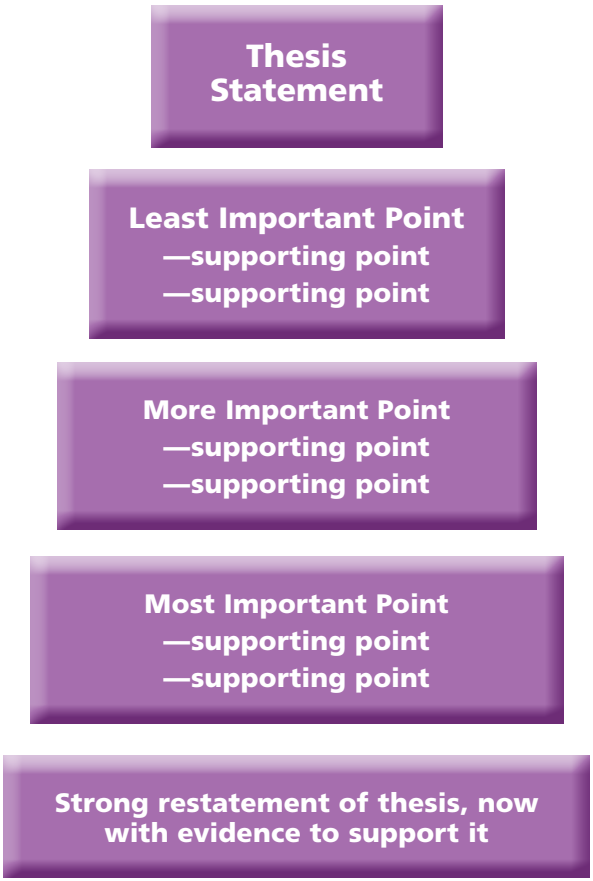
I. (Least important point)
  A. (Supporting point)
  B. (Supporting point)

II. (More important point)
  A. (Supporting point)
  B. (Supporting point)

III. (Most important point)
  A. (Supporting point)
  B. (Supporting point)

Using a Reasoning Pillar

Another way to picture a solidly built argumentative text is to see it as a pillar, with each block strengthening the whole.



Without support, the claim expressed in the thesis statement would topple.

You may want to include and address opposing views with your counter-arguments for each main point.

Supporting points are presented so that each one rests on an even stronger one.

You may want to wait until the end of your own argument to address opposing views with your counter-arguments.

A thesis with compelling evidence is the foundation for an effective essay.

PROJECT PREP Prewriting *Organizing Ideas*

In your writing group, discuss the best way to organize each writer's ideas. Talk through which are the most important ideas and what kind of supporting material each requires. Discuss where in the paper the counter-arguments will be presented. Help one another make an outline, reasoning pillar, or some other graphic organizer for the structure of the composition.

The Power of Language

Adverbial Phrases: Scene Setters

If you really want to be persuasive, you have to communicate well. This means using language to draw your readers in and keep them interested.

Examine the following sentences. Pay attention to the highlighted scene-setting adverbial phrases.

> We're portrayed too many times as hostile and criminal, as some kind of blood-thirsty savages.

> We're proud to acknowledge and foster the legacy of Sockalexis today, 79 years later.

Compare the versions above with what Kimble and DiBiasio actually wrote in "Are Native American Team Nicknames Offensive?"

> Too many times, we're portrayed as hostile and criminal, as some kind of blood-thirsty savages.

> Today, 79 years later, we're proud to acknowledge and foster the legacy of Sockalexis.

The authors put these scene setters at the beginning of their sentences. There the scene-setting information is the most helpful: before one reads the main part of the sentence. Putting the adverbial phrases at the beginning also avoids having an interruption of the main statement, and it avoids a distraction at the end, where the most important information is often placed.

Punctuation Tip

If your scene setter is **four words or more,** be sure to put a **comma after it,** though even shorter ones may also be followed by a comma. If you want your reader to pause, put a comma after your scene setter. (See pages 852–853 on introductory elements.)

Try It Yourself

Write three sentences with at least one adverbial scene setter each. When you draft your persuasive piece, try to put your scene setters first. You can always come back later, if needed, and rearrange your sentences even more.

1 Using Your Outline

Your outline will guide you as you draft your argumentative essay. You may notice that certain sections of your essay need additional supporting details to be convincing. Make notes in the margin to remember these locations. Rethink your thesis if your draft is not developing as you had hoped.

Pay special attention to the **introduction**. You may want to begin with an incident or example to show the importance of the issue. Many writers save their thesis statement for the end of the introduction.

When drafting the **body**, follow your outline ideas unless you see a better way to organize. Write one full paragraph for each of your main supporting points. At appropriate spots, address your opponents' possible differing viewpoints. To achieve a smooth flow, use transitional words and phrases. Transitions also help you clarify the relationships among claims, counterclaims, evidence, and reasons.

You may wish to review transitions on pages 5, 86, and 270.

In your **conclusion**, combine your ideas in a compelling and memorable summary. Restate your recommendations for action, if you are including any. Then add a title that will engage the interest of your audience.

Using Persuasive Language

Overly emotional language weakens your arguments. Establish and maintain a formal style and objective tone. Use strong but direct words. Be aware of the connotations of the words you use in order to convey meaning accurately and tactfully. (See pages 47–48.)

Emotional Language	The **slave-driving** owners of the **sickeningly run-down** stables **deserve the treatment** they give their animals.
Forceful Language	The **unsympathetic** owners of the **poorly kept** stables should begin to consider the animals' welfare.

PROJECT PREP Drafting *Following the Plan*

Use your outline to get the first draft of your argumentative essay down on paper. Provide transitions as you move from one point to another or when you introduce and respond to opposing views with counter-arguments. Read over your draft and change any overly emotional words to more reasonable terms.

2 Avoiding Logical Fallacies

Well-chosen, powerful words often appeal to a reader's emotions and sometimes stir people to action. The best persuasive texts, however, couple the appeal to emotions with clear-headed logic and reasoning, appealing to a reader's rational side as well. As you draft, challenge your thinking at every stage. Watch especially for the following logical fallacies. You can see many of these in advertising.

Propaganda People who read or listen with care and discernment know that words can sometimes be misleading. This is especially true when writers and speakers use **propaganda** instead of facts and examples to get you to accept their point of view. Rather than provide facts and examples as evidence, speakers who use propaganda distort or misrepresent information or disguise opinions as facts. Propaganda techniques also appeal to people's emotions by using emotional language, stereotypes, and exaggerations. Be sure not to slip into propaganda as you draft your persuasive text, and watch for it in what you read and hear to judge its objectivity and accuracy.

Bandwagon Appeals A **bandwagon appeal** is an invitation to do or think the same thing as everyone else. Advertisements that use bandwagon appeals often try to make consumers feel inferior if they do not conform. A political campaign may use bandwagon appeals to make voters feel useless if they do not vote on the winning side. Common slogans associated with this type of propaganda include *Get on board! Join the crowd! Don't be left out!*

Testimonials A **testimonial** is a statement, usually given by a famous person, that supports a product, a candidate, or a policy. A testimonial can be misleading because it suggests that a famous person's opinions must be right or that a product must be excellent if a celebrity endorses it. You can use respected authorities to back up your points, but emphasize the strength of the ideas, not the fame of the person.

> Hi! I'm Greg Husky, quarterback for the Longhorns. Since getting to each game on time is important, I depend on my Goldex watch to get me there on time!

Unproved Generalization A **generalization** is a conclusion that is based on many facts and examples. However, a generalization that is based on only one or two facts or examples is unsound. Unsound generalizations are misleading when they are used as if they were facts that apply to all cases. Unproved generalizations often contain words such as *always, never, all,* or *none.*

Unproved Generalizations	Television **always** makes children behave badly. Watching a movie is **never** as good as reading a book.
Accurate Generalizations	**Some** children behave badly after watching violent TV programs. Watching a movie is **often** not as satisfying as reading a book.

Glittering Generalities Glittering generalities are words and phrases most people associate with virtue and goodness that are used to trick people into feeling positively about a subject. The "virtue words" listed below stir powerful feelings in the minds of most people. Like flashbulbs, they make it difficult to focus on anything other than the light itself.

VIRTUE WORDS		
democracy	family	motherhood
values	moral	education

A politician who says, "This law will keep the country safe for democracy" assumes that you have strong feelings about democracy and would do anything to preserve it. The following guidelines, adapted from those recommended by the Institute for Propaganda Analysis, will help you recognize and avoid using glittering generalities.

HERE'S HOW

Questions for Analyzing Propaganda

- What does the virtue word really mean?
- Does the idea in question have any legitimate connection with the real meaning of the virtue word?
- Is an idea being "sold" to me merely by its being given a name that I like?
- Leaving the virtue word out of consideration, what are the merits of the idea?

Practice Your Skills

Dimming a Glittering Generality

Analyze the following glittering generality by writing answers to the four questions above.

Because nothing is more corrosive to the moral fiber of our democracy than rock and roll, you should vote to close down the House of Rock.

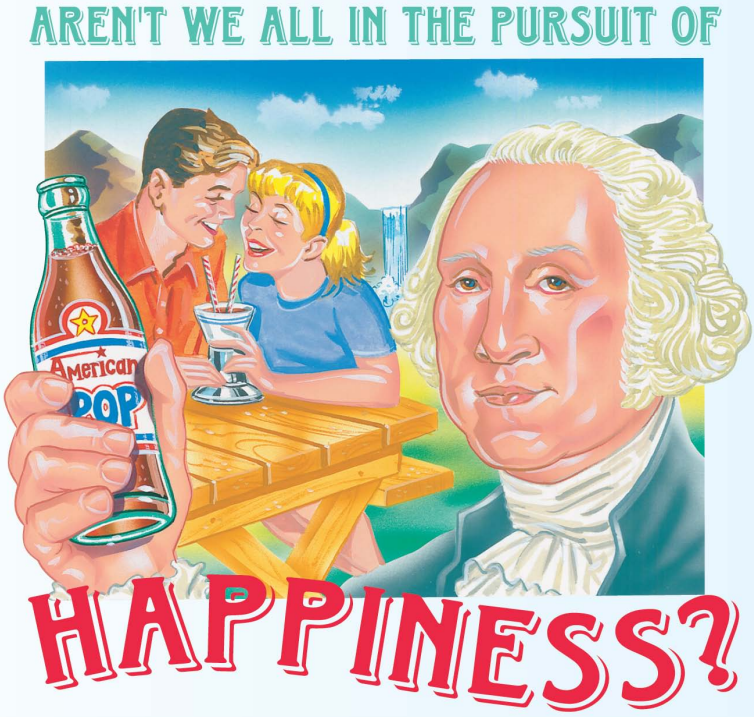
PROJECT PREP Revising *Checking for Propaganda Techniques*

Share your draft with your writing group. Review each writer's draft looking for any propaganda and other logical fallacies. Also comment on the overall flow of the draft, making suggestions when appropriate to strengthen the argument, the organization, or the style.

In the Media

Advertising

Unsound generalizations may occur most often in advertisements, which are often slanted toward emotion rather than reason. Ads can also contain misleading information. Look at the following example:



Bandwagon: invites the viewer to do what everyone else is doing

Stereotype: attracts audiences who identify with the fantasy

Unsound generalization: based on only one or two details and contains the word *all*

Testimonial: an opinion associated with a celebrity, who is endorsing a product

Glittering generality: ties product to patriotic buzzword

Symbol: equates fresh, clean image of water with product

Media Activity

Work with a partner. Look for illustrated dramatic ads from a magazine or newspaper and take turns showing them and reading them aloud to the class. Listeners should identify facts/opinions, bandwagon appeals, unsound generalizations, and other propaganda techniques.

1 Checking for Unity, Coherence, and Clarity

You can revise your work on your own by studying it carefully for flaws in unity, coherence, and clarity. When considering unity, ask yourself, "Have I stuck faithfully to my intended subject? Do all of my supporting points relate directly to my thesis statement? Did I include any unnecessary and distracting information?"

When checking for coherence, carefully review your organizational structure. Is it appropriate to your purpose, audience, and context? Did it follow a logical order? Does one idea flow smoothly and logically to the next? Did you include clear and ample transitions?

When evaluating your essay for clarity, check to make sure there is no possibility that your points could be misunderstood. Replace vague language with forceful, specific words. Make sure all terms are clearly defined within the context of your subject. Fully explain any reasons or examples that fail to support your thesis clearly. Erase from your mind all that you already know about your subject and imagine that you are a reader who is completely unfamiliar with the issues of your argument. Will the pros and cons be clear to such a reader?

editing

The following sentence uses emotionally charged words. Write the sentence and circle the overly emotional words. Then revise the passage (you can use more than one sentence in the revision) in straightforward, forceful language.

> Using a nasty stereotype is often the formidable cause of untold pain and suffering to the poor recipient.

PROJECT PREP Revising *Unity, Coherence, and Clarity*

Based on the feedback you've gotten from your writing group, write a new draft of your persuasive essay, with attention to unity, coherence, and clarity. Correct any spelling, grammar, and punctuation errors you may find.

2 Using a Revision Checklist

Use the following checklist to go over your persuasive text one more time.

Evaluation Checklist for Revising

Checking Your Introduction

- ✓ Does the thesis statement express your claim effectively? (pages 260–261, 268, and 273)
- ✓ Will your introduction convince readers that your topic is important? (pages 260 and 273)
- ✓ Is the language you use both formal and objective? (pages 273–275)

Checking Your Body Paragraphs

- ✓ Does each paragraph have a topic sentence? (pages 76–78)
- ✓ Have you supported your main points with precise and relevant evidence by analyzing the relative value of specific data, facts, and ideas? (pages 261–263)
- ✓ Have you developed arguments and organized them as appropriate to the purpose, audience, and context? (pages 269–271)
- ✓ Have you considered the full range of views on the topic and represented them fairly and accurately? (pages 264, 269, and 274–275)
- ✓ Have you included counter-arguments based on evidence to anticipate and address objections? (pages 260, 264, and 269–271)
- ✓ Have you used transitions to help your reader follow your argument? (pages 270 and 273)

Checking Your Conclusion

- ✓ Does your conclusion summarize your main points? (pages 260 and 273)
- ✓ Did you restate your thesis?
- ✓ Is your conclusion logically drawn from your arguments? (pages 260 and 273)

Checking Your Words and Sentences

- ✓ Have you used constructions that allow you to present subtleties? (pages 47–49)
- ✓ Have you avoided biased, emotionally charged words? (pages 273–275 and 277)

PROJECT PREP *Revising* ***Add, Delete, Substitute, and Rearrange***

Exchange drafts with a classmate. Ask your partner whether your points are clearly organized and whether your words are convincing. Consider your classmate's comments, your own evaluation, your teacher's suggestions, and the checklist above to guide you in strengthening your essay.

After you have revised your essay, edit it for errors in sentence structure, spelling, grammar, capitalization, and punctuation. Use the mini-lesson below and the checklist on page 29 as sources for guidance. You may want to share your work with classmates or family members for additional feedback.

The Language of Power — *Possessive Nouns*

Power Rule: Use standard ways to make nouns possessive. (See pages 895–897.)

See It in Action The apostrophe is a handy little mark (') that helps show ownership. You might think of it as a link that connects a noun to the *s* that indicates possession. Notice how the authors of "Are Native American Team Nicknames Offensive?" use possessives in the sentences below.

> A lot of the sentiment among Native Americans today has to do with their concern over other people's appropriation of Indian spiritual activities.

As a collective noun, *people* is a single noun made possessive in the standard way—by adding *'s*. In the sentence above, *Native Americans* is a simple plural noun. Since Americans ends in an *s*, to make the phrase possessive, an apostrophe is added:

> Native Americans' dissatisfaction with such practices is the foundation for the protest against names and logos in sports.

The single noun *Indian* would become possessive with the addition of the 's: *Indian's*. The plural, however, would require only an apostrophe: *Indians'*.

> Any discussion of the Cleveland Indians' name and the team logo, Chief Wahoo, must begin with a history lesson.

Remember It Record this rule and example in the Power Rule section of your Personalized Editing Checklist.

Use It Read through your persuasive text and circle any possessive nouns in your sentences. Check that the apostrophes are in the right position.

Using a Six-Trait Rubric

Persuasive Writing

Ideas	**4** The thesis statement is clear. Evidence is solid and there are no logical fallacies. Rebuttals are effective.	**3** The thesis statement is clear. Most evidence is solid and there are no logical fallacies. Some rebuttals are effective.	**2** The thesis statement could be clearer. Some evidence is solid, but there is one logical fallacy. Rebuttals are weak.	**1** The thesis statement is missing or unclear. Some evidence is solid, but there are logical fallacies. No rebuttals are offered.
Organization	**4** The organization is clear with abundant transitions.	**3** A few ideas seem out of place or transitions are missing.	**2** Many ideas seem out of place and transitions are missing.	**1** The organization is unclear and hard to follow.
Voice	**4** The voice sounds natural, engaging, and forceful.	**3** The voice sounds natural and engaging.	**2** The voice sounds mostly natural but is weak.	**1** The voice sounds mostly unnatural and is weak.
Word Choice	**4** Words are specific and powerful. Language is respectful.	**3** Words are specific and language is respectful.	**2** Some words are too general and/or emotional.	**1** Most words are overly general and emotional.
Sentence Fluency	**4** Varied sentences flow smoothly.	**3** Most sentences are varied and flow smoothly.	**2** Some sentences are varied but some are choppy.	**1** Sentences are not varied and are choppy.
Conventions	**4** Punctuation, usage, and spelling are correct. The Power Rules are all followed.	**3** Punctuation, usage, and spelling are mainly correct, and Power Rules are all followed.	**2** Some punctuation, usage, and spelling are incorrect, but all Power Rules are followed.	**1** There are many errors and at least one failure to follow a Power Rule.

PROJECT PREP Editing *Final Review*

In your writing group, evaluate one another's persuasive text using the rubric above. Make any revisions that seem appropriate.

Persuasive Writing — Publishing

The medium in which you publish writing also has a bearing on the style and format of your work. Consider the different requirements of the following types of publications.

CHARACTERISTICS OF ASSORTED PUBLISHING FORMATS

Blog	• style is often more casual than printed text • may be written to invite interaction from readers in the form of comments to the blog • reader-friendly formatting techniques, such as bulleted lists and a clear heading structure, assist in reading from the computer screen • graphics may be added to enhance the message • hyperlinks lead to related stories
Magazine article	• article's style and tone need to fit with the style and tone of the publication. For example, an article in a financial magazine would likely need to be somewhat formal. • in some two-column magazines, for clarity paragraphs tend to be short • graphics often accompany the article
E-mail notice	• e-mails need to be concise and to the point • the text is often "chunked" in manageable amounts for ease of reading • hyperlinks are often provided
Public announcement	• generally has very neutral and formal language • may include charts and other graphics

PROJECT PREP — Publishing — *Submissions*

Complete the writing process by sharing your work with those who are interested in the subject of your persuasive essay. Think about using one of the formats above.

TIME OUT TO REFLECT

If you have written a persuasive essay earlier in the year, take it out and read it again. How does it differ from the work you just completed? What did you do better in your most recent work? Is there anything you did better before? What would you like to improve in writing your next persuasive essay? Record your responses in your Learning Log.

Writing Lab

Project Corner



Speak and Listen
Group Discussion

With your classmates, **discuss the ways in which people stereotype one another.** In addition to discussing the kinds of stereotypes that seem prominent, also consider the moral implications for society when assumptions are made about an individual's character based on preconceived notions about his or her ethnicity, gender, race, religion, or profession. Be sure to ask for clarification if your classmates say something you do not understand. (See pages 468–470 for more on group discussions.)

Collaborate and Create A Comedy Sketch

With your writing group, **write a comedy sketch** about a stereotype that backfires. In other words, take a common stereotype and make fun of it. Your goal is to expose the foolishness of stereotyping others.



Get Technical
A Web Site

Using the essays from your class, **create a Web site** designed to alert people to the dangers of judging others based on a stereotype. Divide the labor so that people with experience in designing Web sites are in charge of layout and the linking and uploading of the essays, while people who are good writers produce the home page's text, and people with graphic arts ability create graphics and take charge of the look and feel of the site. (See pages 473–497 for more on Web sites and electronic publishing.)

Apply and Assess

In the Workplace
Persuasive Presentation

1. You work in a small office where, to your dismay, a good deal of stereotyping takes place. You want to get together with co-workers who feel as you do and brainstorm a way to bring this upsetting situation to the attention of those practicing the stereotyping. You and your co-workers decide that a dramatic presentation might be the best way to go. ***Produce a brief play*** in which you depict the words and actions of people similar to your co-workers. After the play is presented, discuss its effectiveness with the audience.

For Oral Communication Persuasive Talk

2. You have a summer job working for the street division of Rockin' Robots Incorporated. Someone approaches who seems interested in the robots. ***Prepare and deliver an oral presentation*** persuading the person that buying a Rockin' Robot will improve the qualiy of his or her life. Offer a thesis and use examples to support it. Remember to use transitions for persuasive writing and a voice appropriate to your audience. Deliver your proposal to classmates or family members who will listen as the potential customer. (You can find more information on oral presentations on pages 457–464.)

Timed Writing Persuasive Letter

3. You play in a rock-and-roll band called The Garbage Gurus. Some executives at the record company are unhappy with a song from your latest recording session called "My Record Company Stinks" and do not want it included on your next CD. This is your favorite song from the session, and you also really believe it will be a big seller. You have to persuade the executives to include this song on your album. Write a letter to Recycled Records explaining why "My Record Company Stinks" should be included on your next album. You have 25 minutes to complete your work.

   Before You Write Consider the following questions: What is the subject? What is the occasion? Who is the audience? What is the purpose?

   Be sure to present both sides of the issue, acknowledging opposing views. Use facts and examples to support your position. Make sure your letter has an introduction, supporting details, and a conclusion. Also make sure you are using a voice appropriate to your audience.

   After You Write Evaluate your work using the six-trait rubric on page 280.

CHAPTER 9

Writing About Literature

A literary analysis presents an interpretation of a work of literature and supports that interpretation with appropriate responses, details, and quotations.

Written and oral responses to literature take many different forms. Here are some examples you may have read, heard, or experienced.

- **A television movie critic reviews a new film**, analyzing plot, character development, imagery, and dialogue.
- **A reporter discusses a poem that was recited at a presidential inauguration,** commenting on how it appropriately commemorates the event.
- **An Internet company encourages users to post online reviews of books and movies** to guide other shoppers and boost sales.
- **Members of a book group share** their personal responses to a new novel.
- **A student presents her first oral report** on a book she has read, explaining what the story was about and why she liked it.

Writing Project Interpretive Response

Literary Analysis ***Write a response to a literary work that uses evidence from the work to support a thoughtful interpretation.***

Think Through Writing Think about a play, a poem, or a short story that you like and write about why you like it. Is it because of the characters, the story, the theme, the style, or something else? Or you may want to explain what you didn't like about a play, a poem, or a short story.

Talk About It In your writing group, discuss the writing you have done. What kinds of stories or poems did people write about? What do you and your writing group members like when you read?

Read About It In the following passage from "Say It with Flowers," notice how the author, Toshio Mori, builds the character's internal conflict.

From *Yokahama, California*

Say It with Flowers

Toshio Mori

He was a queer one to come to the shop and ask Mr. Sasaki for a job, but at the time I kept my mouth shut. There was something about this young man's appearance which I could not altogether harmonize with a job as a clerk in a flower shop. I was a delivery boy for Mr. Sasaki then. I had seen clerks come and go, and although they were of various sorts of temperaments and conducts, all of them had the technique of waiting on the customers or acquired one eventually. You could never tell about a new one, however, and to be on the safe side I said nothing and watched our boss readily take on this young man. Anyhow we were glad to have an extra hand because the busy season was coming around.

Mr. Sasaki undoubtedly remembered last year's rush when Tommy, Mr. Sasaki and I had to do everything and had our hands tied behind our backs from having so many things to do at one time. He wanted to be ready this time. "Another clerk and we'll be all set for any kind of business," he used to tell us. When Teruo came around looking for a job, he got it, and Morning-Glory Flower Shop was all set for the year as far as our boss was concerned.

When Teruo reported for work the following morning Mr. Sasaki left him in Tommy's hands. Tommy had been our number one clerk for a long time.

"Tommy, teach him all you can," Mr. Sasaki said. "Teruo's going to be with us from now on."

"Sure," Tommy said.

"Tommy's a good florist. You watch and listen to him," the boss told the young man.

"All right, Mr. Sasaki," the young man said. He turned to us and said, "My name is Teruo." We shook hands.

We got to know one another pretty well after that. He was a quiet fellow with very little words for anybody, but his smile disarmed a person. We soon learned that he knew nothing about the florist business. He could identify a rose when he saw one, and gardenias and carnations too; but other flowers and materials were new to him.

"You fellows teach me something about this business and I'll be grateful. I want to start from the bottom," Teruo said.

Tommy and I nodded. We were pretty sure by then he was all right. Tommy eagerly went about showing Teruo the florist game. Every morning for several days Tommy repeated the prices of the flowers for him. He told Teruo what to do on telephone orders; how to keep the greens fresh; how to make bouquets, corsages, and sprays. "You need a little more time to learn how to make big funeral pieces," Tommy said. "That'll come later."

In a couple of weeks Teruo was just as good a clerk as we had had in a long time. He was curious almost to a fault, and was a glutton for work. It was about this time our boss decided to move ahead his yearly business trip to Seattle. Undoubtedly he was satisfied with Teruo, and he knew we could get along without him for a while. He went off and left Tommy in full charge.

During Mr. Sasaki's absence I was often in the shop helping Tommy and Teruo with the customers and the orders. One day Teruo learned that I once worked in the nursery and had experience in flower-growing.

"How do you tell when a flower is fresh or old?" he asked me. "I can't tell one from the other. All I do is follow your instructions and sell the ones you tell me to sell first, but I can't tell one from the other."

I laughed. "You don't need to know that, Teruo," I told him. "When the customers ask you whether the flowers are fresh, say yes firmly. 'Our flowers are always fresh, madam.'"

Teruo picked up a vase of carnations. "These flowers came in four or five days ago, didn't they?" he asked me.

"You're right. Five days ago," I said.

"How long will they keep if a customer bought them today?" Teruo asked.

"I guess in this weather they'll hold a day or two," I said.

"Then they're old," Teruo almost gasped. "Why, we have fresh ones that last a week or so in the shop."

"Sure, Teruo. And why should you worry about that?" Tommy said. "You talk right to the customers and they'll believe you. 'Our flowers are always fresh? You bet they are! Just came in a little while ago from the market.'"

Teruo looked at us calmly, "That's a hard thing to say when you know it isn't true."

"You've got to get it over with sooner or later," I told him. "Everybody has to do it. You too, unless you want to lose your job."

"I don't think I can say it convincingly again," Teruo said. "I must've said yes forty times already when I didn't know any better. It'll be harder next time."

"You've said it forty times already so why can't you say yes forty million times more? What's the difference? Remember, Teruo, it's your business to live," Tommy said.

"I don't like it," Teruo said.

"Do we like it? Do you think we're any different from you?" Tommy asked Teruo. "You're just a green kid. You don't know any better so I don't get sore, but you got to play the game when you're in it. You understand, don't you?"

Teruo nodded. For a moment he stood and looked curiously at us for the first time, and then went away to water the potted plants.

In the ensuing weeks we watched Teruo develop into a slick salesclerk but for one thing. If a customer forgot to ask about the condition of the flowers Teruo did splendidly. But if someone should mention about the freshness of the flowers he wilted right in front of the customers. Sometimes he would splutter. He would stand gaping speechless on other occasions without a comeback. Sometimes, looking embarrassedly at us, he would take the customers to the fresh flowers in the rear and complete the sales.

"Don't do that anymore, Teruo," Tommy warned him one afternoon after watching him repeatedly sell the fresh ones. "You know we got plenty of the old stuff in the front. We can't throw all that stuff away. First thing you know the boss'll start losing money and we'll all be thrown out."

"I wish I could sell like you," Teruo said. "Whenever they ask me, 'Is it fresh?' 'How long will it keep?' I lose all sense about selling the stuff, and begin to think of the difference between the fresh and the old stuff. Then the trouble begins."

"Remember, the boss has to run the shop so he can keep it going," Tommy told him. "When he returns next week you better not let him see you touch the fresh flowers in the rear."

On the day Mr. Sasaki came back to the shop we saw something unusual. For the first time I watched Teruo sell some old stuff to a customer. I heard the man plainly ask him if the flowers would keep good, and very clearly I heard Teruo reply, "Yes, sir. These flowers'll keep good." I looked at Tommy, and he winked back. When Teruo came back to make it into a bouquet he looked as if he had a snail in his mouth. Mr. Sasaki came back to the rear and watched him make the bouquet. When Teruo went up front to complete the sale Mr. Sasaki looked at Tommy and nodded approvingly.

When I went out to the truck to make my last delivery for the day Teruo followed me. "Gee, I feel rotten," he said to me. "Those flowers I sold to the people, they won't last longer than tomorrow. I feel lousy. I'm lousy. The people'll get to know my word pretty soon."

"Forget it," I said. "Quit worrying. What's the matter with you?"

"I'm lousy," he said, and went back to the store.

Then one early morning the inevitable happened. While Teruo was selling the fresh flowers in the back to a customer Mr. Sasaki came in quietly and

watched the transaction. The boss didn't say anything at the time. All day Teruo looked sick. He didn't know whether to explain to the boss or shut up.

While Teruo was out to lunch Mr. Sasaki called us aside. "How long has this been going on?" he asked us. He was pretty sore.

"He's been doing it off and on. We told him to quit it," Tommy, said. "He says he feels rotten selling old flowers."

"Old flowers!" snorted Mr. Sasaki. "I'll tell him plenty when he comes back. Old flowers! Maybe you can call them old at the wholesale market but they're not old in a flower shop."

"He feels guilty fooling the customers," Tommy explained.

The boss laughed impatiently. "That's no reason for a businessman."

When Teruo came back he knew what was up. He looked at us for a moment and then went about cleaning the stems of the old flowers.

"Teruo," Mr. Sasaki called.

Teruo approached us as if steeled for an attack.

"You've been selling fresh flowers and leaving the old ones go to waste. I can't afford that, Teruo," Mr. Sasaki said. "Why don't you do as you're told? We all sell the flowers in the front. I tell you they're not old in a flower shop. Why can't you sell them?"

"I don't like it, Mr. Sasaki," Teruo said. "When the people ask me if they're fresh I hate to answer. I feel rotten after selling the old ones."

"Look here, Teruo," Mr. Sasaki said. "I don't want to fire you. You're a good boy, and I know you need a job, but you've got to be a good clerk here or you're going out. Do you get me?"

"I get you," Teruo said.

In the morning we were all at the shop early. I had an eight o'clock delivery, and the others had to rush with a big funeral order. Teruo was there early. "Hello," he greeted us cheerfully as we came in. He was unusually high-spirited, and I couldn't account for it. He was there before us and had already filled out the eight o'clock package for me. He was almost through with the funeral frame, padding it with wet moss and covering it all over with brake fern, when Tommy came in. When Mr. Sasaki arrived, Teruo waved his hand and cheerfully went about gathering the flowers for the funeral piece. As he flitted here and there he seemed as if he had forgotten our presence, even the boss. He looked at each vase, sized up the flowers, and then cocked his head at the next one. He did this with great deliberation, as if he were the boss and the last word in the shop. That was all right, but when a customer soon came in, he swiftly attended him as if he owned all the flowers in the world. When the man asked Teruo if he was getting fresh flowers Teruo without batting an eye escorted the

customer into the rear and eventually showed and sold the fresh ones. He did it with so much grace, dignity and swiftness that we stood around like his stooges. However, Mr. Sasaki went on with his work as if nothing had happened.

Along toward noon Teruo attended his second customer. He fairly ran to greet an old lady who wanted a cheap bouquet around fifty cents for a dinner table. This time he not only went back to the rear for the fresh ones but added three or four extras. To make it more irritating for the boss, who was watching every move, Teruo used an extra lot of maidenhair because the old lady was appreciative of his art of making bouquets. Tommy and I watched the boss fuming inside of his office.

When the old lady went out of the shop Mr. Sasaki came out furious. "You're a blockhead. You have no business sense. What are you doing here?" he said to Teruo. "Are you crazy?"

Teruo looked cheerful. "I'm not crazy, Mr. Sasaki," he said. "And I'm not dumb. I just like to do it that way, that's all."

The boss turned to Tommy and me. "That boy's a sap," he said. "He's got no head."

Teruo laughed and walked off to the front with a broom. Mr. Sasaki shook his head. "What's the matter with him? I can't understand him," he said.

While the boss was out to lunch Teruo went on a mad spree. He waited on three customers at one time, ignoring our presence. It was amazing how he did it. He hurriedly took one customer's order and had him write a birthday greeting for it; jumped to the second customer's side and persuaded her to buy Columbia roses because they were the freshest of the lot. She wanted them delivered so he jotted it down on the sales book, and leaped to the third customer.

"I want to buy that orchid in the window," she stated without deliberation.

"Do you have to have orchid, madam?" Teruo asked the lady.

"No," she said. "But I want something nice for tonight's ball, and I think the orchid will match my dress. Why do you ask?"

"If I were you I wouldn't buy that orchid," he told her. "It won't keep. I could sell it to you and make a profit but I don't want to do that and spoil your evening. Come to the back, madam, and I'll show you some of the nicest gardenias in the market today. We call them Belmont and they're fresh today."

He came to the rear with the lady. We watched him pick out three of the biggest gardenias and make them into a corsage. When the lady went out with her package a little boy about eleven years old came in and wanted a twenty-five-cent bouquet for his mother's birthday. Teruo waited on the boy. He was out in the front, and we saw him pick out a dozen of the two-dollar-a-dozen roses and give them to the kid.

Tommy nudged me. “If he was the boss he couldn’t do those things,” he said.

“In the first place,” I said, “I don’t think he could be a boss.”

“What do you think?” Tommy said. “Is he crazy? Is he trying to get himself fired?”

“I don’t know,” I said.

When Mr. Sasaki returned, Teruo was waiting on another customer, a young lady.

“Did Teruo eat yet?” Mr. Sasaki asked Tommy.

“No, he won’t go. He says he’s not hungry today,” Tommy said.

We watched Teruo talking to the young lady. The boss shook his head. Then it came. Teruo came back to the rear and picked out a dozen of the very fresh white roses and took them out to the lady.

“Aren’t they lovely?” we heard her exclaim.

We watched him come back, take down a box, place several maidenhairs and asparagus, place the roses neatly inside, sprinkle a few drops, and then give it to her. We watched him thank her, and we noticed her smile and thanks. The girl walked out.

Mr. Sasaki ran excitedly to the front. “Teruo! She forgot to pay!”

Teruo stopped the boss on the way out. “Wait, Mr. Sasaki,” he said. “I gave it to her.”

“What!” the boss cried indignantly.

“She came in just to look around and see the flowers. She likes pretty roses. Don’t you think she’s wonderful?”

“What’s the matter with you?” the boss said. “Are you crazy? What did she buy?”

“Nothing, I tell you,” Teruo said. “I gave it to her because she admired it, and she’s pretty enough to deserve beautiful things, and I liked her.”

“You’re fired! Get out!” Mr. Sasaki spluttered. “Don’t come back to the store again.”

“And I gave her fresh ones too,” Teruo said.

Mr. Sasaki rolled out several bills from his pocketbook. “Here’s your wages for this week. Now, get out,” he said.

“I don’t want it,” Teruo said. “You keep it and buy some more flowers.”

“Here, take it. Get out,” Mr. Sasaki said.

Teruo took the bills and rang up the cash register. “All right, I’ll go now. I feel fine. I’m happy. Thanks to you.” He waved his hand to Mr. Sasaki. “No hard feelings.”

On the way out Teruo remembered our presence. He looked back. "Goodbye, Good luck," he said cheerfully to Tommy and me. He walked out of the shop with his shoulders straight, head high, and whistling. He did not come back to see us again.

Respond in Writing In your journal, answer these questions: What is Teruo's inner conflict? How does he resolve it? What does Mori seem to be saying about the individual and the marketplace?

Develop Your Own Ideas for Analysis Work with your classmates to come up with ideas that might help in writing a literary analysis of your own.

Small Groups: Break into small groups of four or five. Discuss the writing you have done. Make an organizer like the following to help you gather evidence to support your interpretation of "Say It with Flowers."

Overall Meaning (Theme): What is the major theme of this story?	
Literary Elements	**Evidence from Story**
What passage in the story offers the best clue to the theme? Why?	
How does the setting affect the characters in the story?	
What do you learn about the characters' histories, personalities, dreams, etc.?	
How does using a first-person narrator impact the story?	
How does the author's style draw the reader into the story?	
What motivates each character, and what consequences follow from his or her actions?	

Whole Class: Make a master chart of all of the ideas generated by the small groups to see how different members interpreted the story.

Write About It In this chapter you will write a literary analysis that considers important aspects of the story "Say It with Flowers." For your analysis you can choose from any of the following possible topics, audiences, and forms. Whatever topic you choose, analyze how the author's style and use of rhetorical devices such as flashback, foreshadowing, and irony contribute to the aesthetics (artistic quality) of the story.

You can learn more about style in Chapter 2 and about literary rhetorical devices in Chapter 6.



Possible Topics	Possible Audiences	Possible Forms
• an interpretation of Teruo's character and motivation • an interpretation of the story's theme • an interpretation of the narrator's role in the story • an interpretation of how the setting affects the theme	• English teachers • classmates • others who have read the story • another fiction writer	• an essay • a blog • a post to a Web-based discussion board

Responding to Literature

Reading literature is a creative process in which the reader interacts with a literary work. Before writing formally about a work, experience this creative process by understanding your response to what you read. Read the chart below to further understand the variables that influence the ways a reader might respond to a given work.

HERE'S HOW

Factors in a Reader's Response to Literature

- age, gender, and personality
- cultural or ethnic origins, attitudes, and customs
- personal opinions, beliefs, and values
- life experiences and general knowledge
- knowledge of literature and literary genres
- knowledge of the historical and social climate in which the work was written
- reading and language skills

All of these factors combine to affect your response to what you read. Who you are, where you live, and what your life has been like so far may enable you to identify with a piece of writing. The more closely you can identify with a work of literature, the more you will enjoy it.

1 Characteristics of Literary Genres

"Say It with Flowers" is a short story. Other literary forms, called **genres,** include novels, poems, and plays. These genres have the following characteristics.

CHARACTERISTICS OF LITERARY GENRES	
Short Story	A short work of narrative fiction. The story often occurs within a short period of time and involves few characters and settings. Description and dialogue reveal the plot (the central conflict and its outcome), the characters, setting, and theme.
Novel	A long work of narrative fiction. The story may span decades. Like short stories, a novel revolves around a plot, characters, setting, and theme.
Poem	A work that presents images using condensed, vivid language chosen for the way it sounds as well as for its meaning. Meter, rhyme, and figurative language are often employed in poems.
Play	A work written for dramatic performance on the stage. Like a short story, a play usually tells a story that revolves around the resolution of a central conflict. The audience relies on dialogue, stage sets, and action to understand the setting, plot, characters, and theme.

2 Responding from Personal Experience

> "Books let us into their souls and lay open to us the secrets of our own," wrote the critic William Hazlitt. Readers acquire not only insight into the world but a better understanding of their own place in it. An idea in a story, play, or poem will often trigger ideas in readers—and new questions and insights also.

In opening your heart and mind to the lives of the characters in books, you often discover things about yourself you didn't know. If you identify with Teruo in "Say It with Flowers," you may discover an understanding of the inner conflict one feels when forced to do something against one's principles. The story of Teruo becomes even deeper and richer then. Read the strategies below for help when responding to a literary work.

HERE'S HOW

Personal Response Strategies

1. Freewrite answers to the following questions:
   a. When you approached this reading, did you have any expectations of the text? In other words, did you expect to be bored? to experience pleasure? to be stimulated? to have difficulty? Were your expectations met? How? Were you surprised? If so, explain why.
   b. Where in the poem, story, novel, or play do you see yourself? In other words, with what character or characters do you most closely identify? Why? Do your feelings about the character or characters stay the same? Do they change? If so, when and why do they change?
   c. What characters remind you of other people you know? In what ways are they like those real people? In what ways are they different? How has your experience with those real people influenced your reactions to the characters in the work?
   d. If you were a character in the work, would you have behaved any differently? Why or why not? What actions or behaviors puzzle you?
   e. What experiences from your own life come to mind as you read this work? How are they similar to the events portrayed? How are they different? What feelings do you associate with the experiences? Are those feelings represented in the work?
   f. What moved you in the work? How and why did it affect you?
2. Write a personal response statement explaining what the work means to you.
3. In small discussion groups, share your personal response statement and your various reactions to the questions above. Listen carefully to your classmates' reactions and, if appropriate, contrast them with your own. Be open to changing your responses if you find other points of view convincing. Afterward write freely about whether your ideas changed and why.

Practice Your Skills

Responding from Personal Experience

Review the short story "Say It with Flowers" on pages 285–291. Then answer the following questions.

1. Based on your first reading of "Say It with Flowers," write your answers to the questions in the **Personal Response Strategies** on the previous page.
2. Reread the story up to the last paragraph on page 286, and stop to write your reactions. What do you think of the characters? What do you think of Teruo's approach to learning his job? When you first read the story, what did you think was going to happen next?
3. Continue rereading, this time stopping before the last paragraph on page 287. Again write your reactions. Have your feelings about any of the characters changed? What does Teruo mean by saying, "I'm lousy"? What is he trying to do when he defies his boss? Did your predictions about the ending change at this point? Why or why not?
4. Finish rereading the story, and write whether your predictions were accurate. Then write freely about the impact this story had on your own way of looking at things. Conclude by writing a personal response statement that explains what this story means to you. Save your work for later reference.

Writing Tip

Literary works mean different things to different readers. Responding from **personal experience** will help you discover what a literary work means to you.

PROJECT PREP Prewriting *Personal Responding*

Reread the excerpt from "I Know Why the Caged Bird Sings" (pages 37–40) by Maya Angelou. With your classmates, talk about the feelings it evokes in you. Then write a personal response statement about her autobiography. Explain how you feel about the people Angelou writes about and what the story means to you.

3 Responding from Literary Knowledge

As a reader, you not only respond to what you read on the basis of your feelings, experiences, and background, but you also apply your knowledge of other stories, poems, or plays that you have read. This knowledge helps you interpret a work and appreciate a writer's skill. When you respond to literature on the basis of your literary knowledge, you analyze its elements through repeated, **close readings.**

The following chart describes the main elements of fiction, poetry, and drama.

ELEMENTS OF LITERATURE	
Fiction	
Plot	the events in a story that lead to a **climax** (high point) and to an outcome that resolves a central conflict
Setting	when and where the story takes place
Characters	the people in the story who advance the plot through their thoughts and actions
Dialogue	conversations among characters that reveal their personalities, actions, and **motivations,** or reasons for behaving as they do
Tone	the writer's attitude toward her or his characters
Point of View	the "voice" telling the story—first person *(I)* or third person *(he, she, or they)*
Theme	main idea or message of the story
Poetry	
Persona	the person whose "voice" is saying the poem, revealing the character the poet is assuming
Meter	the rhythm of stressed and unstressed syllables in each line of the poem
Rhyme Scheme	the pattern of rhymed sounds, usually at the ends of lines
Sound Devices	techniques for playing with sounds to create certain effects, such as **alliteration** and **onomatopoeia**
Figures of Speech	imaginative language, such as **similes** and **metaphors,** which creates images by making comparisons
Shape	the way a poem looks on the printed page, which may contribute to the underlying meaning of the poet's thoughts and feelings
Theme	the overall feeling or underlying meaning of the poem, which expresses the poet's thoughts and feelings

Because drama has many of the same elements as fiction and poetry, those listed below show only how reading a dramatic work differs from reading other kinds of fiction.

	Drama
Setting	the time and place of the action; lighting and the stage sets, as described in the stage directions
Characters	people who participate in the action of the play
Plot	the story of the play divided into acts and scenes and developed through the characters' words and actions
Theme	the meaning of a play, revealed through the setting and the characters' words and actions

How Literary Elements Contribute to Meaning

The elements of each genre contribute to the meaning of a work. The author's style and use of various literary or rhetorical devices are the means for developing these elements and creating the overall artistic quality of a work. The following list of questions can help you explore the meaning of a poem, a play, a short story, or a novel.

HERE'S HOW

Questions for Finding Meaning in Fiction

Plot

- What is the impact of each main event in the development of the plot? How does each event affect the main characters?
- What details in the plot reveal the narrator's attitude toward the central conflict? What do the climax and the ending reveal about the theme?
- What parts of the work puzzle me? What would I like to understand better?
- What does the work "say" to me? What message does it convey? What insight or understanding have I gained?

Setting

- How does the setting contribute to the mood of the story and the characters' action?
- What details of the setting are most important in the development of the plot?
- How do details relate to the theme?

Theme

- What passages and details in the story best express the main theme? What other story elements contribute to the meaning?
- How does the author communicate the theme through the development of setting, characters, and plot?
- What else have you read that has a similar theme?

HERE'S HOW

Questions for Finding Meaning in Poetry

- What is the poet's persona? How does the persona relate to the subject, mood, and theme of the poem?
- How does the meter affect the rhythm of the poem? How does that rhythm express the mood?
- How does the rhyme scheme affect the expression of thoughts and feelings?
- If the poet uses sound devices like alliteration and onomatopoeia, what sounds do you hear in the poem? What images do those sound devices create in your mind?
- What images do the figures of speech create? What feelings do those images suggest?
- How does the shape of the poem relate to the subject, mood, or theme?
- What effect does the poem have on you? How does the poem achieve its effect? What meaning does the poem have for you?
- What feeling, theme, or message does the poem express?
- What specific word choices are memorable and effective?

HERE'S HOW

Questions for Finding Meaning in Drama

- What details of setting and character do the stage directions emphasize? How do those details contribute to the impact of the play?
- What are the key relationships among the characters? How do those relationships reveal the central conflict? What changes in the relationships help resolve the conflict?
- How does the dialogue advance the plot? What plot developments occur with each change of act and scene?
- What subject and theme does the play treat? What in the play has meaning for you?

Evaluating a Literary Work

You may find it helpful to know the criteria by which any great work of literature, or classic, is usually judged. **Classics** are literary works that withstand the test of time and appeal to readers from generation to generation and from century to century. You can set standards to judge how well standards are met as you evaluate the work as a whole—its meaning for you and for others. However, your personal judgment and the judgment of others may not agree. On the following page, you will find criteria by which great literature is judged.

SOME CHARACTERISTICS OF GREAT LITERATURE

- Explores great themes in human nature and the human experience that many people can identify with—such as growing up, family life, love, the courageous individual's struggle against oppression, and war
- Expresses universal meanings—such as truth or hope—that people from many different backgrounds and cultures can appreciate
- Conveys a timeless message that remains true for many generations of readers
- Creates vivid impressions of characters, situations, and settings that many generations of readers can treasure

You can also apply other standards of evaluation. When you are making judgments about a work, ask yourself the following questions.

HERE'S HOW

Questions for Evaluating Literature

- How inventive and original are the style, plot, and characters?
- How vividly and believably are the characters, settings, dialogue, and actions portrayed?
- How well structured is the plot? Is there a satisfying resolution of the central conflict?
- How does the writer's use of stylistic devices (word choice, sentence structure, and figurative language, for example) and such rhetorical devices as flashback, foreshadowing, and irony affect the artistic quality of the work?
- How strongly did I react to the work? Did I identify with a character or situation?
- Did the work have meaning for me? What will I remember about it?

Practice Your Skills

Responding from Literary Knowledge

Express your opinions about "Say It with Flowers" on pages 285–291 by answering the following questions.

1. Why does Teruo behave the way he does when he is working at the flower shop? Explain how and why his actions do or do not change.
2. How do the other characters react to Teruo's actions? Do their opinions of him change? Why do they decide that Teruo would not succeed in business?
3. What details in the setting bring the story to life?
4. What is the theme of the story? What message does the story convey?
5. How would the story have changed if it were told from Teruo's point of view?

PROJECT PREP Prewriting *Responding from Literary Knowledge*

Identify the literary elements in "Say It with Flowers." How do they affect your response?

Writing a Literary Analysis Prewriting

1 Choosing a Subject

As you respond to a work by using both your personal experience and your literary knowledge, you will develop some definite ideas about the meaning of the work. Your teacher may assign a subject for writing about literature, or you may be expected to choose your own subject. The questions below will help you think of subjects of personal interest.

HERE'S HOW

Questions for Choosing a Subject

- What elements of the work would you like to understand better? What parts of the work puzzle you?
- What parts of the work do you find especially moving? Why?
- What images and details made a strong impression on you? What do they contribute to the overall work?
- With which character do you identify the most? Why?
- How do the characters relate to one another? How do their relationships affect the plot?
- What feeling, meaning, or message does the work convey to you? What insight or understanding have you gained?

You will probably find the answers to some of these questions in the responses you have already made while working on this project. Review your written responses looking for aspects of the literary work that are most interesting to you. Reread the work to see if you have any fresh responses now that you know the work better. One of your answers to the questions above could become the subject for a composition about literature.

Practice Your Skills

Choosing Subjects

Review "Say It with Flowers" on pages 285–291. For each of the following literary elements, think of a possible subject for analyzing the story.

Example theme
Possible Answer acting on what you believe in

1. character
2. theme
3. tone
4. plot

Synthesizing Personal and Literary Responses

Another strategy for choosing a subject is to **synthesize,** or combine, your personal responses with responses based on your literary knowledge. For example, in discussing or writing about "Say It with Flowers," you may have expressed disapproval of dishonest business practices. Perhaps you once had an unpleasant experience as a consumer in which you were not dealt with honestly. To synthesize that personal reaction with a literary response, you might discuss the central conflict in the story, which relates to the issue of dishonesty in business. By synthesizing your personal and literary responses in this way, you can best focus your thoughts for a literary analysis.

Limiting a Subject

Once you have focused on a subject, ideas may start to overwhelm you. Take the time to limit your subject by making sure you are focused on a specific aspect of the work. Ask yourself, "What do I want to say about my subject?" When you can clearly answer that question in a phrase or short sentence, you have suitably focused your subject.

EXAMPLE: Limiting a Subject

Too General	The character Teruo
Ask Yourself	What stands out about Teruo's character
Possible Answer	Teruo's refusal to compromise his high principles makes him a heroic character
Focused Subject	Qualities Teruo exhibits that make him heroic

Practice Your Skills

Choosing and Limiting a Subject

For each of the following literary elements, think of a possible subject for a literary analysis of "Say It with Flowers." Then limit each subject by expressing it in a phrase or a sentence.

1. character
2. point of view
3. plot
4. theme
5. setting
6. tone
7. dialogue
8. conflict

PROJECT PREP Prewriting *Subject*

In your writing group, discuss possible subjects for your literary analysis. Be sure to limit your subject appropriately. After your discussion, write a phrase or sentence that expresses your focus. Save your work for later use.

Think Critically

Think Critically

Making Inferences

Making inferences, or **inferring,** means filling in the gaps in your knowledge on the basis of what you already know. The following chart shows you how to make inferences about a character from his or her appearance, behavior, and speech.

CHARACTER CHART

Question: In "Say It with Flowers," why does Teruo give away flowers?

Type of Clue	Clue
Descriptions of the Character	Teruo's appearance did not "harmonize with a job as a clerk in a flower shop"; he was "a quiet fellow with very little words for anybody, but his smile disarmed a person."
Statements About the Character's Actions	He added extra flowers "because the old lady was appreciative of his art of making bouquets"; gave roses to a child with 25 cents to spend for his mother's birthday; gave a dozen roses to a pretty girl.
The Character's Own Words	"I just like to do it that way, that's all." "I gave it to her because she admired it, and she's pretty enough to deserve beautiful things, and I liked her."

Logical valid inferences about Teruo's motives based on these clues:

In giving away flowers, Teruo bases his decisions on personal values of honesty and generosity. He gives away flowers to people he thinks deserve them. His actions represent his decision not to compromise his values, even if it means getting fired.

Thinking Practice

Make a chart like the one above to help you infer an answer to this question:

In "Say It with Flowers," how does the narrator feel about Teruo?

2 Developing a Thesis

When you clearly focus your subject, you will discover the **thesis,** or main idea, for your literary analysis. By expressing your main idea in a complete sentence, you will have a working thesis statement on which to build. Your specific purpose in writing a literary analysis is to prove that your thesis, or interpretation, is true. Your thesis is a proposition that you must defend by presenting evidence that will convince the reader that your interpretation is valid.

In the following example, the working thesis statement makes a definite proposition that was only hinted at in the limited subject.

EXAMPLE: Thesis Statement

Focused, Limited Subject	Qualities Teruo exhibits that make him heroic.
Thesis Statement or Proposition	Although Teruo must work to earn a living, he realizes that he cannot compromise his principles to the demands of his employer.

To develop your thesis, cast your focused, limited subject into the form of a complete sentence. Pin your subject down by saying something definite and concrete about it. Once again, you can ask yourself, "What *about* my subject?" until you have a statement that is expressed in a complete sentence.

Practice Your Skills

Writing a Working Thesis Statement

Write one working thesis statement for each of the following focused subjects from "Say It with Flowers."

1. the mood created by descriptions of the setting
2. how the characters in the story are affected by their jobs
3. how the other characters respond to Teruo

PROJECT PREP *Prewriting* ***Thesis Statement***

With your writing group, review each person's focused, limited subject. When satisfied that each phrase or sentence fully captures the subject, help each author come up with an effective working thesis. Remember that you will be adjusting and improving your thesis statement as you draft and revise.

3 Gathering Evidence

To prove the truth of your thesis, you must supply the reader of your literary analysis with evidence. You automatically gather evidence when you read, whether you are aware of it or not. Each detail fits into a pattern of ideas that you develop as you read. This pattern of ideas leaves you with an overall impression of a work and leads you to your thesis.

After you have stated your thesis, however, you should reread the work and look for specific details that will help you prove it. The kinds of details you will use include specific examples of dialogue, action, imagery, and characters' thoughts.

EXAMPLES: Kinds of Evidence in Literature

Background Details	We were glad to have an extra hand [in the flower shop] because the busy season was coming around.
Descriptive Details	Teruo came back to the rear and picked out a dozen of the very fresh white roses.
Narrative Details	He told Teruo what to do on telephone orders; how to keep the greens fresh; how to make bouquets, corsages, and sprays.
Dialogue	Teruo looked at us calmly. "That's a hard thing to say when you know it isn't true." "You've got to get over it sooner or later," I told him.
Action	He hurriedly took one customer's order and . . . jumped to the second customer's side and persuaded her to buy Columbia roses. . . .

To develop a list of supporting details, skim the work from start to finish, looking for any elements that will directly contribute to proving your thesis. As you skim, jot down each supporting detail you find—either on a note card or on a separate sheet of paper.

Writing Tip

Even if you are not sure a story detail supports your **thesis,** note it on a card or a sheet of paper. You can always discard it later if you decide it is not relevant.

Making Notes

The following models show how one writer gathered evidence on commentary cards to support her proposition that, while he could not accept the way the flower shop was run, Teruo did have qualities that could help him succeed in business. Notice that each card has a page reference for easily locating the passage used. In addition, each card includes a brief note reminding the writer of why that detail helps support the thesis.

MODEL: Gathering Evidence for "Say It with Flowers"

Text Portions

We soon learned that he knew nothing about the florist business. He could identify a rose when he saw one . . . but other flowers and materials were new to him. "You fellows teach me something about this business and I'll be grateful. I want to start from the bottom," Teruo said.

In a couple of weeks Teruo was just as good a clerk as we had had in a long time. He was curious almost to a fault, and was a glutton for work.

When I went out to the truck . . . Teruo followed me. "Gee, I feel rotten," he said to me. "Those flowers I sold to the people, they won't last longer than tomorrow. I feel lousy. I'm lousy. The people'll get to know my word pretty soon."

Commentary Cards

1.a "knew nothing about the florist business," "flowers and materials were new to him" (narrator) "You fellows teach me something about this business and I'll be grateful. I want to start from the bottom." (Teruo, p. 285)

1.b —shows that Teruo is willing to learn and to work his way up

2.a Became a good clerk in two weeks, "was curious almost to a fault, and was a glutton for work" (narrator, p. 286)

2.b —shows that Teruo is a fast learner and a hard worker

3.a "I feel rotten" [for selling old flowers], "I'm lousy. The people'll get to know my word pretty soon." (Teruo, p. 287)

3.b —shows that Teruo has integrity, cares about customers, and cares about his reputation

"You've been selling fresh flowers and leaving the old ones go to waste. . . ." Mr. Sasaki said. "Why don't you do as you're told? We all sell the flowers in the front. . . . Why can't you sell them?"

"I don't like it, Mr. Sasaki," Teruo said. "When the people ask me if they're fresh I hate to answer. I feel rotten after selling the old ones."

4.a "Why don't you do as you're told?" (Mr. Sasaki, p. C475) "I don't like it. . . . When the people ask me if they're fresh I hate to answer. I feel rotten after selling the old ones." (Teruo, p. 288)

4.b —shows that Teruo cares about customers, values honesty, and does not easily obey orders that go against his moral principles

Teruo was there early. "Hello," he greeted us cheerfully as we came in. . . . He was there before us and had already filled out the eight o'clock package. . . . When Mr. Sasaki arrived, Teruo waved his hand and cheerfully went about gathering the flowers. . . . As he flitted here and there he seemed as if he had forgotten our presence. . . .

5.a "Teruo was there early," "greeted us cheerfully," "had already filled out the eight o'clock package," "cheerfully went about gathering the flowers," "flitted here and there" (narrator, p. 288)

5.b —shows that Teruo is prompt, cheerful, and industrious

He looked at each vase, sized up the flowers, and then cocked his head at the next one. He did this with great deliberation, as if he were the boss and the last word in the shop . . . . [W]hen a customer soon came in, he swiftly attended him as if he owned all the flowers in the world. . . .

6.a Worked "with great deliberation, as if he were the boss and the last word in the shop," "swiftly attended [a customer] as if he owned all the flowers in the world" (narrator, p. 288)

6.b —shows that Teruo can take charge and is self-confident and efficient

He [sold the fresh flowers] with so much grace, dignity and swiftness . . .

. . . Mr. Sasaki came out furious. "You're a blockhead. You have no business sense. . . ."

Tommy nudged me. "If he was the boss he couldn't do those things," he said.

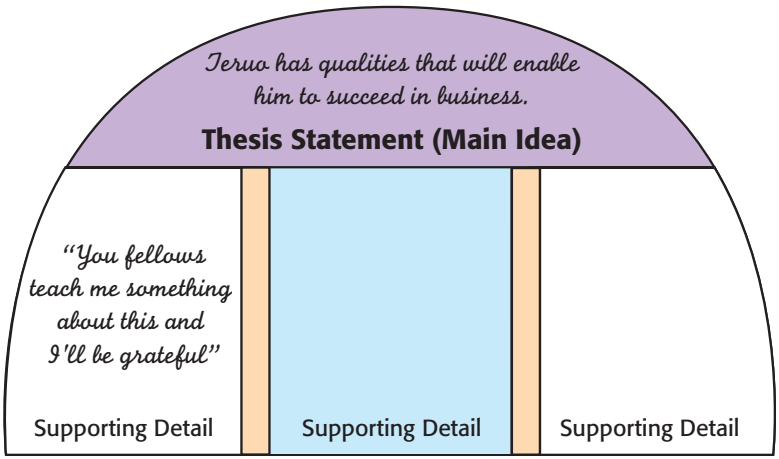
"In the first place," I said, "I don't think he could be a boss."

7.a "You have no business sense." (Mr. Sasaki, p. 289) "If he was the boss he couldn't do those things [give away flowers]." (Tommy, p. 290) "I don't think he could be a boss." (narrator, p. 290)

7.b —shows that the others don't understand that Teruo has what it takes to succeed in business. As a boss, Teruo could give up some profits in exchange for customer goodwill and could insist on selling only quality products.

Using an Arch Diagram

Another way to collect evidence is to make an arch diagram like the one below. The details in the columns all support the thesis, which is stated in the arch.



PROJECT PREP Prewriting *Gathering Evidence*

Gather possible evidence, including stylistic and rhetorical devices, that would support your thesis.You may wish to use an arch diagram to collect and evaluate your evidence. Share your evidence with your writing group for their evaluation as well. Is it enough?

4 Organizing Details into an Outline

For your literary analysis, you should group your details into categories. Then you can arrange your ideas and information in a logical order. You might arrange your details in the order in which they appear in the work.

The following chart shows examples of how different types of order may be appropriate for proving different kinds of theses.

ORDERING EVIDENCE

Kind of Thesis	Type of Order
To show how a character or elements of a plot change or develop over time	Chronological order (See pages 183 and 185.)
To show similarities and differences between characters or to compare two different works of literature	Comparison/contrast, using the AABB or the ABAB pattern of development (See pages 244–249.)
To analyze a character's motivation or to explain the significance of the setting	Order of importance or cause and effect (See pages 250–251.)
To draw conclusions about the theme	Developmental order (See pages 126 and 221.)

After you decide how to organize your ideas and evidence, you should make a list, chart, or outline to use as a guide for writing your literary analysis. When outlining, you may use either an informal outline—a simple listing, in order, of the points you wish to cover—or a formal outline like the one on page 222.

Writing Tip

As you order your **evidence,** check to be sure each detail directly supports your **thesis.** Set aside **commentary cards** with details that you decide are not relevant.

Following is a simple outline for a literary analysis about "Say It with Flowers." Notice that the writer included ideas for the introduction and the conclusion. Also, because the details have equal importance in proving the thesis, the writer placed them in developmental order. In developmental order, information is arranged to lead up to a conclusion.

MODEL: Outline

Background details about Teruo's experience — Introduction

Thesis statement: Despite his experience in Mr. Sasaki's shop, Teruo has qualities that would help him succeed in business without having to compromise his high principles.

Qualities Teruo has for success in business: — Body

I. Willingness to learn and to work hard (commentary cards 1, 2, and 5)

II. Positive attitude and the ability to take charge (commentary cards 5 and 6)

III. Honesty and integrity (commentary cards 3 and 4)

Why the other characters thought that Teruo could not succeed in business (commentary card 7) How my evidence shows that they were wrong — Conclusion

PROJECT PREP Prewriting *Outline*

Review your notes and decide which supporting details you will use to persuade readers that your literary interpretation is sound. Use a graphic organizer to plan the analysis. For each body paragraph, focus on one point (a claim). Support the claim with evidence from the literature, and justify it with a warrant (a statement that explains how the evidence supports the claim). Share your completed chart with your group for feedback.

Point	Claim	Evidence	Warrant
Point 1			
Point 2			
Point 3			

In the Media

Imagery

In one of the most famous scenes in movie history, the camera moves in for a close-up of a dying man's lips as he pronounces the word "Rosebud" after a snowglobe has dropped from his hand. Much of the rest of the movie is a journey toward understanding what that word meant to the dying man. It turns out that *Rosebud* was the word written on a sled he had when he was a child, before he was torn from his parents. The sled is a symbol of that hopeful and innocent childhood. Its name stirs positive feelings of hope and promise through the imagery of a flower not yet opened, full of possibilities.

Imagery and symbolism are two of many **rhetorical devices** artists use to create emotional effects and add subtle meaning to their works. The story of the dying man could have been told without that last word, or without the image near the end of the movie of his old childhood sled being burned as trash. Without the image, however, the viewer would not have the same understanding of what the man had known—and lost. The well-constructed devices help give the movie artistry and raise it above the mere telling of a man's life.

The story "Say it with Flowers" also uses flower imagery. The whole story, of course, is set in a flower shop. However, the author also uses words related to flowers as he describes Teruo. "But if someone should mention about the freshness of the flowers he wilted right in front of the customers." The word *wilted* is one that is usually used to describe flowers. The imagery gives the reader an emotional understanding of Teruo—like the stale flowers in the front of the store, Teruo feels stale when he lies about the freshness of the flowers.



Media Activity

With a partner, discuss some of your favorite movies. Choose one that you both found to be moving. Talk about the parts of the movie that made you feel the strongest response. Try to identify such rhetorical devices as imagery, symbolism, metaphor, simile, or irony that the screenwriter may have used to affect viewers' feelings. Report back to the class what you have identified and its effect on you.

Writing a Literary Analysis Drafting

An outline and graphic organizers will be invaluable when you begin working on your literary analysis. The guidelines below will help you work through your first draft.

HERE'S HOW

Guidelines for Drafting a Literary Analysis

- Use present-tense verbs throughout your essay.
- In the introduction identify the author and the title of the work you are discussing.
- Include your thesis statement somewhere in the introduction. Refine it as needed and work it in as smoothly as possible.
- In the body of your literary analysis, include clearly organized supporting details, using transitions to show how one detail relates to another. Throughout your essay use direct quotations from the work if they strengthen the points you are tying to make. (Always enclose direct quotations in quotation marks.)
- In the conclusion draw together the details you have included to reinforce the main idea of your essay.
- Add an interesting, appropriate title that suggests the focus of your analysis.

Using Quotations

The best supporting evidence when writing about literature comes from the work itself. Your essay should contain plenty of quotations. To give strong support to your thesis statement, use quotations that make a strong point. The guidelines below will help you.

Guidelines for Writing Direct Quotations Follow the examples below when writing **quotations in different positions** in a sentence. Notice that quotations in the middle of a sentence are not usually capitalized.

Begins Sentence	"You have no business sense," Mr. Sasaki accuses. "If he was the boss he couldn't do those things," Tommy says.
Interrupts Sentence	His coworkers are awed by his "grace, dignity, and swiftness" as he works.
Ends Sentence	Like them, readers might conclude that Teruo would be a failure in business unless he learns to "play the game."

If you need to show that words have been left out of a quotation, use an **ellipsis**—a series of three dots—for the missing words.

Ellipsis

When Teruo is forced to go against his principles by lying and selling flowers that are not fresh, he says, "I feel rotten. . . . I'm lousy.

After each quotation, cite the page number of the source in parentheses. The citation should precede punctuation marks such as periods, commas, colons, and semicolons. For plays or long poems, also give the act and scene of the play or part of the poem, plus line numbers.

The following literary analysis will give you an idea of how to create a convincing presentation of your interpretation. It was written from the outline on page 309 and the commentary cards on pages 305–307. Notice how the model, which has already been revised and edited, follows the guidelines above.

MODEL: A Literary Analysis

Teruo in Business

Title: Identifies focus

In the story "Say It with Flowers," author Toshio Mori explores the potential conflict between succeeding in business and preserving one's integrity. For Teruo, the eager young clerk in the flower shop, preserving his integrity means selling only the freshest flowers. He even gives flowers away to customers. For his actions he earns the scorn of his co-workers and of his boss, Mr. Sasaki, who eventually fires him. Like them, readers might conclude that Teruo would be a failure in business unless he learns to "play the game."

Introduction: Identifies author and purpose

Despite his experience in Mr. Sasaki's shop, however, Teruo has many qualities that would help him succeed in business without having to compromise his high principles.

Thesis Statement

When Teruo first comes to work at the shop, he asks his coworkers to teach him about the florist business. "You fellows teach me something about this business and I'll be grateful. I want to start from the bottom," he explains, implying that he might someday like to run his own flower shop. In only two weeks, Teruo becomes a good clerk who is "curious almost to a fault" and "a glutton for work." This behavior shows that Teruo is willing to learn and to work his way up. He is also a fast learner and a hard worker. These are all qualities that are needed for success in business.

Details in the first supporting paragraph

Teruo has positive attitudes that would contribute to any person's success in business. Descriptions of his work

in the Morning-Glory Flower Shop, for example, show that he is prompt, conscientious, cheerful, and industrious. In addition, he works "with great deliberation, as if he were the boss and the last word in the shop." He swiftly attends to customers "as if he owned all the flowers in the world." His coworkers are awed by his "grace, dignity, and swiftness" as he works. These observations show that Teruo can take charge and can use his initiative. He is clearly self confident and efficient in his work.

Details in the second paragraph of the body

When Teruo is forced to go against his principles by lying and selling flowers that are not fresh, he says, "I feel rotten. . . . I'm lousy. The people'll get to know my word pretty soon." Even after Mr. Sasaki confronts him and tells him to do as he's told, Teruo insists, "When the people ask me if they're fresh I hate to answer. I feel rotten after selling the old ones." This quote shows that Teruo values his honesty and integrity—qualities that certainly contribute to success in business. He cares about his customers and about his reputation. He risks losing his job rather than going against his moral values.

Third supporting paragraph

The other characters in the story do not understand that Teruo has what it takes to succeed in business. "You have no business sense," Mr. Sasaki accuses. "If he was the boss he couldn't do those things," Tommy says. "I don't think he could be a boss," the narrator replies. As a boss, however, Teruo could choose to give up some of his profits in exchange for customer goodwill, more customers, and more business. He could insist on selling only the best quality products and still afford to be generous toward his customers. When viewed in this way, everything about Teruo's character suggests that he could become a successful businessman—without compromising his high principles.

Conclusion

PROJECT PREP Drafting *Literary Analysis*

With your writing group, discuss your plans for writing your analysis. Invite comments from the group and be open to using any of them that help support your thesis. Then write a first draft. When you have a rough draft you are happy with, submit it to your teacher for review, if appropriate.

The Power of Language

Dashes: Dash It All

The dash can be used, sparingly, to create a sharp break between most of a sentence and something the writer wants to emphasize. In writing about the character of Teruo, the person working on a research report might use these examples:

> This quote shows that Teruo values his honesty and integrity—qualities that could contribute to his success in life and perhaps in business endevaors.
>
> When viewed in this way, everything about Teruo's character suggests that he could become a successful businessman—without compromising his high principles.

In both of these cases, the dash presents a break between the statement and the explanation of its meaning. The dash offers more pertinent information about the statement.

For examples of a pair of dashes used to set off something in the middle of a sentence, see page 915.

Try It Yourself

On the topic chosen for your literary analysis, write three sentences similar to these, with a dash preceding and emphasizing the important material that ends the sentence.



Punctuation Tip

Notice that just one dash is used in the examples above. To create a dash on the computer, type two hyphens, with no space before and none after, or press the shift and option keys and the dash key to create a dash (—).

Writing a Literary Analysis — Revising

After completing your first draft, set it aside for a day or two so that you can return to it with a critical eye. You may want to share your literary analysis with a peer reader. Using your partner's comments and the following checklist, you should then revise your essay.

Evaluation Checklist for Revising

Checking Your Essay

- ✓ Do you have a strong introduction that identifies the author and work you will discuss? (page 311)
- ✓ Does your introduction contain a clear thesis? (page 311)
- ✓ In the body of your essay, have you provided ample quotations from the work to use as evidence to support your thesis? (pages 311–312)
- ✓ Does your essay analyze the aesthetic effects of an author's use of stylistic or rhetorical devices? (pages 297–299)
- ✓ Does your conclusion summarize the details in the body of your essay and reinforce your thesis statement? (page 311)
- ✓ Does your whole essay have unity and coherence? (pages 82–83 and 134)
- ✓ Did you add a title showing the focus of your essay? (page 311)
- ✓ Does your essay meet the requirements for your purpose and audience? (pages 15–16 and 292)

Checking Your Paragraphs

- ✓ Does each paragraph have a topic sentence? (pages 76–78)
- ✓ Is each paragraph unified and coherent? (pages 82–83 and 134)

Checking Your Sentences and Words

- ✓ Are your sentences varied and concise? (pages 55–66)
- ✓ Did you use lively, specific language? (pages 146–149)

PROJECT PREP — Revising — *Using a Checklist*

Exchange the draft of your literary analysis with a partner. Comment on the strengths and weaknesses of your partner's paper. Consider your partner's comments as you use the **Evaluation Checklist for Revising** above to improve your draft. Also take into account any comments you have received from your teacher.

TIME OUT TO REFLECT

With the comments from your peer fresh in your mind, think back to responses to other essays you have written. Are your reviewers and teachers making similar remarks each time? Record your findings, as well as strategies for improving, in the Learning Log section of your journal.

Using a Six-Trait Rubric

Literary Analysis

Use the rubric below to evaluate a literary analysis.

Ideas	**4** The thesis statement is clear. Evidence is solid. The analysis goes beyond mere summary.	**3** The thesis statement is clear. Most evidence is solid. The analysis goes beyond mere summary.	**2** The thesis statement could be clearer. Some evidence is solid, but there is too much simple summary.	**1** The thesis statement is missing or unclear. There is little evidence, and the ideas rarely go beyond summary.
Organization	**4** The organization is clear with abundant transitions.	**3** A few ideas seem out of place or transitions are missing.	**2** Many ideas seem out of place and transitions are missing.	**1** The organization is unclear and hard to follow.
Voice	**4** The voice sounds natural, engaging, and forceful.	**3** The voice sounds natural and engaging.	**2** The voice sounds mostly natural but is weak.	**1** The voice sounds mostly unnatural and is weak.
Word Choice	**4** Words are specific and powerful. Language is appropriate.	**3** Words are specific and language is appropriate.	**2** Some words are too general and/or inappropriate.	**1** Most words are overly general and inappropriate for the purpose and audience.
Sentence Fluency	**4** Varied sentences flow smoothly.	**3** Most sentences are varied and flow smoothly.	**2** Some sentences are varied but some are choppy.	**1** Sentences are not varied and are choppy.
Conventions	**4** Punctuation, usage, and spelling are correct. Quotes are handled correctly. The Power Rules are all followed.	**3** Punctuation, usage, and spelling are mainly correct and Power Rules are all followed.	**2** Some punctuation, usage, and spelling are incorrect but all Power Rules are followed.	**1** There are many errors and at least one failure to follow a Power Rule.

PROJECT PREP Revising *Using a Rubric*

After evaluating your essay using this rubric, make any appropriate changes and revisions.

Writing a Literary Analysis Editing

When you are satisfied that your composition clearly conveys your interpretation of the work you have chosen to write about, you can move on to polishing it and presenting it to readers. The following checklist will help you edit your work. In the process of editing, use the proofreading marks on page 11.



Editing Checklist

- ✓ Are your sentences free of errors in grammar and usage?
- ✓ Did you spell each word correctly?
- ✓ Did you capitalize and punctuate correctly?
- ✓ Did you use quotation marks around all direct quotations from the work?
- ✓ Did you check your Personalized Editing Checklist to make sure you have avoided errors you sometimes make?



While editing, read aloud what you've written before going on to the next part. Writers often catch obvious problems by going through each sentence carefully, checking for verb agreement, correct word, and other conventions. How would you edit the following statement if you came across it in your draft?

> Teruo, with his mild-mannered and eager-to-please ways, may not seem to you to be a heroic fellow. However, when he gave the security of the flower shop job the heave-ho, he showed his courage. . . and he walks right into the pantheon of fictional heroes.

The Language of Power — *Verb Tense*

Power Rule: Use a consistent verb tense except when a change is clearly necessary. (See pages 693–703.)

See It in Action When you write about literature and refer to events in the work, you use the present tense. If you are not familiar with this convention, you may find yourself slipping back into past tense. The writer who analyzed "Say It with Flowers" found some tense shifts as he was editing his paper, as shown below.

> For Teruo, the eager young clerk in the flower shop, preserving his integrity means selling only the freshest flowers. He even gave flowers away to customers. For his actions, he earns the scorn of his co-workers and his boss …

During revising, the writer corrected this error to read:

> For Teruo, the eager young clerk in the flower shop, preserving his integrity means selling only the freshest flowers. He even gives flowers away to customers. For his actions, he earns the scorn of his co-workers and his boss …

Remember It Record this rule and example in the Power Rule section of your Personalized Editing Checklist.

Use It As you edit your paper, check to make sure the verb tense stays consistent unless there is a genuine reason it must change.

PROJECT PREP Editing *Conventions*

Edit your revised draft for grammar errors. Try reading your draft aloud to hear sentences that sound incorrect. Listen especially for verbs. Note any that switch tenses unnecessarily and fix those. Also refer to your Personalized Editing Checklist for mistakes you are prone to making and be sure you have avoided them—and violations of the Power Rules. When you are satisfied with your changes and corrections, save your work, but do not yet prepare a final copy.

Writing a Literary Analysis Publishing

Complete the writing process by connecting your literary analysis with a reader who would have an interest in it. You might want to submit your essay to the school literary magazine. If your school has an Intranet, you might consider publishing your essay as a Web page.

PROJECT PREP Publishing *Connecting with Readers*

For the chapter project, you were free to choose among three types of publications for your literary analysis: an essay (the most common medium for writing of this type); a blog or a Web-based discussion board (increasingly popular ways to share ideas about literature); and a letter (some people exchange letters or e-mails to share their understanding of literary works, much as people discuss works in a book group). In your writing group, discuss ways in which a blog and a letter would require different treatment from a writer. After the discussion with your writing group, make any changes that would be fitting for the medium you chose and make an effort to connect your literary analysis with one or more readers.

Entering your literary analysis in a competition is a good way to share your work with others. For information on literary contests, write to the National Council of Teachers of English, 1111 Kenyon Road, Urbana, IL 61801. Be sure to follow standard manuscript form and follow any specific entry rules for the competition.

It's always a good idea to try to publish a class anthology, or collection, of student compositions on literary works. Decide how to organize, illustrate, bind, and circulate your anthology.



Writing Lab

Project Corner

Speak and Listen
Class Discussion

With your classmates, **discuss what you enjoy about reading fiction**. Also discuss answers to these questions: How does literary analysis fit in with the reasons you read fiction? What do you learn from conducting a literary analysis? (See pages 468–470 for help with group discussions.)



Think Critically Sequel

What do you think happens to Teruo after he leaves Morning-Glory Flower Shop? Write a short story, poem, or play that investigates his life after he says his last good-bye. Be sure to base your sequel on the events of the original so that the characters are true to their original creation.



Get Technical
Twitterature

Twitterature is the name of a book written by two college students in which they provide tweets that try to convey the essence of 80 great books (and also make jokes). With your class, develop a list of 10 of the greatest books and/or stories you have read. Then choose one and, sticking to the 140-character count limit, **Twitter a series of 10 tweets** on the work you chose. Feel free to have fun. Making good jokes about a work is one way to show you understand it.

In the Workplace
Analytical Oral Presentation

1. You are applying for a job at a detective agency. They need somebody disguised as a poet to stake out a coffee shop. To get the job you have to analyze a poem. ***Prepare an oral presentation*** analyzing the meaning of your favorite poem. What images do the figures of speech in the poem create? What feelings do those images elicit? What meaning does the poem have for you? Be sure that you support your analysis with quotes from the poem. (You can find information on oral presentations on pages 457–464.)

For Oral Communication Analytical Phone Message

2. Every Friday night you and your friend go to the Megaplex 50 to see the latest movie. This Friday, however, you go alone because your friend can't make it. The movie is the greatest comedy you have ever seen. You call your friend to tell her, but she doesn't pick up. ***Prepare a phone message*** for your friend analyzing a favorite comic film. Describe how the setting of the comedy contributes to the tone or mood of the story. Practice delivering your phone message to classmates or family members.

Timed Writing Literary Review

3. AwesomeArtReview.com is inviting readers to submit reviews of books, plays, and films for a writing competition. Reviews must focus on works that teach people something worth learning. Choose a novel, play, or short story that you think can inspire people to learn something valuable about life. Write a review in which you analyze the work in terms of its value to the reader/viewer. You have 25 minutes to complete your work. (For help budgeting time, see pages 420–421.)

Before You Write Consider the following questions: What is the subject? What is the occasion? Who is the audience? What is the purpose?

Use quotes, scenes, and specific lines from the work to support your thesis of the work's importance. Organize your content logically. Proofread your review for appropriateness of organization, content, style, and conventions.

After You Write Evaluate your work using the six-trait rubric on page 316.

Unit 3

Research and Report Writing

Chapter 10 Research: Planning and Gathering Information 324

Research Companion *342*

Chapter 11 Research: Synthesizing, Organizing, and Presenting 362

Research begins with exploration. The best researchers start by hiking through their subject, crossing its plains, climbing its mountains. This unit will help you navigate through the wilderness of facts about your own subject until you find something astonishing. You will then learn to devise and follow an effective plan of attack: mine the most relevant facts, synthesize them, organize them, and draw conclusions about them. If your plan is solid, and you follow it with zeal and care, your subject is sure to astonish others.



The way to do research is to attack the facts at the point of greatest astonishment. — *Celia Green*

CHAPTER 10

Research: Planning and Gathering Information

Research reports are essays based on information drawn from sources such as books, periodicals, the media, and interviews with experts.

Writing that is the product of well-documented research is one of the most effective means of presenting information. A strong report—with the potential to influence the viewpoints, decisions, and actions of those who read it—is always made up of accurate and compelling facts and opinions from reliable experts and other sources. People in many professions and occupations use research reports to communicate and acquire information or to recommend and justify a particular course of action. Here are just a few examples.

- **A report by the U.S. Surgeon General on the dangers of secondhand smoke** is used to create laws regulating smoking in public places.
- **An educator advocating year-round schooling presents a report on the educational benefits of shorter vacation periods** to justify his argument.
- **A NASA report on the challenges and opportunities for future space exploration** is released on the Internet to build grassroots support for new space initiatives.
- **A presidential commission studying environmental concerns issues a report** identifying key problems and proposals for the next decade.
- **A business executive prepares a marketing report** that includes information on the buying patterns of 14- to 19-year-olds.

Writing Project Research Report

Digging into My Culture ***Begin a research report that focuses on one element of your culture. Start by choosing an appropriate topic and doing research.***

Think Through Writing Each of us comes from a particular culture. That culture is complex and multi-faceted and may be defined by our ethnicity,

our region of the country, our gender, our religion, our musical tastes, our interests, or any other factor that leads us to become part of an ongoing social group and to take part in its social practices. Brainstorm about the cultures to which you belong by writing down everything that comes to mind about them. Then focus on something that you would like to learn more about through research. Write about your culture, the specific cultural practices you find interesting, and how you might conduct research to learn more about them. At this point, don't worry about using formal academic language; just write freely in order to explore your ideas.

Talk About It In your writing group, share your writing. Discuss the different cultures identified by the various writers, the cultural practices considered, and where the writers can locate information to help them understand those practices better.

Read About It In the following passage, Le Ly Hayslip writes about her experiences as a young girl from a peasant family farming rice in her home village of Ky La, near Da Nang, Vietnam. She describes the rituals and routines surrounding the planting, growing, and eating of rice, the mainstay of the Vietnamese diet. Think about how she describes this important cultural practice and how you might describe something from your own culture, both from experience and from research that gives you additional knowledge.

MODEL: Informative Essay

From

When Heaven and Earth Changed Places

Le Ly Hayslip

Although we grew many crops around Ky La—sweet potatoes, peanuts, cinnamon, and taro—the most important by far was rice. Yet for all its long history as the staff of life in our country, rice was a fickle provider. First, the spot of ground on which the rice was thrown had to be just right for the seed to sprout. Then, it had to be protected from birds and animals who needed food as much as we did. As a child, I spent many hours with the other kids in Ky La acting like human scarecrows—making noise and waving our arms—just to keep the raven-like *se-se* birds away from our future supper. . . .

When the seeds had grown into stalks, we would pull them up—*nho ma*—and replant them in the

In the first sentence, Hayslip states the topic of her text, rice, and places it in the broader context of other foods grown in her area.

In the first paragraph, Hayslip narrows the focus to one aspect of rice: the steps involved in growing it.

paddies—the place where the rice matured and our crop eventually would be harvested.

After the hard crust had been turned and the clods broken up with mallets to the size of gravel, we had to wet it down with water conveyed from nearby ponds or rivers. Once the field had been flooded, it was left to soak for several days, after which our buffalo-powered plow could finish the job. In order to accept the seedling rice, however, the ground had to be *bua ruong*—even softer than the richest soil we used to grow vegetables. We knew the texture was right when a handful of watery mud would ooze through our fingers like soup.

By using "I" and "we" repeatedly, Hayslip makes clear that she is discussing her family. Her source is her personal experience.

Transplanting the rice stalks from their "nursery" to the field was primarily women's work. Although we labored as fast as we could, this chore involved bending over for hours in knee-deep, muddy water. No matter how practiced we were, the constant search for a foothold in the sucking mud made the tedious work exhausting. Still, there was no other way to transplant the seedlings properly; and that sensual contact between our hands and feet, the baby rice, and the wet, receptive earth, is one of the things that preserved and heightened our connection with the land. . . .

Highly descriptive details help Hayslip put the reader in her shoes as she conveys her experience.

Beginning in March, and again in August, we would bring the mature rice in from the fields and process it for use during the rest of the year. In March, when the ground was dry, we cut the rice very close to the soil—*cat lua*—to keep the plant alive.

In August, when the ground was wet, we cut the plant halfway up—*ca gat*—which made the job much easier.

Hayslip uses chronological order as she relates the growing cycle for rice.

The separation of stalk and rice was done outside in a special smooth area beside our house. Because the rice was freshly cut, it had to dry in the sun for several days. At this stage, we called it *phoi lua*—not-yet rice. The actual separation was done by our water buffalo, which walked in lazy circles over a heap of cuttings until the rice fell easily from the stalks. We gathered the stalks, tied them in bundles, and used them to fix roofs or to kindle our fires. The good, light-colored rice, called *lua chet*, was separated from the bad, dark-colored rice—*lua lep*—and taken home for further processing.

Here Hayslip uses sequential order to explain the process of separating stalk and rice.

Once the brown rice grains were out of their shells, we shook them in wide baskets, tossing them slightly into the air so that the wind could carry off the husks. When finished, the rice was now ready to go inside where it became "floor rice" and was pounded in a bowl to crack the layer of bran that contained the sweet white kernel. When we swirled the cracked rice in a woven colander, the bran fell through the holes and was collected to feed the pigs. The broken rice that remained with the good kernels was called *tam* rice, and although it was fit to eat, it was not very good and we used it as chicken feed (when the harvest was good) or collected it and shared it with beggars when the harvest was bad.

We always blamed crop failures on ourselves—we had not worked hard enough or, if there was no other explanation, we had failed to adequately honor our ancestors. Our solution was to pray more and sacrifice more and eventually things always got better. Crops ruined by soldiers were another matter. We knew prayer was useless because soldiers were human beings, too, and the god of nature meant for them to work out their own karma[1] just like us.

In any event, the journey from seedling to rice bowl was long and laborious and because each grain was a symbol of life, we never wasted any of it. Good rice was considered god's gemstone—*hot ngoc troi*—and was cared for accordingly on pain of divine punishment. Even today a peasant seeing lightning will crouch under the table and look for lost grains in order to escape the next bolt. And parents must never strike children, no matter how naughty they've been, while the child is eating rice, for that would interrupt the sacred communion between rice-eater and rice-maker. Like my brothers and sisters, I learned quickly the advantages of chewing my dinner slowly.

Hayslip concludes her account "from seedling to rice bowl" with a personal note explaining why she learned to eat rice slowly.

1 **karma:** in Buddhism, the force generated by a person's actions; fate.

Respond in Writing What do you remember most from this reading? What details stay clearly in your mind? After answering those questions, explain why you think you remembered what you did and what lessons you might learn from the experience to help you in your own writing about your culture.

Develop Ideas and Plans

Small Groups: In your writing group, discuss in greater detail the cultural traditions you have chosen to write about, along with Le Ly Hayslip's account of Vietnamese rice farming. As a group, consider the following questions.

1. What purposes do the traditions serve for members of the culture?
2. How do the traditions connect people in the present to their cultural past and future?
3. What is missing from the accounts of these traditions, and where might the writer find additional information?

Whole Class: Each group should report to the whole class its answers to each of these three questions. Be sure to take notes that will help you in the research you will next conduct. Ask questions to clarify your understanding of something a classmate reports.



Write About It You will next write a research report on some tradition, ritual, or recurring practice that occurs in your culture. You might choose from any of the following possibilities. You might instead generate your own question or problem to research.

Possible Topics	Possible Audiences	Possible Forms
• food production, preparation, and/or consumption • language and ways of interacting • holiday traditions • outdoor activities • sports • religious ceremonies	• your parents or guardian • a good friend • other members of your culture • people who know little about your culture	• a letter • an essay • a slide show using presentation software • a documentary film • an article for a Web site

Writing a Research Report — Planning

One challenge in writing a research paper is keeping track of the information you collect from several different sources. The first step, therefore, is to gather the supplies you will need to organize your research. These supplies usually include a notebook, a folder with pockets, and index cards. If you are working electronically, create a bookmark folder for your report topic so you can keep track of all the Internet sources you consult. The next step is to choose a subject that is limited enough to allow you to cover it adequately.

1 Choosing and Limiting a Research Subject

Sometimes teachers assign research subjects or list alternatives for you to choose among. Often, however, the choice of a research topic is left entirely to you. The most satisfying research topics have some depth and complexity, like an intriguing puzzle. They are also *multi-faceted*, meaning they have many sides to consider. The following suggestions may be helpful when you begin searching for a good topic.

HERE'S HOW

Finding Ideas for Research Reports

- Use brainstorming to complete this statement: I've always wondered how . . . (You can learn more about brainstorming on page 18.)
- Using the online library catalog, find a section in the library or media center that interests you. Then walk through the aisles, looking for book titles that catch your eye.
- Skim through magazines and other periodicals, in print or online.
- Skim through an encyclopedia volume or explore an online encyclopedia.
- Ask your potential readers what they would like to know more about.
- Check the assignments in your other courses to see if any require a research paper.
- Do a keyword search and browse Web sites that interest you for report subjects.
- Watch documentary television programs or videos that might contain report topics.

After you have listed five to ten possible major research topics, choose one for which the following statements hold true.

HERE'S HOW

Choosing a Suitable Research Subject

- I would like to know more about this subject.
- My audience would like to know more about this subject.
- This subject is appropriate for my purpose; that is, I can explain it well in a short research report of three to five pages.
- I can find enough information on this subject by using resources such as those in the library or media center and through other sources, such as interviewing or searching on the Internet.

Once you have chosen a broad topic, the next step is to limit it. One way to limit a subject is to break it down into its different aspects or elements. Suppose, for example, that you decided to write a report on the movie *The Wizard of Oz*. Realizing that this subject is too broad for a short research paper, you might then list the following aspects of the movie as possible limited subjects.

Subject	*The Wizard of Oz*	
Limited Subjects	the story	the cast
	the music	the special effects
	the sets	the costumes

Writing Tip

Limit a subject for a research paper by listing elements, or aspects, of the subject and by selecting one of them to research. Even a complex, multi-faceted topic should be focused enough for you to cover adequately in the length allotted to your report.

Practice Your Skills

Limiting Research Subjects

With a partner, decide which of the following subjects are suitable for a research paper of three to five pages and which ones are too broad. Answer each item by writing *limited enough* or *too broad*. Then, using reference materials if necessary, limit each subject that is too broad by listing three aspects that could serve as limited subjects. Compare your answers to those of the rest of your class when you are finished.

1. types of helicopters
2. the movie *Star Wars*
3. the brain
4. World War II
5. the life cycle of a tarantula
6. basic moves in the merengue

PROJECT PREP Planning *Choosing a Focus*

In your writing group, brainstorm to discover the best possible focus for your research report. Your thinking might take the following course, for instance:

Food	Very broad; could lead in too many directions to be useful as a focus
Holiday meals	More specific, but covers too many topics for a research report
Thanksgiving dinner	Very specific; might be focused enough for a research report

2 Developing Research Questions

After you have limited your subject, decide what you already know about it. Then pose questions about what more you would like to find out. These questions will serve as a research plan for gathering more information. By summarizing your questions into one **major research question**, you can focus your efforts and thoughts. The chart below shows how this questioning process works.

Limited Subject: special effects in *The Wizard of Oz*

Focus Questions	Possible Answers
What Do I Already Know About These Special Effects?	I saw the movie. I remember the tornado, the flying monkeys, and the melting witch. I saw a program on how the special effects for another movie were made.
What More Do I Want to Find Out?	What other special effects are in *The Wizard of Oz?* How were the tornado, flying monkeys, melting witch, and other special effects created? Which effects were easiest to make? Which were the hardest and costliest? How do the special effects in *The Wizard of Oz* compare with those in that other movie?
Major Research Question	How were the special effects in *The Wizard of Oz* created?

You can organize your questions in a **KWL chart** like the one below. You would fill in the final column after you have gathered your information.

Subject and Research Question:		
What do I **know** about the subject?	What do I **want** to learn about the subject?	What have I **learned** about the subject?

PROJECT PREP Planning *Identifying a Research Question*

To develop your limited subject, use a KWL chart to generate a list of facts you already know and a list of questions you would like to answer through your research. Formulate a major research question that will guide your efforts in gathering information.

Gathering Information

With your research questions clearly in mind, you can begin planning your research on a complex, multi-faceted subject. Decide how to find the information you need to answer your questions. As you find answers, be alert for possible main ideas that you could use as the thesis of your research paper.

1 Finding Relevant Sources

Use the following guidelines to gather the information you need to answer your research questions.

HERE'S HOW

Guidelines for Gathering Information

- Consult a general reference work, such as a digital or printed encyclopedia, to find an overview of your subject, some references to other resources on that subject, and cross-references to related topics.
- Use the online catalog to do a keyword search in the library or media center.
- Consult your library's online databases or a news index, such as *Facts on File,* in print or online, to find magazine and newspaper articles on your subject.
- Use an Internet search engine to find Web sites related to your limited subject. Remember, not all Web sites contain accurate and reliable information. (You can learn about evaluating online sources on pages 335–336.)
- Keep an eye out for graphics and illustrations that will help you explain the concepts in your report. You may be able to adapt them for your use or get permission from the copyright holder to use them in your report.
- Make a list of all your sources. For each book or video write the author, title, copyright year, publisher's name and location, and call number (if available). For each periodical, include the author and title of the article and name of the periodical, the date (month, day, and year), the volume, the issue number, and the pages. For each Web site, include the exact address, the site author, and the date accessed. If you find the source through an online database, include the name of the database along with the other information.
- Assign each source on your list a number that you can use to refer to that source in your notes.

A list of some sources for the report on the special effects in *The Wizard of Oz* appears on the next page.

Books

Down the Yellow Brick Road by Doug McClelland, 1989, Bonanza Books, New York, 791.437 W792M (1)

The Making of The Wizard of Oz by Aljean Harmetz, 1989, Delta, New York, 791.437 W792H (2)

Magazine

"The Fabulous Land of Oz: Dream World via Cyclonic Ride Recreated in Technicolor" *Newsweek*, August 21, 1939, pp. 23–24 (3)

Newspaper

Frank S. Nugent, "The Screen in Review: 'The Wizard of Oz,' Produced by the Wizards of Hollywood, Works Its Magic on the Capitol's Screen." *The New York Times*, Aug 18, 1939, page 16, *Historical NY Times* database (4)

Internet

"Baum, L. Frank," Columbia Encyclopedia online, 2007. <http://www.questia.com/library/encyclopedia/baum_l_frank.jsp> 15 Mar 2009. (5)

Review of *The Wizard of Oz* by James Berardinelli, 1998. <http://www.reelviews.net/movies/w/wizard_oz.html> 17 Mar 2009. (6)

When researching a subject from the past, such as the 1939 movie *The Wizard of Oz*, you may want to locate primary sources from that period, such as statements by the actors or director at the time of filming or comments by reviewers when the film was originally released. You might find such direct, firsthand information in magazines and newspapers of the time. Remember, you need to distinguish between direct statements and opinions or comments derived from those original statements. These resources, as well as books listed as out-of-print in an online resource, may be found in a library or media center collection on microfilm or in an online database that focuses on archived articles. (See pages 351–352 for more information on microfilm and other information sources.)



PROJECT PREP Planning *Writing an Informal Account*

What I Need to Know	Why I Need to Know It	Where I Can Find It	What I Will Learn from It	What I Learned

Taking into account your discussions and the KWL chart you have developed, write an informal account of your research subject, keeping your major research question in mind. You might start by writing about what you already know, as Le Ly Hayslip does in writing about rice farming in Vietnam. As you write, use an asterisk (*) to indicate where you need to look up information to make your account more complete. Then use the chart above to help you plan how to find that information and to organize it when you find it.



2 Evaluating Sources

As you begin the research process, keep in mind that not all sources of information you discover will be equally useful to you. Before using a source, you need to evaluate it critically. Regardless of your specific topic, all of your sources should be relevant, reliable, up to date, and objective. The author should be a respected, trusted expert. If your topic is controversial, your report should present different points of view and identify major issues and debates on the topic.

Evaluating Print Sources

Just because a particular print source is in your library catalog or database doesn't mean that it's appropriate for your project. You still need to decide if it's relevant to your subject and whether the information is valid, accurate, up to date, and appropriate for your report. The following guidelines can help you evaluate print sources.

HERE'S HOW

Guidelines for Evaluating Print Sources

- **Who's the authority?**
  Find out the author's background. A library catalog entry or online book reviews may give information about the education or experience that makes the author an expert. Magazine or newspaper articles often provide a brief summary of their author's credentials. Get recommendations from a teacher, librarian, or someone else who is knowledgeable about the topic.
- **Who's behind it?**
  See if the author is associated with a particular organization and whether that organization might be biased. Find out who published the book. If the publisher is unfamiliar, do an online search to find out more about it. A librarian can lead you to the best sources for particular types of information.
- **What's right for you?**
  Make sure the book or article is relevant to your limited subject. Some sources may be too general or too specific for what you are trying to accomplish. They may be written at a level that is either too simple or too complex for a student researcher.
- **Look inside.**
  Check the publication date to make sure the information is current. Read the book jacket or an inside page to find out about the author's background. Look at the table of contents and index to see whether your particular topic is covered in appropriate detail. Skim relevant sections to see if sources are given to back up the facts presented. Does the author support his or her opinions with solid evidence?

Evaluating Online Sources

When you check out a library book, a librarian has already evaluated the book to make sure it's a reliable source of information. However, no one regulates the Internet to keep out unreliable sources. Here are a few guidelines on how to evaluate an online source.

HERE'S HOW

Guidelines for Evaluating Online Sources

- **Play the name game.**
  First, find out who publishes the site and consider their objectivity. Does the URL end in ".com" (which means it's a commercial company)? If so, is it a reputable company? Or is it one you've never heard of that might just be trying to sell you something? An educational site in which the URL ends in ".edu," such as a college or university, might be a more reliable choice. A site sponsored by a well-known organization with a URL that ends in ".org," such as the American Red Cross <http://www.redcross.org>, would also probably be a reliable source.
- **Scope it out.**
  Click around the site and get a feel for what it's like. Is the design clean and appealing? Is it easy to get around the site and find information? Are the sections clearly labeled? Does the site accept advertising? If you think the site seems disorganized, or you just have a negative opinion of it, listen to your instincts and move on to another one.
- **Says who?**
  Suppose you find an article on the Web that seems chock-full of great information. The next question you need to ask yourself is, "Who is the author? Is the person recognized as an expert on the subject?" If you don't recognize the author's name, you can do a search on the Web, using the author's name as the keyword to get more information about him or her. In some cases, an article won't list any author at all. If you don't find an author's name, be cautious. A reliable site clearly identifies its authors and usually lists their professional background.
- **Is this old news?**
  If you are doing research on the pyramids, it's probably all right if the information wasn't posted yesterday. But if you're looking for information in quickly changing fields, such as science and politics, be sure to check the publication date before you accept the information as valid and accurate.
- **Ask around.**
  Reliable Web sites frequently provide e-mail addresses or links to authors and organizations connected to the content on the site. Send off a quick e-mail to a few of these sources, tell them what you are writing, and ask them: "Is this material accurate?"

The best way to check the accuracy of any information on a Web site is to check it against another source—and the best source is your local library or media center.

You can learn more about using the Internet for research on pages 358–361.

PROJECT PREP Gathering Information *First Pass*

Go to the library with your writing group and begin consulting sources. Discuss the reliability of each source that you consult. Try to find roughly the same information in more than one source. Find at least five sources to help you with your project.

Taking Notes

After you have developed a list of print and online sources, gather the books and periodicals together and bring them, along with printouts of any online source materials, to the place you plan to work. Then skim each source, looking for the information you need for your research report. With books, you will find the tables of contents and the indexes especially helpful in your search. Once you have located the relevant portion of a reliable source, take a note card and, in the upper right-hand corner of the card, write the identifying number you gave that source. This number should appear on each note card you use for that source. Keep the following goals in mind as you read the source and begin taking notes.

Summarizing

When you **summarize,** you write information in a condensed, concise form, touching only on the main ideas. To record direct quotations, you copy the words exactly and enclose them in quotation marks. Always write the name of the person who made the statement you are quoting and the page number where you found the statement in the source. The example below shows the form for quotations and summaries.

Quotation "Beginning in March, and again in August, we would bring the mature rice in from the fields and process it for use during the rest of the year." (Hayslip, page 326)

Summary We harvested and processed rice in March and August.

The excerpt on the following page is from page 244 of the book *The Making of the Wizard of Oz*. The note card that follows the excerpt shows how this information can be summarized.



MODEL: Taking Notes from a Source

Basically, what Gillespie [the special-effects director] knew about tornados in 1938 was that "we couldn't go to Kansas and wait for a tornado to come down and pick up a house." Everything beyond that was an experiment. . . . "I was a pilot for many years and had an airplane of my own. The wind sock they used in airports in the old days to show the direction of the wind has a shape a little bit like a tornado and the wind blows through it. I started from that. We cast a cone out of thin rubber. We were going to whirl the rubber cone and rotate it. But tornados are called twisters and the rubber cone didn't twist. So that was rather an expensive thing down the drain. We finally wound up by building a sort of giant wind sock out of muslin." The giant thirty-five-foot muslin tornado was—technically—a miniature.

—Aljean Harmetz, *The Making of the Wizard of Oz*

Sample Note Card

Special Effect: Tornado — Aspect of the subject

2 — Source number

—"we couldn't go to Kansas and wait for a tornado to come down and pick up a house." (Gillespie) — Direct quotation

—got idea from wind sock at airports

—tried making one from rubber, but it wouldn't twist

—ended up making one from muslin—35 feet high, shaped like wind sock — Main points summarized

p. 244 — Page number

Writing Tip

You can use a variety of graphics to organize your information from multiple sources. For example, you could create a two-column chart that lists your sources in one column and the notes you take in the other. You could also make a three-column chart for each source, with the source name in the first column, your notes in the second, and your comments in the third.

Practice Your Skills

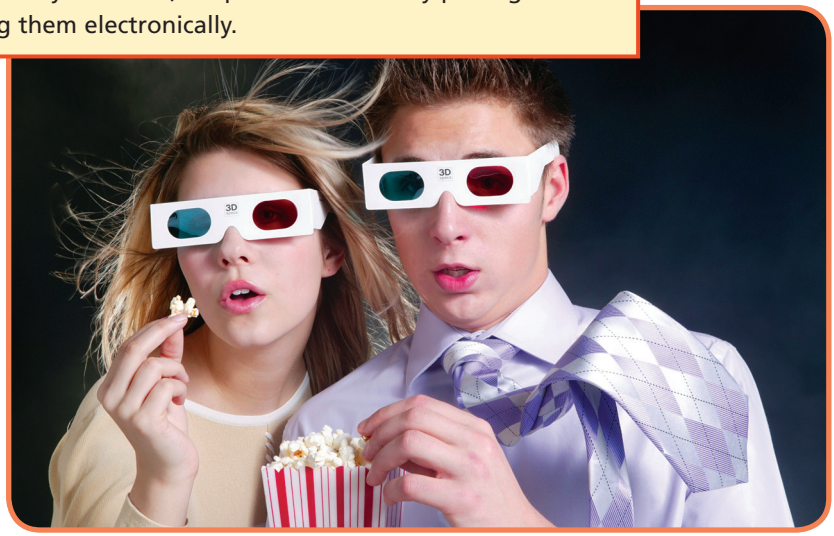
Taking Notes

The excerpt below is from an article in *Time* magazine, August 25, 2008, page 57. Assume the article is your third source and make a note card for the following excerpt.

> Making a 3-D movie involves filming an image from two perspectives: one representing the left eye, the other the right. When synchronized and watched through glasses that allow each eye to see only its own movie, the two films create an illusion of depth. Until recently, perfect synchronization was nearly impossible, and production and exhibition were cumbersome. Digitization has eliminated many of the flaws of old 3-D movies—like nausea and headaches brought on by poor synching—and has motivated studios to push the format on exhibitors and filmmakers. "It's an important part of our business going forward," says Alan Bergman, president of Walt Disney Studios, which will release an animated canine-superhero movie, *Bolt,* in 3-D in November, as well as all its future Pixar films.
>
> —Rebecca Winters Keegan, "Don't Duck"

PROJECT PREP Prewriting *Taking Notes*

Follow the model for note taking on page 338 to gather information from your sources for your report. Keep all your note cards together in a folder. If you are working on a computer, create a folder for your research paper so you do not lose track of your notes. If you are using graphics to organize your notes, keep track of them by placing them in a folder or saving them electronically.



Writing Lab

Project Corner

Speak and Listen Discuss Reliability

Have a panel discussion on the validity of Internet-based information resources. How do you know that a source is trustworthy? What is the value of different types of Web sites for particular purposes? In part of your discussion, focus on specific Web sites that you find either trustworthy or untrustworthy. (See pages 468–470 on group discussions and pages 467–468 on listening for information.)

Get Graphic Explain Concepts

Review the information you gathered. Look for information that might be easier to understand in graphic form than in print. For example, if you have a number of statistics, you may want to **create a table or chart** to present them. In addition, make a list of points you want to explain in your report that would be best conveyed through an illustration, such as a photograph or diagram. **Look for or develop your own illustrations** to explain concepts in your report.

Chart It Evaluate Sources

In your writing group, **make a chart** that depicts the sources you have consulted for your research. Where do you draw from to produce a valid inquiry? Organize the chart according to categories, such as encyclopedias, books, articles, Web sites, documentary films, informative programming, and any other information sources, including interviews. Further, construct your chart to indicate the degree of trustworthiness you have assigned to each type of source and each individual source. You can make the chart by hand or use a feature in a spreadsheet program such as Microsoft Excel® to create your chart.



In the Workplace

Business Memo

1. You work for a construction consulting company that is evaluating whether to build a highway through the Florida Everglades. Your boss has organized two teams to study the issue, one to focus on economic issues and the other to focus on environmental issues. Choose your team, find appropriate sources, and take notes from those sources. Then ***write a memo*** to your boss laying out your position and listing the sources you used to research facts and specific details that support your point of view. (See pages 254–283 for help with persuasive writing.)

For Spoken Communications

Questions for Informational Interview

2. You have been hired as a style consultant for an athletic shoe and clothing company. The company wants you to interview the trendsetters in your community about what kind of athletic clothing they think will become popular. ***Prepare five interview questions*** that you could ask to gather this information. Then conduct an oral interview with three members of your class. Select information that is relevant to your topic. (See pages 467–468 on listening for information.)

Timed Writing  List of Priority Topics

3. You work for a newly elected member of Congress. As part of her campaign, the congresswoman promised to "protect the environment," but she did not provide any specific details. Your job is to help her establish a list of priorities. Write a list of possible topics for a report about protecting the environment. You might consider the protection of a river, mountains, or park land in your area. When you have finished your list, choose the topic that interests you most and do some research about what kinds of environmental problems affect the place. Take notes and compare your sources of evidence. You have 30 minutes in the library media center to complete your work.

Before You Write Consider the following questions: What is the subject? What is the occasion? Who is the audience? What is the purpose?

After You Write Assess your work by evaluating your sources as outlined on pages 335–336.

Research Companion

Doing research and exploring a topic in depth is like solving a mystery. Reference materials provide the information you need to investigate your topic and answer your unsolved questions. Determining the right reference materials is the only way to find the information that will make your writing stand out. To gain knowledge, you need to do research, and to do good research you need to improve your reference skills. For all of your future research projects, solid reference skills will make your writing richer and broader.

Using the Library or Media Center

The library or media center is the best place to begin researching, whatever your topic may be. This storehouse of knowledge and information includes printed media, such as books, newspapers, magazines, encyclopedias, and other forms of writing, and an ever-increasing variety of electronic or online resources, such as downloadable electronic books, computer databases, and access to the World Wide Web. Whenever you start a new research project, however, the most valuable resource may be the librarian or media specialist—the trained professional who can help you find the references that you need most.

Fiction

The books you find in this section may be inspired by factual information, but the stories that fill them are creations of the authors' imaginations. In the fiction section of the library, the books are shelved alphabetically according to the authors' last names. Here are a few guidelines for locating these resources.

HERE'S HOW

Guidelines for Finding Fiction

- Two-part names are alphabetized by the first part of the name.
  De Soto **O'**Connor **Van** Buren
- Names beginning with *Mc* or *St.* are alphabetized as if they began with *Mac* or *Saint*.
- Books by authors with the same last name are alphabetized first by last name, and then by first name.
- Books by the same author are alphabetized by the first important word in the title.

Nonfiction

Books in this section include factual information and document real events. These reference materials are perfect for finding information in different subject areas.

More than a hundred years ago, an American librarian, Melvil Dewey, came up with a numerical system to categorize nonfiction books. Today his system, known as the **Dewey decimal system,** is used in most school libraries around the country. If you want to find a specific book on boa constrictors, for example, the book would have the same **call number**—or number and letter code, identifying it by subject and category—throughout the country. Books are then arranged on the shelves in numerical order. The following categories are included in the Dewey decimal system.

DEWEY DECIMAL SYSTEM	
000–099	General Works (reference books)
100–199	Philosophy
200–299	Religion
300–399	Social Science (law, education, economics)
400–499	Language
500–599	Science (mathematics, biology, chemistry)
600–699	Technology (medicine, inventions)
700–799	Fine Arts (painting, music, theater)
800–899	Literature
900–999	History (biography, geography, travel)

Each general subject is then divided into smaller categories.

800–899 LITERATURE			
800–809	General	850–859	Italian
810–819	American	860–869	Spanish
820–829	English	870–879	Latin
830–839	German	880–889	Greek
840–849	French	890–899	Other

Because ten numbers and categories are not enough to cover the many books about American or French literature, one or more decimal numbers may also be used.

Biographies and Autobiographies

Biographies and autobiographies are usually in a separate section and are shelved in alphabetical order by the subject's last name rather than by the author's last name. Each book is labeled B for biography or 92 (a shortened form of the Dewey decimal classification of 920), followed by the first letters of the subject's last name. A biography of George Washington, for example, is labeled on the spine of the book in one of the following ways.

Biography	B	92
Beginning of Subject's Last Name	WAS	WAS

Develop Research Skills

Using the Dewey Decimal System

Using the chart on page 343, write the range of numbers and the general category for each of the following titles.

1. *The Joy of Music*
2. *All About Language*
3. *Basic Biology*
4. *The Making of a Surgeon*
5. *You and the Law*
6. *Chemistry Today*
7. *Trial by Jury*
8. *Shakespeare's Plays*
9. *To a Young Dancer*
10. *The European Middle Ages*

The Library Catalog

Most libraries and media centers store records of their holdings in an online catalog. Computer systems can vary from library to library, but generally the search methods are the same. The computer will present a list of items for each search request (by the author's last name, book title, or subject). Depending on how many references are provided, you may have to make more specific selections. If your book is available, the computer displays information about the book similar to that in the example on the next page.

ONLINE CATALOG RECORD

A tale of two cities

Dickens, Charles, 1812–1870.

Personal Author:	Dickens, Charles, 1812–1870.
Title:	A tale of two cities/Charles Dickens.
Publication info:	Champaign, IL : Book Jungle, [2007].
Physical descrip:	370 p. ; 24 cm.
General Note:	Reprint : New York : Globe Book Co., 1921.
Held by:	EPLMAIN
Subject term:	French–England–London–Fiction.
Subject term:	Executions and executioners–Fiction.
Subject term:	Fathers and daughters–Fiction.
Subject term:	Lookalikes–Fiction
Geographic term:	France–History–Revolution, 1789–1799–Fiction.
Geographic term:	Paris (France)–History–1789–1799–Fiction.
Geographic term:	London (England)–History–18th century–Fiction.
Genre index term:	Historical fiction.
Genre index term:	War stories.
Control Number:	ocn183901268
ISBN:	9781604240719 (pbk.) : $9.45
ISBN:	1604240717 (pbk.) : $9.45

You may also find a simpler record of the book that may appear as follows. This type of catalog entry tells you where you can find the book in the library. It may also include a brief summary of the book.

ITEM INFORMATION ENTRY

A tale of two cities

Dickens, Charles, 1812–1870.

"It was the best of times, it was the worst of times" are the words that begin this classic by Charles Dickens. The story begins with the years preceding the French Revolution. Two very different men, a cynical Englishman and a romantic French man are in love with the **read more...**

Publisher:	Book Jungle,
Pub date:	[2007].
Pages:	370 p. ;
ISBN:	9781604240719

A Look Inside:

Holdings

Evanston Public Library Main

	Material	**Location**
YA Fiction Dicke.C	Book	Young Adult Collection –3rd Floor Loft

To search the listings in an online catalog, you select a category—author, title, or subject—and enter the necessary commands. On some systems, you can also do a keyword search, just as you would on an Internet search engine. A keyword search can search the library's collections for both title and subject headings at the same time. If the book you are looking for is not listed or not available, the computer can tell you if it has been checked out and when it is due back. By using the Web to search other library databases, the media specialist can tell you if the book is available elsewhere.

Search Tip

You can use the **online catalog** in your library or media center to search for a book by subject, author, or title. In some databases, a keyword search can do this even more quickly by searching subject and title categories at the same time.

HERE'S HOW Strategies for Using an Online Catalog

Think about what you already know that can limit your search. A title or author search will always give you more focused results than a subject search. If you are doing a subject search, find a way to limit the category, either by year or by subcategory.

Searching by Author's Name

- If the last name is common, type the author's complete last name followed by a comma, a space, and the author's first initial or complete first name.
- Omit all accent marks and other punctuation in the author's name.
- For compound names, try variations in placement of the parts: **von neuwirth james** or **neuwirth james von**

Searching by Title

- If the title is long, type only the first few words. Omit capitalization, punctuation, accent marks, and the articles *a, an,* and *the*.
  - **red badge of cour** (you need not include the full title)
  - **sun also rises** (omit initial article words)
  - **red white and blue** (omit punctuation)
- If you are unsure of the correct form of a word, try variations such as spelling out or inserting spaces between initials and abbreviations; entering numbers as words; using an ampersand (&) for *and*; spelling hyphenated words as one or two words.

Searching by Subject

- Omit commas, parentheses, and capitalization.
- Broad categories can be divided into subcategories to make your search more specific.
- If you don't know the correct subject heading, find at least one source relevant to your topic by doing a title or keyword search. Use one or more of the subject headings listed there for additional searches.

Searching by Keyword

- Searching with a single word, such as *computers*, will look for that word anywhere in the entry: in the title, author, subject, or descriptive notes.
- A phrase, such as *solar energy*, finds entries containing the words *solar* and *energy*. To search for *solar energy* as a phrase, type *solar and energy*, or *solar adj energy* (*adj* = adjacent).
- An open search will look anywhere in the entry for your word. You can limit your keyword searches to specific search fields—author, title, or subject—by doing an advanced search and selecting the appropriate field.

Develop Research Skills

Searching Online Catalogs

Write the category you would select for a search on the following items. Then write the words that you would enter to find each item.

1. the life and times of Barbara Jordan
2. the books of C. S. Lewis
3. the skills of snowboarding
4. the work of Jane Goodall
5. the country's best roller coasters
6. ancient Egypt
7. expeditions to the Polar regions
8. how insects change and grow



Barbara Jordan

Parts of a Book

Once you find several sources that you think may be useful for your project, you need to spend some time looking through them to see if they have information that you need. Finding this information is easier if you know how to use the parts of a book. Each part of a book gives you different types of information.

INFORMATION IN PARTS OF A BOOK	
Title Page	shows the full title, author's name, publisher, and place of publication
Copyright Page	gives the date of first publication and dates of any revised editions
Table of Contents	lists chapter or section titles in the book and their starting page numbers
Introduction	gives an overview of the author's ideas in each chapter and in relation to the work that other writers have done on the subject
Appendix	gives additional information on subjects in the book; charts, graphs, and maps are sometimes included
Glossary	lists, in alphabetical order, difficult or technical words found in the book and their definitions
Bibliography	lists sources that the author used in writing the book, including titles and publication information
Index	lists topics that are mentioned in the book and gives the page numbers where these topics can be found

Develop Research Skills

Using Parts of a Books

Write the part of the book you would use to find each of the following items of information.

1. the year of publication
2. definition of a difficult or technical word
3. a specific topic or person mentioned in the book
4. the title and publication information for a source used by the author
5. the name and location of the publisher
6. a chart or graph with additional information
7. the title of a specific chapter
8. the author's explanation of the book's contents

Print and Nonprint Reference Materials

Along with fiction and nonfiction sections, most libraries or media centers have a separate area called a reference room. This room contains encyclopedias, dictionaries, atlases, almanacs, and reference books on specific subjects. Many libraries and media centers now have online versions of these print sources as well.

Most libraries today subscribe to **online databases** that can be accessed through computers in the library. Often, anyone with a library card may use a computer at home to search the databases through the library's Web site. These databases provide a wealth of information that is not usually available for free just by searching on the Internet. Some databases are especially designed for students.

The following chart indicates the kinds of reference works available in most libraries and media centers.

PRINT AND ELECTRONIC REFERENCES

- general and specialized encyclopedias
- general and specialized dictionaries
- atlases, almanacs, and yearbooks
- specialized biographical and literary references
- online databases and indexes of periodicals (including magazines, newspapers, and journals)
- microfilm and microfiche files of periodicals and government documents
- computers with access to the Internet and World Wide Web
- audio recordings and video documentaries

Periodicals—Magazines and Newspapers

Periodicals, including magazines and journals, are excellent sources for current information. The periodical reading room in the library or media center should have the most recent print issues of all the periodicals to which the library subscribes. You can usually search for periodical titles in the library's online catalog but you cannot search for individual articles. The entry will describe the extent of the library's holdings. For example, a library may keep two months of a daily newspaper and two years of weekly or monthly magazines.

By subscribing to online databases, libraries can now offer people access to a wider variety of periodicals than they would have space for in the library. Databases may cover general interest periodicals, scholarly journals, or periodicals covering specialized fields such as business or health. A librarian or media specialist can help you determine which

databases are best for your particular research project. You can search in a database using keywords as you would with an Internet search engine. Database entries provide an abstract or short summary of the article so you can decide if it is useful to read the full text. Full text is available for many articles from the 1990s onward. These full-text articles can be downloaded or printed. Many databases allow you to save your search results in folders for future reference.

You can learn more about searching with keywords on pages 347 and 359–360.

Newspapers Newspapers are valuable sources of current and historical information. Some online databases contain only newspapers and others combine newspapers and magazines. Some even include radio and television news transcripts. Many databases allow you to limit your search to specific dates or even specific periodical titles. While most databases focus on articles from the 1990s to the present, some include references to articles from earlier periods. The *Historical New York Times* database offers full text articles back to the newspaper's first issue in 1851.

Most major newspapers now have Web sites and electronic databases where you can view current issues and search for archived articles. The following examples are only a few of the many available online.

The Chicago Tribune	http://www.chicago.tribune.com
The Dallas Morning News	http://www.dallasnews.com
The Los Angeles Times	http://www.latimes.com
The Miami Herald	http://www.herald.com
The New York Times	http://www.nytimes.com

By going directly to the Web, you can also search databases that locate and access the home pages of newspapers from every state in the United States and many countries around the world. Both of the following sites list hundreds of newspapers by location (country and state) and by subject (business, arts and entertainment, trade journals, or college papers).

ipl2 (The Internet Public Library)	http://www.ipl.org/div/news
Newspapers.com	http://www.newspapers.com

Remember: always read the guidelines at the home page for each newspaper. Recent articles are usually available free of charge, but you may have to pay a fee to download and print an archived article.

Older Periodicals To save space, many libraries store older issues of some magazines and newspapers as photographic reproductions of print pages on rolls and sheets of film. These **microform** holdings may be included in the library's online catalog or may have a separate catalog or list in the microform area of the library or media center. **Microfilm** (rolls) or **microfiche** (sheets) are stored in filing cabinets and can be viewed easily on special projectors. Newspapers, for example, are arranged in file drawers alphabetically by keywords in their titles. The holdings for each newspaper are then filed

chronologically by date. For example, if you wanted to know what happened in Houston, Texas, on New Year's Eve in the year you were born, you could go to the file cabinets and get the roll of film for the *Houston Chronicle* on that day in that year. Check with a librarian to see if there are indexes for any of the newspapers to help you locate articles on specific topics.

Researchers looking for older magazine articles not covered in online databases may use *The Readers' Guide to Periodical Literature,* an index of articles, short stories, and poems published in a large number of magazines and journals. Articles are indexed by date, author, and subject. Libraries may subscribe to print or online versions of the *Readers' Guide*. A search of the library's catalog will tell you which issues of the guide are available in your library and whether they are in print or electronic form. Once you know the name of the magazine or journal you want, you will need to check the library's catalog to see if that specific periodical is available.

Encyclopedias

Encyclopedias are a good place to start gathering information. They contain general information on a wide variety of subjects. The information in most encyclopedias is arranged alphabetically by subject. Guide letters on the spine show which letter or letters are covered in each volume. Guide words at the top of each page help you find your subject. When looking for information in an encyclopedia, the index will tell you if your subject is discussed in more than one volume or if it is listed under another name.

Online encyclopedias are arranged in the same manner as printed encyclopedias—alphabetically, but there are no guide words or indexes. Instead, in order to find information on a particular subject, enter the subject in a search box. The best online encyclopedias are the ones available through your library's databases. Open source encyclopedias with unsigned articles are less reliable because they may be changed without being reviewed by an expert.

Print and Online	Through libraries and media centers:
	Compton's by Encyclopaedia Britannica
	World Book Encyclopedia
	Encyclopedia Americana
	Grolier Multimedia Encyclopedia
Online	Reliable free encyclopedias:
	Columbia Encyclopedia http://www.bartleby.com/65/
	Encyclopedia.com http://www.encyclopedia.com

Specialized Encyclopedias

Specialized encyclopedias focus on a variety of specific subjects from auto racing to weaving. Because they concentrate on a specific subject, these encyclopedias provide more in-depth information than general encyclopedias do. Specialized encyclopedias can also be found in the reference section of the library or media center. Specialized encyclopedias online let you search for information by subject and connect to other Web sites on your topic through hyperlinks.

Print

World Sports Encyclopedia

International Wildlife Encyclopedia

The International Encyclopedia of the Social Sciences

Online

Encyclopedia Smithsonian
http://www.si.edu/Encyclopedia_SI/default.htm

A collection of almost 50 different encyclopedias
http://www.encyclopedia.com

Biographical References

Information about famous historical figures is usually found in encyclopedias; for information about contemporary personalities or people who are well known in specialized fields, you may need to turn to other biographical references. Some biographical references contain only a paragraph of facts about each person, such as date of birth, education, occupation, and the person's accomplishments. Others, such as *Current Biography* and *Who's Who in America*, contain long articles.

Many libraries subscribe to one or more biographical databases that contain information from published sources including books and magazine articles and have links to reliable Web sites with information on the person.

Print

Current Biography

Who's Who and *Who's Who in America*

Merriam-Webster's Biographical Dictionary

Dictionary of American Biography

American Men and Women of Science

Online

Distinguished Women of Past and Present
http://www.distinguishedwomen.com

Encyclopaedia Britannica Guide to Black History
http://search.eb.com/blackhistory/

References About Literature

Quotations are wonderful devices to liven up reports and add weight to already factual information. Books of quotations are often arranged by topic or by author. If you have a specific quotation in mind but can't remember all the words, an index of first lines and keywords at the end of the book will lead you to the page where the full quotation can be found.

Other references about literature focus on actual stories or literary elements, including plot summaries, descriptions of characters, information about authors, or definitions of literary terms, such as *imagery* and *plot*. Indexes are useful for finding a particular poem, short story, or play. An index such as *Granger's Index to Poetry* lists the books that contain the particular selection you are looking for. The *Gale Literary Index* contains information about authors and their major works.

Comprehensive online databases combine many of these literary references into a convenient resource that you can search by author, title, subject, or keyword. You may find complete works along with biographical information and literary criticism. A database likely contains information from hundreds of sources on thousands of authors. Ask your librarian what your library provides.

Print	*Bartlett's Familiar Quotations*
	The Oxford Dictionary of Quotations
	Reader's Encyclopedia
	The Oxford Companion to American Literature
Online	*About.com: Classic Literature* http://classiclit.about.com/
	Gale Literary Index http://www.galenet.com/servlet/LitIndex
	Bartlett's Familiar Quotations http://www.bartleby.com/100
	The Quotations Page http://www.quotationspage.com/

Atlases

An atlas is generally a book of maps, but you can often find much more information in one. An atlas usually contains information about the location of continents, countries, cities, mountains, lakes, and other geographical features and regions. Moreover, some atlases also have information about population, climate, natural resources, industries, and transportation. Historical atlases include maps of the world during different moments in history. Some online resources from the U.S. Geological Survey incorporate satellite imagery to let you examine the geography of the United States by state and by region.

Print	*Rand McNally International World Atlas*
	The Times Atlas of the World
	The National Geographic Atlas of the World
	Rand McNally Atlas of World History
Online	*National Atlas of the United States* http://www-atlas.usgs.gov/

Almanacs

Almanacs, which are generally published each year, contain up-to-date facts and statistical information on topics related to population, weather, government, and business. If you want to know the batting averages of Hall of Fame baseball players, countries that suffered natural disasters last year, or the most popular films and television shows in any year, an almanac is a good place to look. Almanacs also provide historical facts and geographic information. Some, such as *The Old Farmer's Almanac*, focus on weather-related and seasonal information.

Print	*Information Please Almanac*
	World Almanac and Book of Facts
	Guinness Book of World Records
Online	*The Old Farmer's Almanac* http://www.almanac.com
	Infoplease http://www.infoplease.com/

Specialized Dictionaries

If you are doing research for a report on a specialized topic, you may come across an unusual word that you do not recognize. A specialized dictionary is a good resource for learning more about the word. These dictionaries provide information about specific fields of study, such as medicine, music, and computer science. Some online sites include dictionaries in several languages and excerpts from guidebooks on writing.

Print	*Harvard Dictionary of Music*
	Concise Dictionary of American History
	Merriam-Webster's Geographical Dictionary
Online	Medical, legal, and multilingual dictionaries and a style guide http://dictionary.reference.com/
	Strunk's Elements of Style http://www.bartleby.com/141/

Books of Synonyms

In all of the writing that you do, word choice and word usage are always important. Another type of dictionary, called a **thesaurus,** features synonyms (different words with the same meanings) and antonyms (words with opposite meanings). This resource is especially helpful if you are looking for a specific word or if you want to vary your word usage and build your vocabulary. Many Web browsers, online databases, and word processing software programs include dictionary and thesaurus features.

Print	*Roget's 21st Century Thesaurus in Dictionary Form*
	Merriam-Webster Dictionary of Synonyms and Antonyms
	Oxford American Writer's Thesaurus
Online	*Roget's Thesaurus* http://thesaurus.reference.com/
	Merriam-Webster Dictionary and Thesaurus http://www.merriam-webster.com/

Develop Research Skills

Using Specialized Reference Materials

Write one kind of reference book, other than a general encyclopedia, that would contain information about each of the following subjects.

1. famous Americans
2. records in sports
3. countries of Asia
4. Spanish phrases
5. synonyms for *run*
6. the source of a quotation
7. the location of the Andes
8. the life of Sonia Sotomayor
9. dates of past hurricanes
10. polar bears

Other Reference Materials

Most libraries and media centers have a variety of printed resources that are not found in bound forms such as books and magazines. They also have other nonprint resources such as audio recordings and video documentaries that often provide information that cannot be conveyed in print form.

Vertical Files Most libraries keep a collection of printed materials, including pamphlets, pictures, art prints, unpublished letters and papers, and government publications and catalogs. These materials are usually arranged alphabetically by subject and kept in a filing cabinet in the library called the vertical file.

Government Documents and Historical Records Many libraries and media centers save storage space by storing some documents and back issues of periodicals on microfilm and microfiche—photographic reproductions of printed material that are stored on rolls or sheets of film. References stored on microforms may include government documents from state and federal agencies, and original, historic records and papers. These rolls and sheets of film are stored in filing cabinets in a separate part of the library or media center and can be viewed easily on special projectors. Libraries may also subscribe to databases that provide access to some government documents or historical records. Many government Web sites also provide access to such documents. Two useful sites for federal government documents are <http://usasearch.gov/> and <http://www.gpoaccess.gov/>.

Audiovisual Materials Audiovisual materials can be valuable sources of information and are often available through your library or media center. Audiovisual materials may include recordings of interviews and speeches, and DVDs of documentaries and educational programs. If you cannot check out these materials to view in the classroom, listening and viewing equipment is usually available in the library. CD-ROMs have largely been replaced by online databases and other online or electronic resources. Some libraries may still have specialized indexes, databases, encyclopedias, or dictionaries such as the complete *Oxford English Dictionary* on CD-ROM. Check with the media specialist to see which resources are available in these forms.

Using the Internet for Research

The Information Superhighway could be the best research partner you've ever had. It's fast, vast, and always available. But like any other highway, if you don't know your way around, it can also be confusing. It takes time to learn how to navigate the Net and zero in on the information you need. The best thing to do is practice early and often. Don't wait until the night before your paper is due to learn how to do research on the Internet!

Getting Started

Just as there are several different ways to get to your home or school, there are many different ways to arrive at the information you're looking for on the Internet.

Internet Public Library Perhaps the best place to start your search for reliable information on the Web is to go to ipl2, the Internet Public Library site <http://www.ipl.org/>. This virtual reference library provides links to Web sites that have been reviewed and recommended by librarians. The home page is organized with links to sections much like those at your local library or media center. There is even a special section for teens. Clicking on the links that relate to your subject will take you to a list of suggested resources.

Search Bar Another good first step is your browser's search bar. You can usually customize your browser by adding the search tools you use most often to the drop down menu.



Search Tools There are several different free search services available that will help you find topics of interest by entering words and phrases that describe what you are searching for. Some of the most popular **search engines** include:

AltaVista—http://www.altavista.com/

Ask—http://www.ask.com/

Bing—http://www.bing.com/

Google—http://www.google.com/

Lycos—http://www.lycos.com/

Yahoo!—http://www.yahoo.com/

Metasearch engines search and organize results from several search engines at one time. Following are a few examples:

Clusty—http://clusty.com/

Dogpile—http://www.dogpile.com/

Ixquick Metasearch—http://ixquick.com/

Search services usually list broad categories of subjects, plus they may offer other features such as "Random Links" or "Top 25 Sites," and customization options. Each one also has a search field. Type in a **keyword,** a word or short phrase that describes your area of interest. Then click Search or press the Enter key on your keyboard. Seconds later a list of Web sites known as "hits" will be displayed containing the word you specified in the search field. Scroll through the list and click the page you wish to view.

So far this sounds simple, doesn't it? The tricky part about doing a search on the Internet is that a single keyword may yield a hundred or more sites. Plus, you may find many topics you don't need.

For example, suppose you are writing a science paper about the planet Saturn. If you type the word *Saturn* into the search field, you'll turn up some articles about the planet, but you'll also get articles about NASA's Saturn rockets and Saturn, the automobile company.

Search Smart

Listed below are a few pointers on how to narrow your search, save time, and search *smart* on the Net. Not all search strategies, however, work with all search engines.

HERE'S HOW

Guidelines for Smart Searching

- The keyword or words that you enter have a lot to do with the accuracy of your search. Focus your search by adding the word "and" or the + sign followed by another descriptive word. For example, try "Saturn" again, but this time, add "Saturn + space." Adding a third word, "Saturn + space + rings," will narrow the field even more.
- Specify geographical areas using the word "near" between keywords as in "islands near Florida." This lets you focus on specific regions.
- To broaden your search, add the word "or" between keywords. For example, "sailboats or catamarans."
- Help the search engine recognize familiar phrases by putting words that go together in quotes such as "Tom and Jerry" or "bacon and eggs."
- Sometimes the site you come up with is in the ballpark of what you are searching for, but it is not exactly what you need. Skim the text quickly anyway. It may give you ideas for more accurate keywords. There might also be links listed to other sites that are just the right resource you need.
- Try out different search engines. Each service uses slightly different methods of searching, so you may get different results using the same keywords.
- Check the spelling of the keywords you are using. A misspelled word can send a search engine in the wrong direction. Also, be careful how you use capital letters. By typing the word *Gold,* some search services will only bring up articles that include the word with a capital *G.*

You can learn more about evaluating online sources on pages 335–336.

Internet + Media Center = Information Powerhouse

Although the Internet is a limitless treasure chest of information, remember that it's not catalogued. It can be tricky to locate the information you need, and sometimes that information is not reliable. The library is a well-organized storehouse of knowledge, but it has more limited resources. If you use the Internet *and* your local media center, you've got everything you need to create well-researched articles, reports, and papers.



Using the Internet and Media Center

Use the Internet to

- get great ideas for topics to write about
- gather information about your topic from companies, colleges and universities, and professional organizations
- connect with recognized experts in your field of interest
- connect with other people who are interested in the same subject and who can put you in touch with other sources

Use the Media Center to

- find reliable sources of information either in print or online
- get background information on your topic
- cross-check the accuracy and credibility of online information and authors.



How does the Internet compare to some of the print resources you have used in terms of access, quality, and reliability? Why might one resource—print or online—be better than another? What strategies have you learned that will make researching easier in the future? What notes would you make to improve your reference skills for the future? Record your thoughts in your Learning Log.

CHAPTER 11

Research: Synthesizing, Organizing, and Presenting

Like a cook, when you are putting together a research report you need to prepare your kitchen and gather your ingredients together before mixing. In the previous chapter you did just that. You

- chose and limited a subject
- posed a major research question
- developed a research plan
- used your library and media center to find sources
- evaluated those sources
- took notes

The activities in this chapter will take you through the rest of the process of preparing a research report.

Writing Project Research Report

Digging Into My Culture ***Complete a research report on your culture, focusing on what makes it unique and what it means to you.***

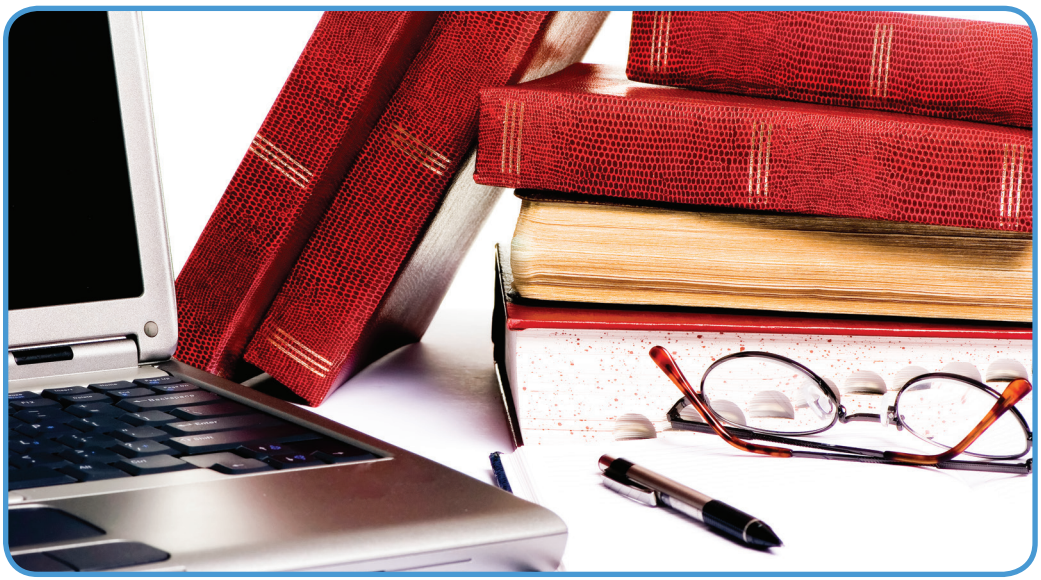
Review In the previous chapter you gathered and organized information for your research report, using your major research question as the focus for your inquiry and refining that question. You have taken notes from sources to record information to use when answering your research question, and have converted both graphic and written material from your sources to written notes for your report. You may have used a word processing program to take notes as you accumulated new information. In this chapter you will learn how to take the information you have gathered and use it to write the research report itself.

Elements of a Research Report

Like most other compositions, a research report has three main parts: an introduction, a body, and a conclusion. In addition, a research report usually contains some form of references—such as parenthetical citations or footnotes—and a works-cited page that, like a bibliography, lists all the sources you used. The following chart shows the function of each part of a report.

STRUCTURE OF A RESEARCH REPORT

PART	PURPOSE
Title	Suggests the subject of the research report
Introduction	Captures the readers' attention Provides necessary background information related to the subject Contains the thesis statement
Body	Supports the thesis statement and related claims Has paragraphs that each cover one topic or subtopic Uses graphics and illustrations to explain concepts
Conclusion	Brings the research to a close, often by restating the thesis in different words
Citations	Give credit to other authors for their words and ideas
Works Cited	Lists all the sources that you have cited in the research report Appears at the end of the research report



1 Developing a Thesis

During your research you will likely discover what you want to say about your subject. After following your research plan to gather information and take notes from authoritative sources, your next step is to pull together your ideas and information to form a working thesis. A **working thesis** is a statement that expresses a possible main idea for your research paper. In a research paper, as in a critical essay, you may frame your thesis as a statement that you intend to prove is true. You then give the information you researched as evidence to support your thesis. In such a paper it is necessary to identify the major issues and debates related to your major research topic. Your analysis should reflect a clear point of view on the issue.

You may change your working thesis as you continue to develop your research report. When organizing your notes to write a first draft, you may even think of new ideas that lead you to change your thesis and do additional research. You may modify your working thesis at any stage in the process of planning, drafting, and revising your report.

To create your working thesis, think about what you have discovered about your subject. For instance, a student writing a research report on *The Wizard of Oz* gathered information about how the special effects in that film were made. One example was how the filmmakers used a 35-foot wind sock to create the impression of a tornado. From this and similar examples, the writer concluded that the special-effects creators had used great ingenuity. A working thesis based on this conclusion was easy to write.

EXAMPLE: Working Thesis

Limited Subject	special effects in *The Wizard of Oz*
Working Thesis Statement	Much wizardry went into creating the special effects in *The Wizard of Oz*.

PROJECT PREP Prewriting ***Working Thesis***

Using all your notes for your research report, develop three or four possible theses. Select the one you like best as the working thesis of your report. Share them with your writing group for feedback and make adjustments as you see fit following the discussion.

2 Organizing Your Notes

As you take notes, you will begin to notice closely related ideas that could be grouped together into a single category. Building a system of categories is the first step in organizing your notes into an outline.

To create meaningful categories, review the information in your note cards, looking for ideas that are closely related. Then think of a category that would cover each group of related ideas. Using a graphic organizer may help you focus your thinking and sort your ideas. Once you have determined your categories, you can easily sort through your notes and clip together all the cards that belong in each category.

If some of your notes do not fit into any of the categories, clip them together separately for possible use in your introduction or conclusion. After you have arranged your categories in a logical order, wrap the whole bundle of note cards together with a rubber band to prevent losses or mix-ups.

The writer of the research report on the special effects in *The Wizard of Oz* initially sorted the notes into the following categories.

MODEL: Classifying Details Part I

Category 1	General information: cost, year of release, quotations from reviews, name of special-effects director
Category 2	The tornado
Category 3	The melting witch
Category 4	Glinda's arrival in the glass bubble
Category 5	The flying monkeys
Category 6	The horse-of-a-different-color
Category 7	The crystal ball
Category 8	The lifting and dropping of the house

After reviewing all of the information in the eight categories, the writer decided to combine some categories to create a smaller number of them to serve as main topics in an outline. For example, the special effects in categories 3, 4, 7, and 8 had something in common: they were all simple tricks that were easy to achieve.

The following revised organization consists of only four categories, which are broad enough to cover all the information.

MODEL: Classifying Details Part II

Category 1	General information
Category 2	Hardest effect to achieve—tornado
Category 3	Simple tricks: house being picked up and dropped, crystal ball, glass bubble, melting witch
Category 4	Simple tricks that proved difficult: flying monkeys, horse-of-a-different-color

Based on these categories, the writer chose to arrange the information in order of importance. For a memorable effect, the writer decided to place the more interesting information at the beginning of the report to draw in readers and at the end of the report in order to finish up with a bang.

Always think back to your purpose, audience, and context or occasion as well. The organizing structure of your report must be appropriate for these.

Writing Tip

Group your notes into three to five main categories that are broad enough to include all your information.

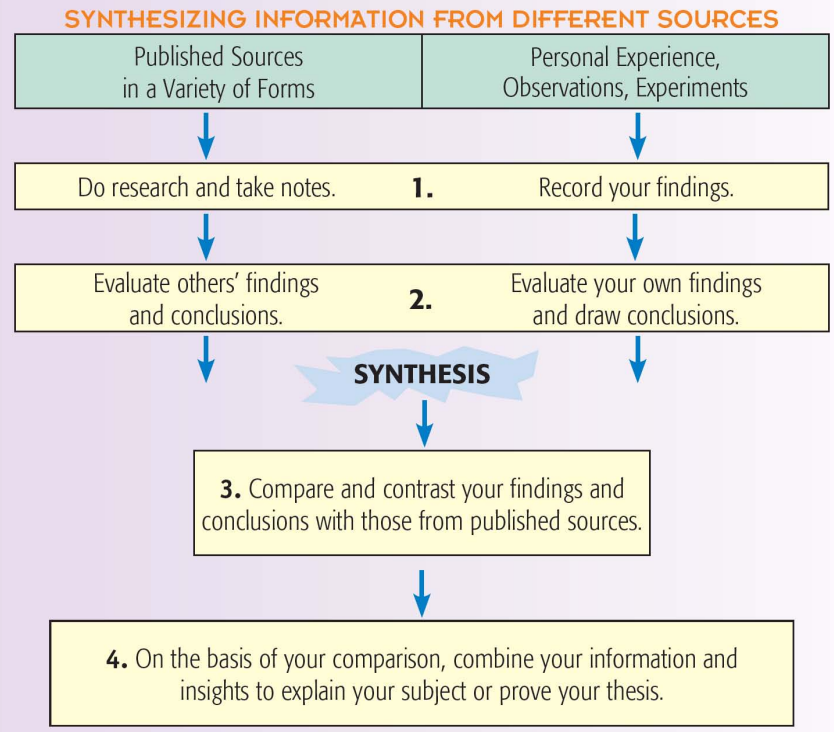
PROJECT PREP Prewriting *Organization of Information*

Sort your notes for your research report into three to five broad categories that you will use later to organize an outline of your report. Organize your note cards and keep them banded together in categories in your writing folder. There are a number of software programs that you can download from the Internet that allow you to keep notes in user-defined categories and save the information securely on your computer. Do not destroy your notes until you are absolutely sure you won't need them again.

Think Critically

Synthesizing

Often in your research projects, you will need to **synthesize,** or merge together, information from different kinds of sources. The following diagram shows the steps you can take to synthesize information.



Thinking Practice

Choose one of the research questions below. Then write a short paper synthesizing information from both published sources and personal study.

1. What were the common forms of marriage ceremony and celebration in your grandparents' native land?
2. Who are the heroes that are popular in the culture into which you were born?
3. Are special privileges afforded people based on their age, economic status, or gender in this culture?

3 Outlining

The final step in the prewriting stage is to develop an **outline** as a guide to drafting. Your outline is the framework for your report and is based on the notes you took on your subject. In your outline, each main category becomes a main topic with a Roman numeral. The outline covers only the body of your report. See the model below for the body of the report on special effects in *The Wizard of Oz*.

MODEL: Topic Outline for the Body of a Research Report

Special Effects in *The Wizard of Oz* — Subject

I. Hardest special effect: tornado — Main Topics
II. Simple tricks
III. Simple tricks made difficult by unexpected problems

When you are satisfied with the organization of your main topics, study the information in your note cards again and add **subtopics** with capital letters under the Roman numerals. Then add **supporting points** with numbers under the subtopics and, if necessary to cover all the facts you gathered, add **supporting details** with lowercase letters under each point. Your outline should show how you intend to support your thesis and related claims.

MODEL: Outline

I. Hardest special effect: tornado — Main Topic
- **A.** First attempt — Subtopic
  - **1.** Cost and materials — Supporting Points
  - **2.** Why it failed
- **B.** Attempt that succeeded — Subtopic
  - **1.** Cost and materials — Supporting Points
  - **2.** How it moved
  - **3.** Related effects
    - **a.** Storm clouds — Supporting Details
    - **b.** Dark sky

Look over the expanded outline for a research report on the following page, and use it as a guide as you create your own outline.

MODEL: Expanded Outline for the Body of a Research Report

I. Hardest special effect: tornado — Main Topic
- **A.** First attempt — Subtopic
  - **1.** Cost and materials — Supporting Points
  - **2.** Why it failed
- **B.** Attempt that succeeded — Subtopic
  - **1.** Cost and materials — Supporting Points
  - **2.** How it moved
  - **3.** Related effects
    - **a.** Storm clouds — Supporting Details
    - **b.** Dark sky

II. Simple tricks — Main Topic
- **A.** Lifting and dropping the house
- **B.** Crystal ball
- **C.** Glinda's glass bubble

III. Simple tricks made difficult by unexpected problems — Main Topic
- **A.** Flying monkeys
  - **1.** Technique
  - **2.** Problems
- **B.** Horse-of-a-different-color
  - **1.** Technique
  - **2.** Problems
    - **a.** Objection of ASPCA
    - **b.** Horses' licking off colored gelatin

PROJECT PREP Prewriting *Outline*

Review your categories and notes on your research topic and write an outline for the body of the report. Arrange your ideas in a logical order suited to your topic, audience, purpose, and context. Share your outline with your group for feedback.

The Power of Language

Adverbial Clauses: Tip the Scale

Since the elementary grades, you have been using adverbial clauses in your speech and writing. You create adverbial clauses by putting a subordinating word like *when, if, because, until, while, since,* or *although* in front of a sentence. (See pages 644–646.) Take, for example, this simple sentence:

The seeds had grown into stalks.

You can turn this sentence into a subordinate clause by adding the word *when*:

When the seeds had grown into stalks

But, of course, a subordinate clause is not a sentence, so the adverbial clause you've created cannot stand alone. An independent clause must be added to create a meaningful sentence, such as:

When the seeds had grown into stalks, we would pull them up.

You have now created a fully explanatory sentence with an adverbial clause at the beginning and an independent clause at the end. Writers often use adverbial clauses like these when they want to "tip the scale," subordinating one idea to another. Below are more examples from *When Heaven and Earth Changed Places* (pages 325–327).

After the hard crust had been turned and the clods broken up with mallets to the size of gravel, we had to wet it down with water conveyed from nearby ponds or rivers.

Although we grew many crops around Ky La, the most important by far was rice.

Because the rice was freshly cut, it had to dry in the sun for several days.

Punctuation Tip

When subordinate clauses **begin a sentence,** they should be **followed by a comma**. Usually a comma is not used if the subordinate clause comes at the end.

Try It Yourself

Write five sentences with adverbial clauses on the topic of your project. You may use the suggested subordinating words on this page, or you may draw from the list on page 645. If possible, use these sentences in your draft. Otherwise, during revision, see if there are places in your writing where subordinating one complete sentence to another in this way would have a strong effect.

As you draft, concentrate on getting your ideas down as clearly as you can without worrying about spelling or grammar. You will go back over your draft and polish your writing later, but for now, follow the steps below and start writing.

1 Refining Your Thesis Statement

Use your thesis statement, outline, and notes as you begin to structure your draft. In a research report, the introduction makes your thesis clear to readers. As you draft your introduction, refine your working thesis into a tight, appropriate statement of your main idea and/or the point you want to prove.

HERE'S HOW

Guidelines for Refining a Thesis Statement

- Make the thesis statement specific enough so the main point of your research paper is clear to the readers.
- Make the thesis statement general enough to include all the main topics in your outline.

Practice Your Skills

Refining Thesis Statements

Rewrite each thesis statement to include all the main topics in the outline.

1. Some lifesaving techniques are simple enough for anyone to learn.

I. Heimlich maneuver

II. Cardiopulmonary resuscitation (CPR)

III. Techniques only doctors should use

2. The Constitution of the United States grew out of the Articles of Confederation.

I. Summary of Articles of Confederation

II. Changes from Articles to Constitution

III. Constitution as model for other countries

PROJECT PREP Drafting *Refined Thesis Statement*

In your writing group, examine each author's thesis statement in light of the outline he or she has prepared for the research. Help each author refine the thesis statement so that it aligns with the research question and information gathered for the report.

2 Using Sources

As you consult your note cards for the details you will need to draft the body of your research paper, think of ways to work your source materials smoothly into your own writing. Remember that you need to cite your sources for all information you use in your report. The following tips may help you.

HERE'S HOW Tips for Using Sources

- Use a quotation to finish a sentence you have started.
- Quote a whole sentence. If you omit words from a quoted sentence, indicate the omission with an ellipsis (. . .).
- Quote only a few words as part of a sentence.
- Paraphrase information from a source. When you paraphrase, reword the text in your own words. When you summarize on note cards, you are often paraphrasing. Cite your source even if you are only paraphrasing.

EXAMPLE: Paraphrasing

Original Source

"To match the appearance of the swirling pools of water in the real Yellowstone, Alex used evaporated milk and white poster paint, mixed with water and poured into the set's pools. The pressure of the steam caused just the proper amount of movement in the pale white whirlpools and eddies duplicated in this enormous outdoor set."

Paraphrase

With condensed milk, paint, and steam, Alex made a model of a Yellowstone hot spring.

PROJECT PREP Drafting *Using Sources*

On your project topic, practice using sources as you draft by following these directions:

1. Write a sentence that ends with a quotation from one of your sources.
2. Write three sentences, making one of the sentences a direct quotation from the source.
3. Write a sentence that includes only a few words that are quoted from the source.
4. Write a sentence paraphrasing information from a source. If you can use these sentences in your draft, feel free to do so. If not, watch for opportunities to use quotations in all the ways described in the Tips above.

3 Studying a Model Draft of a Research Report

The following passage is the final draft of the research report on special effects in *The Wizard of Oz*. As you read it, notice how it follows both the **Structure of a Research Report** on page 363 and the outline on pages 368–369. You will also see how the writer added transitions—such as *although, instead, first,* and *meanwhile*—to connect the parts of the outline into coherent paragraphs.

Your report may be more complex or have a different purpose than this brief model. If you are trying to prove a certain thesis, identify the major issues and debates on the topic and present your ideas in a logical order. Present enough evidence to support the thesis and any related claims.

As you read, notice how the writer incorporated source material, with quotes and paraphrases worked into the sentences and paragraphs. You will see that sources are cited in parentheses in the body of the report. The writer chose this method of citing sources, called **parenthetical citation,** instead of using footnotes at the bottom of each page. A parenthetical citation briefly identifies the source and page number within each sentence in which the source of information must be credited. When you finish reading the model report, you will learn more about citing sources.

MODEL: Draft of a Research Report

The Wizardry of Oz — Title

The Wizard of Oz was released in 1939 after two years in production at a cost of three million dollars. One reviewer remarked that "the wizards of Hollywood" had produced a "delightful piece of wonderworking" (Nugent). The "wonderworking" referred to the movie's special effects, such as the "realistically contrived cyclone" praised by *Newsweek* ("Fabulous Land of Oz" 23). Other reviewers raved about the Good Witch's arriving in a golden bubble, the Wicked Witch's skywriting and her later melting away to nothing, the monkeys' flying, the trees' talking, and the horse's changing colors. The movie was nominated for an Oscar in 1939 for these creative effects by special effects director A. Arnold (Buddy) Gillespie (Dirks). Although these effects looked effortlessly magical, they were created without the computer animation familiar to viewers today (Berardinelli). Much real wizardry went into creating the special effects in *The Wizard of Oz*.

Introduction

Thesis Statement

The most challenging effect was the twister. Gillespie knew he "couldn't go to Kansas and wait for a tornado to come down and pick up a house" (Harmetz 244). Instead he got an idea from watching cone-shaped wind socks used at airports to indicate wind direction. First he made a similar cone out of rubber at a cost of $8,000; but when the rubber did not twist properly, he had to start over. After several experiments he built a 35-foot miniature cyclone out of muslin. He attached it to a machine that moved along a track and blew a dusty substance through the model twister to create a dust cloud. The $12,000 machine moved and twisted the muslin cone in a convincing way. Meanwhile a worker perched above the machine made huge clouds of yellowish-black smoke from carbon and sulfur. In front of the cameras, glass panels covered with gray cotton gave the tornado scene a dark, menacing quality on film and at the same time hid all the machinery (Harmetz 244, 246–48).

First Body Paragraph (Roman numeral I in outline)

A much simpler effect was the illusion that the cyclone lifted Dorothy's house off the ground. Gillespie's crew filmed a three-foot-high model of the house falling onto a floor painted like the sky. Then the film was simply run in reverse (Harmetz 249). The crystal ball in the witch's castle was also a simple trick. It was a big glass bowl placed over a small screen. Film shot earlier was projected onto the screen, giving the illusion of real images appearing in the crystal ball. Another simple effect was the glass bubble that transports Glinda into Munchkinland. Gillespie's crew first filmed a silver ball, "just like a Christmas tree ornament, only bigger," by moving the camera closer and closer, making the ball seem to grow larger (Harmetz 254–55). Then, by layering the films, they added the scene of Munchkinland and Billie Burke, the actress playing Glinda.

Second Body Paragraph (Roman numeral II in outline)

Some effects that should have been simple became complicated because of unexpected problems. The flying monkeys, for example, were models suspended from a trolley, attached by 2,200 piano wires that moved them and their wings (McClelland 92). The wires kept breaking, however, which forced the crew to reshoot the scene repeatedly. Another problem was the horse-of-a-different-color, the creature that keeps changing hues. Six matching white horses were used for the trick photography—each

Third Body Paragraph (Roman numeral III in outline)

colored a different shade. When the crew proposed to paint the horses to achieve the desired effect, however, the American Society for the Prevention of Cruelty to Animals protested. As a creative solution, the horses were "painted" with colored gelatin, but the crew had to work fast because the horses kept licking it off (McClelland 92–93)!

While the cyclone was the most difficult effect, the melting disappearance of the Wicked Witch was the simplest of all. "As for how I melted," said Margaret Hamilton, the actress playing the witch, "I went down through the floor on an elevator . . . leaving some fizzling dry ice and my floor length costume" (McClelland 96–97). While the demise of the Wicked Witch was truly effortless, the other tricks and illusions in *The Wizard of 0z* required both effort and skill. One film critic describes the effects as "glorious in that old Hollywood way" (Ebert). Another concludes, "Because of the power of imagination, the film transcends the limitations of the techniques used" (Berardinelli). Most agree that it is the combination of the special effects and the universal appeal of the story that make *The Wizard of Oz* a truly magical film.

Conclusion

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Practice Your Skills

Recognizing Transitions

Reread the research report draft. Answer the questions below.

1. What was the most challenging special effect in the film?
2. What transitional phrase is used to begin the second paragraph in the body?
3. Is "As a creative solution, the horses were 'painted' with colored gelatin," part of a transition sentence? Why or why not?
4. Think of another way to write the transition sentence used in the conclusion of this draft.

editing

The following sentence has been paraphrased from the writer's note card and contains some solid information. However, it is needlessly wordy. Make the sentence more "fuel efficient."

> The wealth and richness of Latin American culture is the result of a great deal of bountiful influences, not the least of which can be seen as those coming from Pre-Columbian peoples.

PROJECT PREP Drafting *First Draft*

Following your outline, write a first draft of your report. Be sure your thesis statement achieves the goals outlined on pages 364 and 371. Add a parenthetical citation each time you include a quotation or an idea that is not your own. Simply identify the source and page number in parentheses, as in the model. As long as you know which source you mean, you can rewrite each citation in the proper form if necessary when you revise your draft. Share your work with your writing group and make notes on their feedback to use when you revise.

4 Citing Sources

Laws protect authors, illustrators, photographers, and publishers whose materials have been copyrighted. Using another person's words, pictures, or ideas without giving proper credit is called **plagiarism,** a serious offense. Whenever you use source materials, therefore, you must give credit to the authors—even if you only paraphrase. You have already taken steps to avoid plagiarism by taking notes in your own words and by recording the author, the page number, and the exact words of any quotation you plan to use. The chief methods of citing sources are parenthetical citations, as you have seen, and footnotes or endnotes.

Parenthetical Citations

The following guidelines and examples will help you use parenthetical citations correctly. Keep in mind that the citations in parentheses are intentionally brief. Their purpose is to provide the reader with only enough information to identify the source of the material you have borrowed. Readers then refer to the works-cited page at the end of your report for complete information about each source.

MODERN LANGUAGE ASSOCIATION (MLA) STYLE GUIDELINES

Book by One Author	Give author's last name and a page reference: (Harmetz 244).
Book by Two or More Authors	Give both authors' names and a page reference: (Morella and Epstein 27).
Article; Author Named	Give author's last name and a page reference, unless the article is a single page: (Rhodes).
Article; Author Unnamed	Give shortened form of title of article (omit initial *A, An,* or *The*) and page reference: ("Fabulous Land of Oz" 24).
Article in a Reference Work; Author Unnamed	Give title (full or shortened) and page number, unless title is entered alphabetically in an encyclopedia: ("Special Effects").
Online Article; Author Named	Give author's last name; include a page or paragraph number only if the online source includes them; do not use page references from a print version of the article: (Nugent).
Online Article or Web Page; No Author Named	Give title of article or Web page, as used on the works-cited page: ("There's No Place Like Oz").

The *Chicago Manual of Style* uses a slightly different style of parenthetical citations. This style is recommended for research reports in the physical sciences and most social sciences. Parenthetical citations include the author's name, the date of publication, and a page reference. This style is similar to that in the *Publication Manual of the American Psychological Association*, which is now focused on professionals writing articles for publication.

A useful guide for these parenthetical citations is Kate Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations*, which is based on *The Chicago Manual of Style*.

TURABIAN *(Chicago Manual of Style)* GUIDELINES	
Book or Article by One Author	Give author's last name and date of publication, then a page reference separated by a comma: (Harmetz 1989, 244).
Book or Article by Two Authors	Give both authors' names and date of publication, then a page reference: (Morella and Epstein 1969, 27).
Article; Author Unnamed	Use the name of the publication in place of the author, then give the date of publication and page reference: (*Newsweek* 1939, 24).

No matter which style you use, parenthetical citations should be placed as close as possible to the words or ideas being credited. To avoid interrupting the flow of the sentence, place them at the end of a phrase, a clause, or a sentence. If a parenthetical citation falls at the end of a sentence, place it before the period. If you are using quotation marks, the citation goes after the closing quotation mark but before the period.

Footnotes and Endnotes

If your teacher directs you to use footnotes or endnotes instead of parenthetical citations, you will use a different form. For either footnotes or endnotes, you put a small numeral halfway above the line immediately after the borrowed material. This numeral is called a **superscript.** It refers readers to a note at the bottom, or foot, of the page. As the examples show, the notes themselves are not introduced with a superscript number. Your teacher will tell you whether to number your notes consecutively throughout your report or to begin the first note on each page with the numeral *1*. Endnotes are the same as footnotes, except that they are listed at the end of the paper.

The Turabian *Manual* is also a useful guide for footnotes or endnotes. This *notes-bibliography* style of citations is used primarily in the humanities and some social sciences. See the following page for examples.

TURABIAN *(Chicago Manual Of Style)* GUIDELINES FOR FOOTNOTES AND ENDNOTES	
General Reference Works	1. *World Book Encyclopedia*, 2009 ed., s.v. "Special Effects." [s.v. = "under the word"]
Books by One Author	2. Aljean Harmetz, *The Making of "The Wizard of Oz"* (New York: Delta, 1989), 244.
Books by Two or More Authors	3. Joe Morella and Edward Epstein, *Judy: The Films and Career of Judy Garland* (New York: Citadel Press, 1969), 34.
Articles in Magazines	4. Jesse Rhodes, "There's No Place Like Home," *Smithsonian*, January 2009, 25.
Articles in Newspapers	5. Neil Genzliger, "Dorothy and Her Friends, Bitten by the Jitterbug," *New York Times,* March 31, 2009.
Articles from Online Databases	6. Frank S. Nugent, "The Screen in Review: 'The Wizard of Oz,' Produced by the Wizards of Hollywood, Works Its Magic on the Capitol's Screen," *New York Times (1857-Current file)*, August 18, 1939, http://www.proquest.com/ (accessed March 17, 2009).
Articles from Web Sites	7. James Berardinelli, review of *The Wizard of Oz*, directed by Victor Fleming, Reelviews, 1998, http://www.reelviews.net/movies/w/wizard_oz.html (accessed March 17, 2009).

Whenever you cite a work that you previously cited in full, you can use a shortened form of footnote for all repeated references to that work.

First Reference	2. Aljean Harmetz, *The Making of "The Wizard of Oz"* (New York: Delta, 1989), 244.
Later Reference	8. Harmetz, 247.

Works-Cited Page

The sources you cited in your research paper should be listed on a works-cited page at the end of the report. In the research report on *The Wizard of Oz*, for example, the writer added a works-cited page to give a complete list of references for the parenthetical citations in the report (pages 375–376). A **works-cited page** is an alphabetical listing of sources cited in a research report.

On a works-cited page, sources are listed alphabetically by the author's last name or by the title if no author is given. Page numbers are given for articles but usually not for books. The following examples show the correct form for works-cited entries. In each example, note the order of information, the indentation, and the punctuation. When citing online sources, always give the date you accessed the site.

MLA GUIDE TO WORKS-CITED PAGE	
General Reference Works	May, Jill P. "Baum, L. Frank." *World Book Encyclopedia*. 2009 ed. Print.
Books by One Author	Harmetz, Aljean. *The Making of* The Wizard of Oz. New York: Delta, 1989. Print.
Books by Two or More Authors	Morella, Joe, and Edward Epstein. *Judy: The Films and Career of Judy Garland*. New York: Citadel, 1969. Print.
Articles; Author Named	Rhodes, Jesse. "There's No Place Like Home." *Smithsonian* Jan. 2009: 25. Print.
Articles; Author Unnamed	"The Fabulous Land of Oz: Dream World via Cyclonic Ride Recreated in Technicolor." *Newsweek* 21 Aug. 1939: 23–24. Print.
Articles in Newspapers	Genzliger, Neil. "Dorothy and Her Friends, Bitten by the Jitterbug." *New York Times* 31 Mar. 2009: A3. Print.
Reviews	Rev. of *The Wizard of Oz*, dir. Victor Fleming. *Senior Scholastic* 18 Sept. 1939: 32–33. Print.
Articles from Online Databases	Nugent, Frank S. "The Screen in Review: 'The Wizard of Oz,' Produced by the Wizards of Hollywood, Works Its Magic on the Capitol's Screen." *New York Times* 18 Aug. 1939: 16. *ProQuest Historical Newspapers The New York Times (1851–2005)*. Web. 17 Mar. 2009.
Articles from Web Sites	Berardinelli, James. Rev. of *The Wizard of Oz,* dir. Victor Fleming. *Reelviews.net*. 1998. Web. 17 Mar. 2009.

These entries follow the style recommended in the *MLA Handbook for Writers of Research Papers* (7th ed.). The MLA no longer recommends including URLs for most online sources because they change so frequently. If your teacher asks you to include a URL, enclose it in angle brackets, for example <http://www.reelviews.net/movies/w/wizard_oz.html>, as the last entry in the citation.

Turabian (*The Chicago Manual of Style*) recommends including URLs for most electronic sources. The next page gives examples for entries in a works-cited page using different citation styles.

PROJECT PREP Drafting *Citations*

Review what you have learned about citing sources. Reread your draft and write parenthetical citations in the proper form. Prepare a works-cited page for the end of your report. If you have a source that does not fit one of the categories described, refer to the *MLA Handbook for Writers of Research Papers* for information on how to cite the source.

TURABIAN *(Chicago Manual Of Style)* BIBLIOGRAPHY STYLE FOR WORKS-CITED PAGE	
Books by One Author	Harmetz, Aljean. *The Making of "The Wizard of Oz."* New York: Delta, 1989.
Books by Two or More Authors	Morella, Joe, and Edward Epstein. *Judy: The Films and Career of Judy Garland*. New York: Citadel Press, 1969.
Magazine Articles	Rhodes, Jesse. "There's No Place Like Home." *Smithsonian,* January 2009.
Articles from Online Databases	Nugent, Frank S. "The Screen in Review: 'The Wizard of Oz,' Produced by the Wizards of Hollywood, Works Its Magic on the Capitol's Screen." *New York Times (1857-Current file)*, August 18, 1939. http://www.proquest.com/ (accessed March 17, 2009).
Articles from Web Sites	Berardinelli, James. Review of *The Wizard of Oz*, directed by Victor Fleming. Reelviews, 1998. http://www.reelviews.net/movies/w/wizard_oz.html (accessed March 17, 2009).

TURABIAN *(Chicago Manual Of Style)* REFERENCE-LIST STYLE FOR WORKS-CITED PAGE	
Books by One Author	Harmetz, Aljean. 1989. *The making of "The Wizard of Oz."* New York: Delta.
Books by Two or More Authors	Morella, Joe, and Edward Epstein. 1969. *Judy: The films and career of Judy Garland*. New York: Citadel Press.
Magazine Articles	Rhodes, Jesse. 2009. There's no place like home. *Smithsonian*, January.
Articles from Online Databases	Nugent, Frank S. 1939. The screen in review: 'The Wizard of Oz,' produced by the wizards of Hollywood, works its magic on the Capitol's screen. *New York Times (1857-Current file)*, August 18. http://www.proquest.com/ (accessed March 17, 2009).
Articles from Web Sites	Berardinelli, James. 1998. Review of *The Wizard of Oz*, directed by Victor Fleming. Reelviews. http://www.reelviews.net/movies/w/wizard_oz.html (accessed March 17, 2009).

Use the Turabian bibliography style with footnotes or endnotes; use the reference-list style with parenthetical citations based on the Turabian style. Whatever style you use, use it consistently for all the citations in your paper.

Sometimes your teacher may ask you to include a works-consulted page—often called a **bibliography**—on which you include all the works you consulted but did not necessarily cite in your research report. A works-consulted page or bibliography uses the same form as the works-cited page.

When you finish your draft, do a taste test: Does the report need a little more of this flavor, a little different texture in places? Check first to see whether you have achieved the purpose of your research paper. Then ask yourself: Does the report inform or persuade the audience as fully and accurately as possible?

Checking for Accuracy

Check for accuracy in your use of sources by examining all the quotes in your report. Have you accurately represented each source? Have you quoted any source out of context, thus distorting the author's real meaning? Have you used enough different sources so that you are not relying too heavily on one viewpoint? The more accurate and balanced your report is, the greater will be its power to inform or persuade.

Conferencing to Revise

A second opinion is valuable when you are preparing the final draft of your research report. If possible, ask a reader to review and critique your work. Specifically, ask your reviewer to summarize in his or her own words the main idea of your report and to point out any words, sentences, or paragraphs that seem unclear. Then, as you revise, take into account the reader's specific comments and suggestions. If your reviewer cannot summarize your main idea, you may need to make your focus or thesis clearer. The following checklist will help you in the revising stage.

Evaluation Checklist for Revising

- ✓ Does your research report include an introduction with a thesis statement? (pages 363–364)
- ✓ Does the body adequately develop and support the thesis statement and related claims? (pages 363 and 365–366)
- ✓ Is your research paper accurate and balanced? (pages 377–382)
- ✓ Do the ideas in your research report follow a logical development? (pages 365–369 and 373)
- ✓ Does your research report reflect a clearly stated point of view? (page 364)
- ✓ Do your research paper and the paragraphs within it have unity, coherence, and clarity? (pages 82–83 and 134)
- ✓ Are your sentences concise and your words precise? (pages 46–54 and 63–66)
- ✓ Did you use and cite sources correctly? (pages 377–381)
- ✓ Does your report use graphics or illustrations if needed? (pages 478–480)
- ✓ Did you add a suitable conclusion? (page 363)
- ✓ Did you include a works-cited page? (pages 379–381)
- ✓ Did you add an appropriate title? (pages 231 and 363)
- ✓ Did you use a style manual to format written materials? (pages 30 and 377–379)

You can also use the rubric on the following page to help you make revisions.

Using a Six-Trait Rubric

Research Reports

Ideas	**4** The text conveys a clear and original thesis statement with abundant supporting details and is well chosen for the purpose and audience.	**3** The text conveys a thesis statement with ample details and suits the purpose and audience.	**2** The text conveys a thesis statement with some supporting details and suits the purpose and audience.	**1** The text does not convey a thesis statement and fails to suit the purpose and audience.
Organization	**4** The organization is clear with abundant transitions.	**3** A few ideas seem out of place or transitions are missing.	**2** Many ideas seem out of place and transitions are missing.	**1** The organization is unclear and hard to follow.
Voice	**4** The voice sounds engaging and is appropriate for purpose and audience.	**3** The voice sounds natural and is appropriate for purpose and audience.	**2** The voice sounds mostly unnatural with some exceptions.	**1** The voice sounds mostly unnatural.
Word Choice	**4** Words are specific. All terms are explained or defined.	**3** Words are specific and some terms are explained or defined.	**2** Some words are overly general and some technical terms are not explained.	**1** Most words are overly general.
Sentence Fluency	**4** Varied sentences flow smoothly.	**3** Most sentences are varied and flow smoothly.	**2** Some sentences are varied but some are choppy.	**1** Sentences are not varied and are choppy.
Conventions	**4** Punctuation, usage, and spelling are correct. The Power Rules are all followed.	**3** Punctuation, usage, and spelling are mainly correct and Power Rules are all followed.	**2** Some punctuation, usage, and spelling are incorrect but all Power Rules are followed.	**1** There are many errors and at least one failure to follow a Power Rule.

PROJECT PREP Revising *Development, Accuracy, Style*

1. Evaluate your report using the checklist on page 382 and do more research if necessary to develop your ideas. Be sure you check the accuracy of any information you obtain, especially information from the Internet.
2. Then exchange papers with a partner and use the rubric above to assess the report before the final edit. When you have both finished your evalution, meet to discuss it. Make any further changes you feel are necessary after your conference.

As you edit your work, pay special attention, as always, to the Power Rules.

The Language of Power — Sound-Alikes

Power Rule: For sound-alikes and certain words that sound almost alike, choose the word with your intended meaning. (See pages 796–811.)

See It in Action In the first draft, the writer of *The Wizard of Oz* report wrote:

> The principle actor in the film, Judy Garland, who's voice is strongly associated with the song "Somewhere Over the Rainbow," had no idea initially weather she would get the role of Dorothy.

During editing, however, the writer recognized that several words that sound exactly like other words were used incorrectly. The main actor is the *principal* actor; *who's* is a contraction meaning *who is* while *whose* shows possession; and *weather* indicates atmospheric conditions while *whether* is a conjunction expressing doubt. None of these misuses would be discovered by a spell-check on a computer, so learn as many of these sound-alikes as you can.

Remember It Record this rule in the Power Rule section of your Personalized Editing Checklist.

Use It Read through your research report to make sure you have not used sound-alikes incorrectly. Be aware of such troublesome pairs as *piece/peace, course/coarse,* and *which/witch.*

PROJECT PREP Editing *Final Draft*

Check your work for grammar, usage, mechanics, and spelling and refer to your Personalized Editing Checklist. Review all the Power Rules and read your report one more time to catch any Power Rule errors you may have made. Also check for places where you can tighten and refine your writing by editing out needless words and substituting sharper, more precise words for vague and general words.

Writing a Research Report — Publishing

As you review your edited manuscript, consider where you might be able to use graphics and/or illustrations to explain concepts and ideas. Use a software tool to help you create graphics and illustrations and place them in your report. For example, stills or even video clips from *The Wizard of Oz* would clarify the effects, especially for people who may not remember the movie well or who may never have seen it.

HERE'S HOW

Publishing Options for Research Reports

- A magazine that publishes articles on the subject
- A Web site devoted to similar subjects
- A video using text from the report along with images illustrating the text
- An entry on a blog

PROJECT PREP — Publishing — *Peer Evaluation*

Produce a final draft of your research report using a style manual or the guidelines for correct manuscript form on page 32. Use graphics or illustrations to help explain concepts where appropriate. Exchange papers with a writing partner and read one another's reports carefully. Give any suggestions on how to improve the final version of the report for publishing. Use your writing partner's suggestions to prepare a final, publishable version of your research report. (See page 328).



TIME OUT TO REFLECT

Think about the process you used in writing your research paper. What resources did you find useful? How will you go about finding new resources in the future? How have your research and writing skills improved?

In the Media

Documentaries

Video and film documentaries are images, interviews, and narration woven together to present a powerful research report. Their subjects may range from teeanagers who dream of being star basketball players to the unseen life of bugs. Some documentaries have helped bring about positive changes. A documentary highlighting the poor living conditions of migrant farm workers might spur change. Others may tell a moving true-life story.

Making a full-scale documentary is expensive and time-consuming. Yet anyone with a critical mind, an observant eye, a good team to work with, and access to video recording and editing tools can create a short documentary. The following activities will guide you. Work in groups of about six students each.

Begin by Viewing

As a first step, view as many documentaries as you can, either from the library or on television. As you watch, think about the following:

Who made the documentary and why?

What is the intended audience?

What messages or themes are stated directly and which are implied?

What might the effect be on its audience?

What effect did it have on you?

When group members have seen at least two documentaries, compare responses. Make a list of features common to the best. Write up this list and save it for later use.

Develop and Research the Concept

As a group, choose a concept for your documentary. Keep in mind that you will need to have access to places and people you want to capture on film. For example, does anyone you know work in a hospital emergency room? At your favorite restaurant? Who will be your intended audience and what distinctive point of view do you want to convey? Will your documentary be strictly informational, or will it be critical or praising? What theme do you want to express or imply? Summarize your concept in a paragraph. Then you can begin your research. Whom do you need to interview? Keep good notes as each team member gathers information. Assign each group member a job, such as writer, director, or editor. Draw upon each person's special skills in assigning roles.

Creating a Three-Minute Documentary

Use the section called *Electronic Publishing* (pages 473–487) as you follow the process sketched out below.

Prepare a **treatment** in which you organize your ideas and identify people to interview and live-action or background footage to shoot. Bear in mind that three minutes is a very short time.

Next, create a script that covers everything that is seen and heard in the film. For a documentary, the script contains all narration, dialogue, music, and sound effects, plus descriptions of the characters, any sets, props, or costumes, plus all camera shots and movements, special visual effects, and onscreen titles or graphic elements. Anything that is left out of the script will likely be overlooked and omitted from the final production. So write this document carefully.

Record your video footage, including live interviews, background, and live-action shots. Take more footage than you think you'll need. Remember, you can edit out all but the best. Keep "log sheets" to record everything you have shot. Also take any still photographs that may be needed and record any additional sounds.

View everything you have shot with a critical eye. Do you have what you need to flesh out your concept? If not, shoot what you need.

Using your treatment as a guide, do a **rough edit** of your footage. Once you see your shots in place, make sure they are ordered the way you want. Go back to your list of features that good documentaries share. Reshoot and re-edit as necessary.

Make a **final cut** that clarifies and enhances the message of your documentary.

Determine what else you may need to weave the shots together and make your points effectively. Music? Narration? Titles? Add these elements.

Showing Your Video

Share your documentary with your class and ask for feedback. Meet with your group after the showing and discuss those responses. Also discuss what you learned in the process and what you would do differently to improve your next documentary.



You are surrounded by electronic media—television, the Internet, radio—and receive hundreds of messages every day. Compare the impact of electronic media with that of the written word. What can electronic media do that print materials cannot do? What can the printed word do that eletronic media cannot? Record your thoughts in your Learning Log.

Writing Lab

Project Corner



Speak and Listen Discuss It

In groups of five, **plan and present a panel discussion** on the subject of cultural traditions. What purpose do they serve in the lives of the people who take part in them? What would be lost and what would be gained if the traditions were abandoned? In your discussion, be prepared to use specific details and examples so you can describe traditions effectively.

Collaborate and Create Write a Summary

Work with two other students who wrote on the same topic as you did to **create a summary** of your projects. (See pages 337 and 397 for help with summarizing.) Figure out the process you will follow to complete the summary, and assign each group member a task. In the summary, use transitions to connect the various parts, and include direct quotes from each paper.

Experiment Try a Different Form

Review the suggested project forms on page 328. Think about how your project would be different if it were in one of those forms you didn't use or another that you can think of. Choose a part of your project and **recast it in that new form.** What changes would you need to make? Write a brief paragraph explaining those changes.

Get Visual Chart It

Create a chart that depicts the various traditions each class member wrote about in his or her research report. In doing so, decide what categories the topics should go in and how to represent them so that the chart clearly demonstrates some point with respect to the cultural traditions.

In the Workplace
Writing A Business Report

1. Your boss at the construction consulting company responds to the memo you wrote about his idea to build a highway through the Florida Everglades (see page 341). He wants more detail. ***Write a brief report*** based on the research and notes you prepared earlier. Your purpose is to persuade your boss to agree with your viewpoint. Begin with a thesis that states your position. Support your thesis with evidence from your research. Review the major issues and debates related to the topic. Conclude by restating your thesis in different words or by recommending a plan of action for the company.

In Oral Communication
Presenting A Research Report

2. Your clients at the athletic shoe and clothing company want to hear your recommendations about trends in athletic clothing (see page 341). ***Give an oral report*** to your classmates based on your earlier interviews. Summarize your research process and the information you learned. Conclude with some specific ideas about a new line of athletic clothing for the company. Consider using graphics or illustrations to help explain your ideas.

Timed Writing  Environmental Report

3. Return to the notes you took on a report about protecting the environment (see page 341). Complete the report by first developing a thesis. Identify the major issues and debates about the issue. Choose evidence that supports your thesis and use an outline or graphic organizer to order this information. You have 30 minutes to complete your work.

One way to begin a research report is to start with an introductory paragraph that gives background information and ends with your thesis. Develop your report by using facts and examples from your research. End with a strong conclusion so that the congresswoman you work for knows why the issue is important.

Before You Write Consider the following questions: What is the subject? What is the occasion? Who is the audience? What is the purpose?

After You Write Evaluate your work using the six-trait rubric on page 383.

Guide to 21st Century

School and Workplace Skills

Part I

Critical Thinking and Problem Solving for Academic Success 392

A. Learning Study Skills 394

B. Taking Standardized Tests 401

C. Taking Essay Tests 414

Part II

Communication and Collaboration 422

A. Vocabulary 425

B. Letters, Applications, and Procedural Writing 439

C. Speeches, Presentations, and Discussions 457

Part III

Media and Technology 471

A. Electronic Publishing 473

B. Using the Internet 488



Education begins with trying to understand yourself. You then apply what you learn to others—to those who are like you, and also to those whose cultures may be very different from yours. Transforming a mirror into a window will help give you the outlook and skills you need to succeed in the 21st century.

PART I

Critical Thinking and Problem Solving for Academic Success

21ST CENTURY

Part I Critical Thinking and Problem Solving for Academic Success

Part II Communication and Collaboration

Part III Media and Technology

Essential Skills

In Part I of this guide, you will learn how to apply your **critical thinking** and **problem-solving skills** in order to achieve academic success. These skills will also help you succeed in the workplace.

1 Critical Thinking

Using Reasoning

Using sound reasoning is essential for every task you perform in school and in the workplace. You frequently use two basic types of reasoning: deductive and inductive. When you use the **deductive** method, you start with a general concept or theory and support it with or apply it to specifics. For instance, you use deductive reasoning when you defend your thesis on an essay test. When you use the **inductive** method, you start with specifics and build to a general point. You use inductive reasoning, for example, when you draw a conclusion based on close reading. Make sure the type of reasoning you use suits the task, and always check for flaws in your logic.

Analyzing Outcomes

In your science class, you may be asked to examine how parts of an ecosystem work together. Your history class may examine the economic system, focusing on the factors that led to the global economic decline in 2009. Understanding relationships—among events, factors, or parts of a system—is essential for analyzing outcomes, both their causes and their significance. By analyzing interactions and cause-and-effect relationships, you will gain insight into how systems work.

Evaluating and Drawing Conclusions

To think critically, you must do much more than simply comprehend information. You need to analyze and evaluate evidence, claims, and different points of view. (See pages 228–229, 261–264, and 335–336.) You need to infer, interpret, make connections, and synthesize information. Then you must draw conclusions. (See page 103.) You should also reflect on your learning in order to evaluate your progress, skills, and methods. Learning how to evaluate information effectively and draw logical conclusions will help you make sound judgments and decisions in school and in the workplace.

The following activities will help you develop critical thinking skills.

Developing Vivid Comparisons, page 51	Evaluating Information for Relevance, page 219
Drawing Conclusions, page 103	Developing Counter-Arguments, page 264
Interpreting Experience, page 123	Making Inferences, page 302
Observing, page 155	Synthesizing, page 367
Imaging, page 180	

2 Problem Solving

Your critical thinking skills—using sound reasoning, analyzing outcomes, evaluating and drawing conclusions—will help you solve problems effectively. Faced with a problem on a test, for example, look for connections between it and other problems you have solved in the past to see if the solution should follow certain conventions. Use reasoning and draw conclusions to determine the correct solution. To solve complex problems, ask questions. Then synthesize and evaluate information and different viewpoints to produce strong, creative solutions. Developing and applying your problem-solving skills in school will prepare you for resolving various types of problems in the workplace.

A. Learning Study Skills

Part I Critical Thinking and Problem Solving for Academic Success

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A. Learning Study Skills 394

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21ST CENTURY

Apply Critical Thinking Skills

Whether you are reading a chapter in your textbook, studying for a test, or participating in a class discussion, you should think critically. Thinking critically means thinking actively about what you read and hear. It involves asking questions, making connections, analyzing, interpreting, evaluating, and drawing conclusions. When you interpret a passage in a book or evaluate an author's argument, you are using your critical thinking skills.

Thinking critically also involves reflecting on your learning. Evaluating the methods you use to study and prepare for assignments and tests will help you identify your strengths. It will also help you determine how you can learn more effectively.

In this section, you will develop your study skills. Improving these skills will help you become a better critical thinker and help you succeed academically.

Developing Effective Study Skills

Adopting good study habits will help you complete your daily classroom assignments. Improve your study habits by using the following strategies.

HERE'S HOW

Strategies for Effective Studying

- Choose an area that is well lighted and quiet.
- Equip your study area with everything you need for reading and writing. You can easily access a dictionary and thesaurus online, but you may want to have print versions of these resources on hand.
- Keep an assignment book for recording due dates.
- Allow plenty of time to complete your work. Begin your assignments early.
- Adjust your reading rate to suit your purpose.

1 Adjusting Reading Rate to Purpose

Your reading rate is the speed at which you read. Depending on your purpose in reading, you may decide to read quickly or slowly. If your purpose is to get a general impression of the material, you may quickly read only parts of a page. If your purpose is to find the main point of a selection, you read more thoroughly. When you are reading to learn specific information, you slow your reading rate considerably to allow for close attention to facts and details.

Scanning

Scanning is reading to get a general impression and to prepare for learning about a subject. Read the title, headings, subheadings, picture captions, words and phrases in boldface or italics, and any focus questions. You can quickly determine what the material is about and what questions to keep in mind.

Skimming

Skimming is reading quickly to identify the purpose, thesis, main ideas, and supporting details of a selection. After scanning a chapter, section, or article, you can skim the material. Quickly read the introduction, the topic sentence and summary sentence of each paragraph, and the conclusion. **Skimming** is useful for reading supplementary material and for reviewing material previously read.

Close Reading

Most of your assignments for school will require close reading, which is an essential step for critical thinking. You use **close reading** for locating specific information, following the logic of an argument, or comprehending the meaning or significance of information. After scanning a selection, read it more slowly, word for word, to understand the text's meaning fully. You can then apply your critical thinking skills to analyze and interpret information and ideas. Be sure to evaluate points and draw conclusions in order to make judgments and decisions. Pose questions based on your close reading to help you solve problems.

Reading a Textbook

When you read a textbook, you should combine the techniques of scanning, skimming, and close reading by using the **SQ3R study strategy**. This method helps you understand and remember what you read. The *S* in SQ3R stands for *Survey*, the *Q* for *Question*, and the *3R* for *Read*, *Recite*, and *Review*.

THE SQ3R STUDY STRATEGY	
Survey	First get a general idea of what the selection is about by scanning the title, headings, subheadings, and words that are set off in a different type or color. Also look at maps, tables, charts, and other illustrations. Then read the introduction and conclusion or summary.
Question	Decide what questions you should be able to answer after reading the selection. You can do this by turning the headings and subheadings into questions or by looking at any study questions in the book.
Read	Now read the selection. As you read, try to answer your questions. In addition, find the main idea in each section, and look for important information that is not included in your questions. After reading, review the important points in the selection and take notes. (See pages 397–399.)
Recite	Answer each question in your own words by reciting or writing the answers.
Review	Answer the questions again without looking at your notes or at the selection. Continue reviewing until you answer each question correctly.

Practice Your Skills

Choosing a Reading Strategy

For each situation below, decide whether you would use scanning, skimming, close reading, or the SQ3R study strategy to complete the task. Explain your choice.

1. You want to review a chapter in your history textbook to prepare for a class discussion.
2. You are writing a research report about endangered species. You need to read a chapter in a reference book to gather information about rhinos.
3. You are about to start a new unit in your science class, and you have been assigned to read a chapter in your textbook.
4. You have been assigned to read a brief biographical essay about the poet Langston Hughes. Your purpose is to learn about his life and views on poetry.
5. You want to find out if a newsmagazine contains any articles related to the topic of your oral report on the Middle East.

2 Taking Notes

Taking notes helps you to identify and remember the essential information in a textbook, reference book, or lecture. Note taking will prepare you to engage in critical thinking. Focusing on and recording key information will help you to make connections, evaluate points, and draw conclusions. Three methods for taking notes are the informal outline, the graphic organizer, and the summary.

In an **informal outline,** you use words and phrases to record main ideas and important details. This method is especially useful when you are studying for a multiple-choice test because it highlights the most important facts.

In a **graphic organizer,** words and phrases are arranged in a visual pattern to indicate the relationships between main ideas and supporting details. This is an excellent tool for studying information for an objective test, for preparing an open-ended assessment, or for writing an essay. The visual organizer allows you to see important information and its relationship to other ideas instantly.

In a **summary** you use sentences to express important ideas in your own words. A good summary should do more than restate the information. It should express relationships among the ideas and state conclusions. For this reason, summarizing is a good way to prepare for an essay test.

Whether you are using an informal outline or a summary to take notes, include only the main ideas and important details. In the following passage from a science textbook, the essential information is underlined.

MODEL: Essential Information

Characteristics of Fish

All fish have certain characteristics in common. For example, all fish have backbones and are cold-blooded. In addition, most fish breathe through gills. The gills, which are found on either side of a fish's head, take up oxygen that is dissolved in water. As a fish opens its mouth, water enters and passes over the gills, where oxygen molecules diffuse from the water into the fish's blood. At the same time, carbon dioxide passes out of its blood into the water.

Other characteristics of most fish include scales, which cover and protect their bodies, and fins, which aid fish in swimming. Certain fins act as steering guides, while others help a fish keep its balance in the water. Another aid in swimming that most fish have is a streamlined body, one in which the head and tail are smaller and more pointed than the middle part of the body. This streamlined shape helps fish swim by making it easier for them to push water aside as they propel themselves through the water.

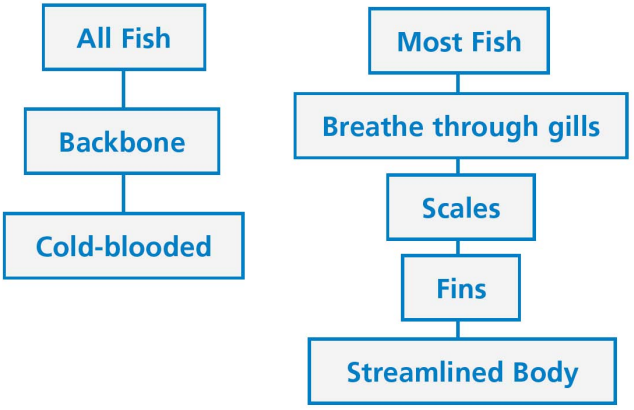
Informal Outline

Characteristics of Fish

1. Have backbones and are cold-blooded (all)
2. Breathe through gills (most)
3. Have scales, fins, and streamlined bodies (most)

Graphic Organizer

Characteristics of Fish



Summary

Characteristics of Fish

All fish share two common characteristics: backbones and cold-bloodedness. Most fish breathe through gills and have scales for protection. Most fish also have fins and streamlined bodies for efficient swimming.

No matter which note-taking method you use, the following strategies will help make your notes clear and useful.

HERE'S HOW

Strategies for Taking Notes

- Label your notes with the title and page numbers of the chapter or the topic and date of the lecture.
- Record only the main ideas and important details, using key words and phrases.
- Use the title, headings, subheadings, and words in special type to help you select the most important information.
- Use your own words; do not copy word for word.
- Use as few words as possible.

Practice Your Skills

Taking Notes

Choose a short portion of a reading assignment for one of your classes. Take notes on the reading in three ways. First make an informal outline. Next create a graphic organizer. Finally, write a summary. Then reflect on your note-taking process. Which method do you think was the most effective? Why?

3 Preparing Subject-Area Assignments

The strategies you have learned for reading textbooks and reference books and taking notes can be applied to assignments in any subject area.

Mathematics and science textbooks often list rules, formulas, equations, or models. In these subjects, you should focus on applying the rules or models to solve problems or to show the truth of scientific principles. Be sure to use sound mathematical and scientific reasoning.

History, government, and economics courses, on the other hand, emphasize reading and interpreting maps, charts, graphs, time lines, documents, and statistical data. In preparing for assignments or tests in these subjects, you should pay special attention to information provided in those formats. Remember to use your critical thinking skills to analyze outcomes and understand how systems work. Analyze and connect the information presented in different formats, and draw conclusions based on this information.

21ST CENTURY

HERE'S HOW

Tips for Preparing Subject-Area Assignments

- Carefully read and follow directions.
- Adjust your reading rate to suit your purpose.
- In reading your textbook, use the SQ3R method. (See pages 395–396.)
- Take notes on your reading. Organize your notebook by keeping notes on the same topic together.
- For review, keep a separate list of vocabulary, key terms and concepts, or rules and equations.
- Keep a list of questions you think of as you read, listen, or review. Seek answers promptly.
- Participate in study groups, following the principles of cooperative learning.
- Leave ample time to study for tests. Anticipate and answer the questions you think will be asked.



B. Taking Standardized Tests

Part I Critical Thinking and Problem Solving for Academic Success

Part II Communication and Collaboration

Part III Media and Technology

A. Learning Study Skills 394

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Applying Your Critical Thinking and Problem-Solving Skills

Applying your critical thinking skills is essential for success on standardized tests. Standardized test questions, such as analogies, require you to use reasoning to arrive at the correct answer. Other types, such as reading comprehension questions, ask you to analyze, infer, interpret, make connections, and draw conclusions. An essay test may ask you to evaluate ideas and give your opinion about a subject.

All types of test questions demand that you use your problem-solving skills. You must determine what a question is asking and how you should arrive at the correct answer. You should decide if a particular question is a familiar type and therefore if the answer should match certain conventions.

Learning to apply your critical thinking and problem-solving skills effectively will help you not only when taking tests but also when completing your daily classroom assignments. It will also prove essential in areas beyond the classroom—in all aspects of your daily life and career.

In this section, you will develop your skills in taking standardized tests. Improving these skills will help you do your best on classroom, school-wide, or statewide standardized tests.

Strategies for Taking Standardized Tests

Standardized tests measure your skills, progress, and achievement in such a way that the results can be compared with those of other students in the same grade. Standardized tests that measure your verbal or language skills are divided into two broad categories: analogy tests and tests of reading and writing ability.

21ST CENTURY

HERE'S HOW

Strategies for Taking Standardized Tests

- Read the test directions carefully. Answer sample questions to be sure you are following the instructions.
- Try to relax. You can expect to be a little nervous, but concentrate on doing your best.
- Skim the entire section to get an overview of the kinds of questions you will be asked.
- Plan your time carefully. Be aware of how much time you are allotted for each part of the test.
- Answer first the questions you find easiest. Skip questions you find too difficult, but come back to them later.
- Read all the choices before selecting the best answer. If you are not sure of an answer, eliminate choices that are obviously incorrect. Educated guessing often helps.
- If you have time, check your answers. Be sure you have correctly marked your answer sheet.

1 Analogies

Analogy questions test your skill at figuring out relationships between words. To complete an **analogy**, you need to use reasoning. The first step is to determine how the two words in the first pair are related (these words usually appear in capital letters). The second step is to decide which other pair has the same relationship as the words in the first pair.

In an analogy, the colon stands for *is to* and the pair of colons represent the word *as*.

CLOCK : TIME :: thermometer : temperature

The example reads, "A *clock* is to *time* as a *thermometer* is to *temperature*." That is, a clock has the same relationship to time as a thermometer has to temperature. A clock measures time as a thermometer measures temperature.

In the following example, try to explain to yourself in one sentence the relationship between the two words in capital letters. You might say, "Handlebars are part of a bicycle." Then choose the correct answer.

HANDLEBARS : BICYCLE ::

(A) moose : antlers (B) tire : fender

(C) carpenter : hammer (D) steering wheel : automobile

(E) golf : sport

(The answer is *(D) steering wheel : automobile* because the relationship between these two words is that of part to whole; a steering wheel is part of an automobile.)

Remember that the words in the answer must be in the same order as the words in the given pair. If the given pair of words in the analogy expresses a cause-to-effect relationship, the words in the correct answer should also be in order of cause to effect.

Rain is to *flood* as *virus* is to ■.

(A) computer (B) drought

(C) illness (D) energy

(E) nurse

(The first two italicized words are a cause and an effect: rain causes a flood. Therefore, the correct answer is *(C) illness*, an effect of a virus.)

Knowing some of the common types of analogies, like those in the following chart, will help you figure out word relationships. In the first step for completing an analogy, determining whether the relationship between the words is one of the familiar, conventional types will make it easier to select the correct answer.

COMMON TYPES OF ANALOGIES

Analogy	Example
word : synonym	plain : simple
part : whole	lens : camera
cause : effect	burn : pain
worker : tool	gardener : shovel
item : purpose	pencil : write

Practice Your Skills

Recognizing Analogies

Write the letter of the word pair that has the same relationship as the word pair in capital letters.

1. DENTIST : DRILL ::

(A) calendar : date (B) sculptor : chisel

(C) lumberjack : forest (D) eyeglasses : sight

(E) hammer : carpenter

2. HASTEN : HURRY ::

(A) laugh : talk (B) trust : doubt

(C) stammer : whisper (D) attempt : try

(E) explain : understand

Practice Your Skills

Completing Analogies

Complete the analogy by writing the letter of the word that best completes the sentence.

1. *Carelessness* is to *error* as *exploration* is to ▢.

(A) invention (B) bravery
(C) sailing (D) artifacts
(E) discovery

2. *Page* is to *book* as *card* is to ▢.

(A) king (B) clubs
(C) deck (D) suit
(E) joker

2 Sentence-Completion Tests

Sentence-completion tests measure your ability to comprehend what you read and to use context correctly. Each item consists of a sentence with one or more words missing. First read the entire sentence. Then read the answer choices. Use logical reasoning to select the answer that completes the sentence in a way that makes sense.

The town of Odessa, Delaware, now has a population of only five hundred, but it was once a ▢ seaport.

(A) fascinating (B) tiny
(C) Pacific (D) bustling
(E) sleepy

(The answer is *(D) bustling*. The sentence contrasts the small size of the town today with its previous size.)

Some sentence-completion questions have two blanks in the same sentence, with each answer choice including two words.

Even today, the ▢ of the soldiers who bravely fought in World War II is remembered with ▢.

(A) fear . . . scorn (B) courage . . . horror
(C) honor . . . indifference (D) story . . . anger
(E) heroism . . . pride

(The answer is *(E) heroism . . . pride*. None of the other choices fit the idea of remembering brave soldiers.)

Practice Your Skills

Completing Sentences

Write the letter of the word that best completes each of the following sentences.

1. Sharks do not have good eyesight, but their sense of smell is ■.

(A) poor (B) keen
(C) decisive (D) huge
(E) inferior

2. After ten to fourteen days in its chrysalis, the monarch caterpillar ■ as a beautiful monarch butterfly.

(A) transforms (B) becomes
(C) emerges (D) looms
(E) struggles

Practice Your Skills

Completing Sentences with Two Blanks

Write the letter of the words that best complete each of the following sentences.

1. The ■ empire fell shortly after a series of ■ battles with an invading army.

(A) new . . . successful (B) Roman . . . victorious
(C) mighty . . . easy (D) crumbling . . . ruinous
(E) old . . . jubilant

2. The abandoned warehouse was an eyesore with its ■ windows, ■ paint, and sagging roof.

(A) gleaming . . . shining (B) sparkling . . . fading
(C) open . . . bright (D) cracked . . . peeling
(E) broken . . . vivid

21ST CENTURY

3 Reading Comprehension Tests

Reading comprehension tests assess your ability to understand and analyze written passages. The information you need to answer the test questions may be either directly stated or implied in the passage. You must use your critical thinking skills to make inferences as you read, analyze and interpret the passage, and then draw conclusions in order to answer the questions. The following strategies will help you answer questions on reading comprehension tests.

HERE'S HOW

Strategies for Answering Reading Comprehension Questions

- Begin by skimming the questions that follow the passage so you know what to focus on as you read.
- Read the passage carefully and closely. Note the main ideas, organization, style, and key words.
- Study all possible answers. Avoid choosing one answer the moment you think it is a reasonable choice.
- Use only the information in the passage when you answer the questions. Do not rely on your own knowledge or ideas on this kind of test.

Most reading comprehension questions will focus on one or more of the following characteristics of a written passage.

- **Main Idea** At least one question will usually focus on the central idea of the passage. Remember that the main idea of a passage covers all sections of the passage—not just one section or paragraph.
- **Supporting Details** Questions about supporting details test your ability to identify the statements in the passage that back up the main idea.
- **Implied Meanings** In some passages not all information is directly stated. Some questions ask you to infer or interpret in order to answer questions about points that the author has merely implied.
- **Purpose and Tone** Questions on purpose and tone require that you interpret or analyze the author's attitude toward his or her subject and purpose for writing.

Practice Your Skills

Reading for Comprehension

Read the following passage and write the letter of each correct answer.

Kidnapped by UFO Aliens

You have seen countless newspaper headlines or television stories like this. Although such tales are common today, hoaxes and rumors about space creatures go back many years. One famous example, the "*Sun* moon story," dates to 1835. In August of that year, the *New York Sun* announced that a distinguished British astronomer had made some wondrous discoveries while using a new telescope. The newspaper printed a series of articles describing the plants, animals, and winged men that lived on the moon. The stories helped make the *Sun* the best-selling daily newspaper in the world. Eventually reporter Richard Adams Locke admitted making up the articles. After the truth was discovered, Edgar Allan Poe abandoned a story he had begun about a man who flies to the moon in a balloon. He claimed to have been "outdone" by the newspaper's tales.

While readers of the *Sun* enjoyed the fantastic descriptions of life on the moon, listeners of another great hoax were terrified. Orson Welles's 1938 broadcast of "War of the Worlds" caused alarm all across the United States. In 1898, when the story was actually written, Mars was in close proximity to Earth. People could easily observe it and speculate about possible life on the planet. The writer, H. G. Wells, created a tale of Martian invaders with powerful new weapons resembling the nuclear, chemical, and biological weapons known to us today. When the story was broadcast over the radio in 1938, World War I was a recent event, and Hitler was menacing Europe. Most listeners were panic-stricken; few recognized the program as fiction. Today, we are less afraid of an alien invasion, but we are just as fascinated by the idea of meeting life from outer space.

1. The "*Sun* moon story" met with

(A) contempt from the scientific community.
(B) enthusiasm from readers worldwide.
(C) skepticism from the public.
(D) fear about an alien invasion.
(E) jealousy from other American writers.

2. The passage indicates that space creature hoaxes
(A) are always believed.
(B) are usually treated as harmless practical jokes.
(C) often involve little green men.
(D) have existed for over 150 years.
(E) began in the 1930s.

3. This passage would most likely appear in
(A) a science fiction novel.
(B) a textbook on the solar system.
(C) a history of American newspapers.
(D) an article on the rise of NASA.
(E) a book on public fascination with life in outer space.

The Double Passage

You may also be asked to read a pair of passages and answer questions about each passage individually and about the way the two passages relate to each other. The two passages may present similar or opposing views or may complement each other in other ways. A brief introduction preceding the passages may help you anticipate the relationship between them. Questions about double passages require you to use your critical thinking skills in order to make connections and synthesize information.

Practice Your Skills

Reading for Double-Passage Comprehension

These passages present two descriptions of tropical islands. The first passage is from an article called "An Aloha State of Mind" by William Ecenbarger. The second is from *In the South Seas* by Robert Louis Stevenson. Read each passage and answer the questions that follow.

Passage 1

Hot golden sunshine covers everything along Maui's southern coast, as though someone has spilled it. On the beaches, children, sugared in sand, whittle away at their parents' patience, while honeymooners stroll by, hand in hand, through the white lace left by the retreating surf. Coppery sunbathers stretch out like cookies on a baking sheet. . . .

Not far inland, Haleakala volcano begins its steep, 10,000-foot ascent, and about halfway up, there are thin layers of drifting clouds. It's twenty degrees cooler here, and the air is redolent with eucalyptus, woodsmoke, and the odors of earth and cattle. Looking down the slope you can see the beach five miles away. The sea appears as an immense blue fabric, rumpled and creased, and ends with the scrawling signature of the shore.

Passage 2

I have watched the morning break in many quarters of the world; it has been certainly one of the chief joys of my existence, and the dawn that I saw with the most emotion shone upon the Bay of Anaho. The mountains abruptly overhang the port with every variety of surface and of inclination, lawn, and cliff, and forest. Not one of these but wore its proper tint of saffron, of sulphur, of the clove, and of the rose. The lustre was like that of satin; on the lighter hues there seemed to float an efflorescence; a solemn bloom appeared on the more dark. The light itself was the ordinary light of morning, colourless and clean; and on this ground of jewels, pencilled out the least detail of drawing. Meanwhile, around the hamlet, under the palms, where the blue shadow lingered, the red coals of cocoa husk and the light trails of smoke betrayed the awakening business of the day. . . .

1. The tone of Passage 1 is
(A) humorous
(B) poetic
(C) sarcastic
(D) objective
(E) ironic

2. The author of Passage 1 probably wrote the passage to
(A) encourage people to visit Maui.
(B) warn people about the dangers of sunbathing.
(C) inform people about the volcanoes of Hawaii.
(D) describe the tourists who visit the islands.
(E) persuade people to write for travel magazines.

3. Which of the following best describes the author's purpose in Passage 2?
(A) to argue for conservation of tropical islands
(B) to persuade other travelers to visit the Bay of Anaho
(C) to describe a beautiful morning scene
(D) to show off his writing skills
(E) to inform people what life is like for the people of the South Seas

4. Both authors would probably agree with which of the following statements?
(A) The Bay of Anaho is a beautiful site.
(B) Fewer people should visit Maui.
(C) The richest colors on earth exist in the sunrise.
(D) People in Hawaii do not appreciate where they live.
(E) Tropical islands are wonderful to visit.

4 Tests of Standard Written English

Objective tests of Standard written English assess your knowledge of the language skills used for writing. They contain sentences with underlined words, phrases, and punctuation. The underlined parts will contain errors in grammar, usage, mechanics, vocabulary, and spelling. These tests ask you to use your problem-solving skills to find the error in each sentence or to identify the best way to revise a sentence or passage.

21ST CENTURY

Error Recognition

The most familiar way to test knowledge of grammar, usage, capitalization, punctuation, word choice, and spelling is through error-recognition questions. A typical test item of this kind is a sentence with five underlined choices. Four of the choices suggest possible errors. The fifth choice, *E*, states that there is no error.

Some scientists <u>believe</u> (A) that the first <u>dog's</u> (B) <u>were</u> (C) tamed <u>over</u> (D) 10,000 years ago. <u>No error</u> (E)

(The answer is *B*. The word *dogs* should not have an apostrophe because it is plural, not possessive.)

Some sentences have no errors. Before you choose *E (No error),* however, be sure that you have carefully studied every part of the sentence. The errors are often hard to notice.

Remember that the parts of a sentence not underlined are presumed to be correct. You can use clues in the correct parts of the sentence to help you search for errors in the underlined parts.

Practice Your Skills

Recognizing Errors in Writing

Write the letter that is below the underlined word or punctuation mark that is incorrect. If the sentence contains no error, write *E*.

(1) Temperatures on summer nights <u>are</u> (A) often <u>cooler</u> (B) in the suburbs <u>then</u> (C) <u>in</u> (D) the city. **(2)** One reason for the difference <u>is</u> (A) <u>that</u> (B) suburbs have <u>less</u> (C) buildings <u>than</u> (D) the city has. **(3)** During the day city streets, sidewalks, (A) and <u>buildings</u> (B) <u>absorb</u> (C) the <u>Summer</u> (D) heat. **(4)** At night the suburbs <u>cool</u> (A)

down, (B) but, (C) the city does (D) not. **(5)** Buildings and streets release (A) the heat absorbed during the day, (B) this heat keeps (C) the city warmer throughout the night. (D) **(6)** The suburbs have (A) more trees (B) and grass that hold (C) rainwater (D) near the surface. **(7)** The water evaporates (A) in the heat, (B) and cools (C) down the temperature. (D) **(8)** Furthermore, the trees, (A) like (B) a fan, (C) keeps (D) a breeze blowing. **(9)** Tall and unbending, (A) the buildings in the city retain (B) the warm air as (C) an oven does. (D) **(10)** Its (A) easy to understand why people (B) often try (C) to leave the city to visit the countryside on a hot July (D) weekend.

Sentence-Correction Questions

Sentence-correction questions assess your ability to recognize appropriate phrasing. Instead of locating an error in a sentence, you must use your problem-solving skills to select the most appropriate way to write the sentence.

In this kind of question, a part of the sentence is underlined. The sentence is then followed by five different ways of writing the underlined part. The first way shown, (A), simply repeats the original underlined portion. The other four choices present alternative ways of writing the underlined part. The choices may differ in grammar, usage, capitalization, punctuation, or word choice. Consider all answer choices carefully. If there is an error in the original underlined portion, make sure the answer you choose solves the problem. Be sure that the answer you select does not introduce a new error and does not change the meaning of the original sentence.

Many colleges and universities in the United States, such as the College of William and Mary in Virginia, is named after historical figures.

(A) Virginia, is named after historical figures.
(B) Virginia. Is named after historical figures.
(C) Virginia is named after historical figures.
(D) Virginia, are named after historical figures.
(E) Virginia are named after historical figures.

(The answer is *(D)*. The verb *is* must be changed to agree with the subject *colleges and universities*. Choices *(A), (B),* and *(C)* do not correct the subject-verb agreement problem. Choice (E) adds an error by removing the comma.)

21ST CENTURY

Practice Your Skills

Correcting Sentences

Write the letter of the most appropriate way of phrasing the underlined part of each sentence.

1. Is it true that Betsy Ross probably <u>didn't never sew the first American flag?</u>

(A) didn't never sew the first American flag?
(B) didn't ever sew the first american flag?
(C) didn't never sewed the first American flag?
(D) didn't sew the first American flag?
(E) did not never sew the first american flag?

2. <u>There is shiny white and gold fish</u> in the pool in my grandmother's garden.

(A) There is shiny white and gold fish
(B) There is shiny white, and gold fish
(C) There are shiny white and gold fish
(D) There are shiny white, and gold fish
(E) Here is shiny white and gold fish



Revision-in-Context

Another type of multiple-choice question that appears on some standardized tests is called revision-in-context. The questions following the reading ask you to choose the best revision of a sentence, a group of sentences, or the essay as a whole. To select the correct answer, use your critical thinking skills to evaluate the relative merits of each choice. You may also be asked to identify the writer's intention. To do so, you will need to analyze the text carefully to determine the writer's purpose.

Practice Your Skills

Correcting Sentences

Carefully read the passage, which is the beginning of an essay about *The Jungle Book*. Answer the questions that follow.

(1) Rudyard Kipling's collection of stories known as *The Jungle Book* features tales about animals and people living in India. **(2)** One story is about a mongoose named Rikki-Tikki-Tavi. **(3)** It is his job to protect his adopted family from two cobras. **(4)** The cobras are called Nag and Nagaina. **(5)** Threatening the other animals in the garden and the family in the house are the large and powerful cobras. **(6)** Despite the odds against him, the little mongoose must find a way to defeat the deadly cobras.

1. In relation to the rest of the passage, which of the following best describes the writer's intention in sentence 6?

(A) to restate the opening sentence
(B) to propose an analysis of the story
(C) to explain a metaphor
(D) to interest the reader in the outcome of the story
(E) to summarize the paragraph

2. Which of the following best combines sentences 2, 3, and 4?

(A) One story is about Rikki-Tikki-Tavi, a mongoose who must protect his adopted family from the cobras Nag and Nagaina.
(B) One story is about Rikki-Tikki-Tavi, who must protect his adopted family from two cobras.
(C) One story is about a mongoose who must protect his adopted family from Nag and Nagaina.
(D) One story is about Rikki-Tikki-Tavi, who must protect his adopted family from Nag and Nagaina.
(E) Protecting his adopted family from the cobras Nag and Nagaina is the mongoose Rikki-Tikki-Tavi.

C. Taking Essay Tests

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21ST CENTURY

Apply Critical Thinking Skills

Essay tests are designed to assess both your understanding of important ideas and your critical thinking skills. You will be expected to analyze, connect, and evaluate information and draw conclusions. You may be asked to examine cause-and-effect relationships and analyze outcomes. Some questions may address problems and solutions. Regardless of the type of question you are asked, your essay should show sound reasoning. You must be able to organize your thoughts quickly and express them logically and clearly.

In this section, you will develop your skills in taking essay tests. Your critical thinking skills are essential in performing well on these tests.

Doing Your Best on Essay Tests

1 Kinds of Essay Questions

Always begin an essay test by reading the instructions for all the questions. Then, as you reread the instructions for your first question, look for key words.

Narrative, Descriptive, and Persuasive Prompts

Following are some sample essay prompts and strategies for responding to them.

Narrative Writing Prompt

A friend loaned you a much-loved item. Although you promised nothing would happen to it, something did happen. Tell what happened and how you handled the problem with your friend.

Analyze the Question The key words in this question are "tell what happened." That is your cue that you will be relating a story.

Sketch Out the Key Parts You may want to make a chart like the following to be sure that you include all the necessary parts. Refer to the question for the headings in the chart.

STORY PLANNING SKETCH	
Item	
What happened to the item	
How you decided to handle it	
The outcome	

Use What You Know About Narrative Writing Think of other narratives you have written and remember their key features: an attention-getting beginning that introduces a conflict, a plot that unfolds chronologically and often includes dialogue, a resolution to the conflict. Draft accordingly.

Save Time to Revise and Edit Read over your essay and look for any spots where adding, deleting, rearranging, or substituting would improve your essay. Edit it for correct conventions. Pay special attention to punctuation with dialogue.

Descriptive Writing Prompt

Think of a place where you like to go when you want to take your mind off a problem. Write a well-organized detailed description of that place using words that appeal to the senses.

Analyze the Question The key words in this question are "detailed description." The directions to use "words that appeal to the senses" is another important item. It sets the stage for the expectation that you will include vivid sights, sounds, smells, tastes, and feelings.

Sketch Out the Key Parts You may want to make a chart like the following to be sure that you include all the necessary parts. Refer to the question for the headings in the chart.

DESCRIPTION PLANNING SKETCH	
Identification of place	
Vivid sights	
Vivid sounds	
Vivid smells, tastes, and feelings	

Use What You Know About Descriptive Writing Call to mind the key features of descriptive writing: a main idea that represents an overall attitude toward the subject; sensory details that support that overall feeling, often organized spatially; and a conclusion that reinforces the main impression of the place. Draft accordingly.

Save Time to Revise and Edit Read over your essay and look for any spots where adding, deleting, rearranging, or substituting would improve your essay. Edit it for correct conventions.

21ST CENTURY

Persuasive Writing Prompt

Your class has received funding from the parents' organization to take a trip somewhere in your state. Write an essay expressing your opinion on which place would make the best destination.

Analyze the Question The key words in this question are "expressing your opinion." These words tell you that you will be writing a persuasive text to convince people that your opinion is worthwhile.

Sketch Out the Key Parts You may want to make a chart like the following to be sure that you include all the necessary parts. Refer to the question for the headings in the chart.

PERSUASIVE PLANNING SKETCH	
Your choice of place	
Reason #1	
Reason #2	
Reason #3	
Why other choices aren't as good	

Use What You Know About Persuasive Writing Call to mind the key features of persuasive writing: a main idea that expresses an opinion; facts, examples, reasons, and other supporting details arranged in logical order, often order of importance; a look at why other opinions are not as sound; and a conclusion that reinforces your opinion.

Save Time to Revise and Edit Read over your essay and look for any spots where adding, deleting, rearranging, or substituting would improve your essay. Edit it for correct conventions.

Expository Writing Prompts

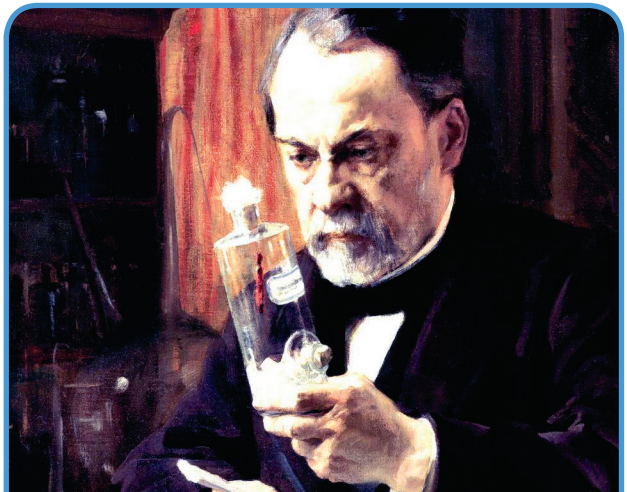
Probably most of the essay tests you will take will ask you to address an expository writing prompt. Look for the key words in each of the following kinds of expository essay questions.

KINDS OF ESSAY QUESTIONS	
Analyze	Separate into parts and examine each part.
Compare	Point out similarities.
Contrast	Point out differences.
Define	Clarify meaning.
Discuss	Examine in detail.
Evaluate	Give your opinion.
Explain	Tell how, what, or why.
Illustrate	Give examples.
Summarize	Briefly review main points.
Trace	Show development or progress.

As you read the instructions, jot down what is required in your answer or circle key words and underline key phrases.

> Evaluate the contributions of Louis Pasteur to the world of science in a short essay of three paragraphs. Use specific examples. Be sure to include his "germ theory of disease," which states that most infectious diseases are caused by germs.

The next lesson will take you through the process of answering this expository prompt.



2 Writing an Effective Essay Answer

Writing an essay for a test is basically the same as writing any essay. Therefore, you should apply all you have learned about using the writing process to write an essay. The major difference is that you will have a very strict time limit.

Prewriting

Because of the limited time in a test situation, you must carefully plan your essay. You should first brainstorm for ideas. Then decide what type of reasoning and organization would be most appropriate to use. For example, you may want to use deductive reasoning to build your argument. You may decide to use developmental order or chronological order to present your ideas. To help you organize your answer, write a simple informal outline or construct a graphic organizer. This plan will give structure to your essay and help you avoid omitting important points.

Outline

Louis Pasteur's Contributions to Science

(thesis statement)

1. Contribution 1: "germ theory of disease"
2. Contribution 2: immunization
3. Contribution 3: pasteurization

(conclusion)

Your next step is to write a thesis statement. It is often possible to reword the test question into a thesis statement.

Essay Question

Evaluate the contributions of Louis Pasteur to the world of science in a short essay of three paragraphs. Use specific examples. Be sure to include his "germ theory of disease," which states that most infectious diseases are caused by germs.

Thesis Statement

Louis Pasteur was a great scientist whose contributions, including the "germ theory of disease," revolutionized the world of science.

Drafting

As you write your essay, keep the following strategies in mind.

HERE'S HOW

Strategies for Writing an Essay Answer

- Write an introduction that includes the thesis statement.
- Follow the order of your outline, writing one paragraph for each main point.
- Provide adequate support for each main point—using specific facts, examples, and/or other supporting details.
- Use transitions to connect your ideas and/or examples.
- End with a strong concluding statement that summarizes the main idea of the essay.
- Write clearly and legibly.

21ST CENTURY

MODEL: Essay Test Answer

Louis Pasteur was a great scientist whose contributions, including the "germ theory of disease," revolutionized the world of science. Before Pasteur proposed the "germ theory of disease," the causes of infectious diseases were unknown. After Pasteur discovered that tiny microbes passed from person to person, infecting each with disease, he argued for cleaner hospital practices. The germs of one patient were no longer passed to another through nonsterile instruments, dirty bed linens, and shared air.

Thesis Statement

Pasteur's research also led him to immunization. Although another scientist first created the vaccine for smallpox, Pasteur took the idea and applied it to other diseases, including rabies. He discovered that by using a weaker form of the virus that causes rabies, he could protect dogs from contracting the stronger form of the virus. Also, he was able to develop a cure for humans who had been bitten by rabid animals.

Pasteur's reputation as a great scientist led the Emperor Napoleon III to request his help with another problem. The French economy was suffering because French wine was diseased and unsellable. After some investigation, Pasteur discovered that the wine could be heated so that the germs were killed, but the wine remained unaffected. This process is now called pasteurization and is applied to many perishable foods, including beer and milk. Pasteur's research and discoveries have led to healthier lives all over the world.

Conclusion

Revising

Always leave a few minutes to revise and edit your essay answer. As you revise, ask yourself the following questions.

Checklist for Revising an Essay Answer

- ✓ Did you follow the instructions completely?
- ✓ Did you interpret the question accurately?
- ✓ Did you begin with a thesis statement?
- ✓ Did you include facts, examples, or other supporting details?
- ✓ Did you organize your ideas and examples logically in paragraphs, according to your informal outline or graphic organizer?
- ✓ Did you use transitions to connect ideas and examples?
- ✓ Did you end with a strong concluding statement that summarizes your main ideas or brings your essay to a close?

Editing

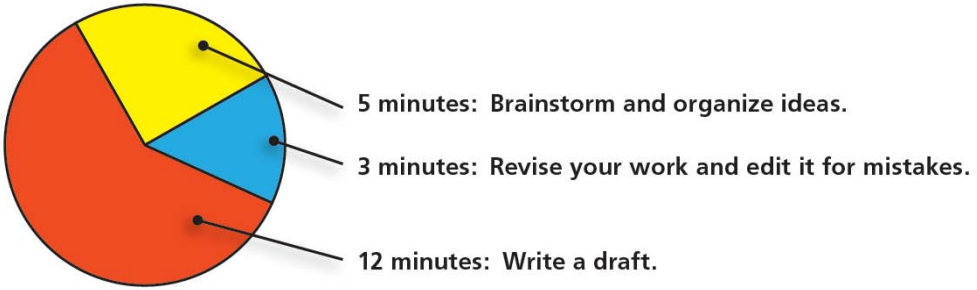
Once you have made revisions, quickly read your essay for mistakes in spelling, usage, or punctuation. Use proofreading symbols to make changes. As you edit, check for the following.

Check your work for:

- ✓ agreement between subjects and verbs (Chapter 22)
- ✓ forms of comparative and superlative adjectives and adverbs (Chapter 23)
- ✓ capitalization of proper nouns and proper adjectives (Chapter 24)
- ✓ use of commas (Chapter 25)
- ✓ use of apostrophes (Chapter 27)
- ✓ division of words at the end of a line (Chapter 27)

3 Timed Writing

Throughout your school years, you will be tested on your ability to organize your thoughts quickly and to express them in a limited time. Time limits can vary from twenty to sixty to ninety minutes, depending upon the task. For a twenty-minute essay, you might consider organizing your time in the following way:



HERE'S HOW

Strategies for Timed Tests

- Listen carefully to instructions. Find out if you may write notes or an outline on your paper or in the examination book.
- Find out if you should erase mistakes or cross them out by neatly drawing a line through them.
- Plan your time, keeping in mind your time limit.

The more you practice writing under time constraints, the better prepared you will be for tests. You will find timed writing prompts on all of the following pages.

Timed Writing Prompts	
Chapter 2	Album Review Rewrite, page 69
Chapter 3	Proposal for After-School Program, page 113
Chapter 4	Personal Narrative, page 139
Chapter 5	Describing a Place, page 165
Chapter 6	Short Story, page 209
Chapter 7	A Newspaper Article, page 239
Chapter 8	Persuasive Letter, page 283
Chapter 9	Literary Review, page 321
Chapter 10	List of Priority Topics, page 341
Chapter 11	Environmental Report, page 389

Practice Your Skills

Completing a Timed Writing Assignment

You will have twenty minutes to write a complete essay on the following topic.

Discuss an important problem facing people of your age today. Explain why this problem is important and how you think it can best be solved.

Plan time for each stage of the writing process, set a timer, and write your response.

PART II

Communication and Collaboration

Part I Critical Thinking and Problem Solving for Academic Success
Part II Communication and Collaboration
Part III Media and Technology

Essential Skills

In the 21st century, you live and work in a dynamic, global community. In Part II of this guide, you will learn effective communication and collaboration skills. These skills are essential for success, both in school and in the workplace.

1 Communication

The Purpose of Communication

In all areas of your life, you communicate for a variety of purposes—to inform, instruct, motivate, and persuade, for example. In school, you might motivate other students to reuse and recycle, or you might persuade them to elect you class president. At work, you might inform your boss about your research findings or instruct your colleagues on how to use new software. Having a clear purpose is essential for communicating your ideas successfully in both speech and writing.

Expressing Ideas Effectively

Regardless of the form you are using to communicate (e-mail, a speech) or the context (a group discussion, a college interview), your goal is to express your thoughts and ideas as effectively as possible. Use words precisely and correctly, and articulate your ideas in a specific, concise manner. Suit your tone to your purpose and audience. Provide valid, relevant support for your ideas, and present information in a logical order. In a speech or presentation, use nonverbal communication skills to help convey your message.

Using Media and Technology Effectively

Multiple forms of media and technology now exist to help you communicate. You can e-mail, text message, or Tweet a friend, and apply for a job online. To prepare a speech, you can look up technical terms in an online dictionary and research your subject on the Internet. You can use software to make a power presentation. To use media and technology effectively, make sure they suit the purpose and context of your communication. They should also help you make a positive impact on your audience by enhancing or facilitating your message.

Listening Effectively

To listen effectively, you need to do much more than understand what words mean. Your goal is to gain knowledge and determine the speaker's purpose, values, and attitudes. Skillful listeners then evaluate and reflect on the speaker's message, views, and intentions. Listening effectively means listening actively—critically, reflectively, and appreciatively—and remembering what you have heard.

Communicating in a Diverse World

You probably attend school or work with people from diverse social and cultural backgrounds whose lifestyle, religion, and first language may be different from your own. To communicate effectively in these environments, listen actively in order to understand different traditions, values, and perspectives. Be sure to respect these differences when you express your thoughts and ideas.



2 Collaboration

Respecting Diversity

In school and in the workplace, you often collaborate with others on diverse teams. Open-mindedness is essential for being an effective team member. Make sure that all team members have an equal opportunity to be heard, and respect and value differences. By doing so, you will help create an environment in which ideas and opinions are freely shared. As a result, team members will benefit from each other's expertise, and you will produce sound, creative solutions.

Achieving a Common Goal

As a member of a team, you need to cooperate. Often, you may need to resolve conflicting opinions in order to achieve a common goal, whether it is completing a particular task or reaching a decision. Remember to maintain a positive attitude and put the group's needs before your own. Appreciate the merits of diverse viewpoints, and help the group work toward a compromise that all members can accept. Flexibility and openness are essential for successful collaboration.

Sharing Responsibility

For true collaboration to take place, all team members must do their fair share. Complete your assigned tasks, come to meetings prepared, and remain actively engaged in the team's work. Respect the skills, expertise, and efforts of other team members, and provide constructive feedback as necessary. A sense of shared responsibility will lead to a successful collaborative process.



A. Vocabulary

Part I Critical Thinking and Problem Solving for Academic Success

Part II Communication and Collaboration

Part III Media and Technology

A. Vocabulary 425

B. Letters, Applications and Procedural Writing 439

C. Speeches, Presentations, and Discussions 457

Apply Communication Skills

Have you ever found yourself searching for just the right word to use in a speech or an e-mail? Have you ever been unsure of a writer's point because several key words were unfamiliar to you?

Successful communication depends on using language skillfully and understanding it thoroughly. As a writer and speaker, you want to choose words that best express your ideas and suit your purpose, audience, and the context. As a reader or listener, you must understand the precise meanings of words in order to comprehend an author's or a speaker's ideas and intentions.

In this chapter you will see how English developed into a language that is rich and varied. You will also learn strategies for expanding your storehouse of words. Developing your vocabulary will help you become a more effective communicator and a more skillful reader and listener in school and in the workplace.

Understanding the Development of the English Language

English is now the official language of several countries around the world, including Australia, the United States, Canada, and the Philippines. The heritage of the language explains how English became a rich, diverse language.

1 English in the Past

Old English

Our language began to develop more than 1,500 years ago, in about A.D. 450. During this period England was part of the Roman Empire, and Latin was its written language. At that time three Germanic tribes—the Angles, the Saxons, and the Jutes—invaded England from the shores of the North Sea. After conquering the Celts who lived there, they stayed and settled on the land. These tribes discarded the older Celtic and Roman cultures. Soon their language became the language of the land.

The language those Germanic tribes spoke is now called **Old English,** although to English-speaking people today it would sound like a foreign language. Nevertheless, some Old English words are still part of the language. They include common nouns and verbs: *man, child, house, mother, horse, knee, eat, sing, ride, drink,* and *sell.* They also include most modern numbers such as *one, five,* and *nine*; pronouns such as *you, he, they,* and *who*; the articles *a, an,* and *the*; and prepositions such as *at, by, in, under, around,* and *out*.

Middle English

Old English began its change into **Middle English** when William the Conqueror invaded England from northwestern France in 1066 and made French the official language. Although the royal court and the upper classes spoke French, the common people continued to speak Old English. Nevertheless, English might eventually have faded out if the parliament had not started to use it in 1392. By 1450, Middle English, which included hundreds of French words, had evolved. At this time, Geoffrey Chaucer, a famous writer, wrote his works in Middle English.

MODEL: Middle English

The Knyghtes Tale

Heere bygynneth the Knyghtes Tale
Whilom, as olde stories tellen us,
Ther was a duc that highte Theseus;
Of Atthenes he was lord and governour,
And in his tyme swich a conquerour,
That gretter was ther noon under the sonne.

—Geoffrey Chaucer, *The Canterbury Tales*

Here is the same passage, translated more than five hundred years later into modern language.

MODEL: Modern Translation

The Knight's Tale

Here begins the Knight's Tale
Once on a time, as old tales tell to us,
There was a duke whose name was Theseus;
Of Athens he was lord and governor,
And in his time was such a conqueror,
That greater was there not beneath the sun.

—Geoffrey Chaucer, *The Canterbury Tales*

Practice Your Skills

Analyzing Language

List ten similarities and differences you observe between the original Chaucer passage and the modern translation. Be specific, citing particular words and phrases. Next to each difference, write a statement, telling how the language has changed over time.

2 English in the Present and Future

Modern English

Modern English started to evolve out of Middle English in the middle of the 1400s. During that time many writers and scholars borrowed words from Latin. In fact, it has been estimated that about half of the present words in modern English are from Latin. By the time Shakespeare was writing in the last half of the 1500s, English had become a versatile language that is understandable to modern speakers of English.

Read the following sonnet by William Shakespeare aloud. In comparison with Old or Middle English, notice how much closer this passage is to the English that you are used to speaking.

21ST CENTURY

MODEL: Beginning of Modern English

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate;
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance or nature's changing course untrimm'd;
But thy eternal summer shall not fade,
Nor lose possession of that fair thou owest;
Nor shall Death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st;
So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee.

—William Shakespeare, "Sonnet XVIII"

Practice Your Skills

Analyzing Language

With a partner, describe how Shakespeare's language is different from Old English and the English you speak today. Be specific, citing particular words and phrases as needed. Summarize what you discover, and report your findings to the class.

American English

The next phase in the history of the English language occurred when North America was settled. Separated from Europe, settlers began to develop a new kind of English, drawing on a variety of sources and influences. The language we, in America, know as English is truly a mosaic: it is a language that has been influenced by London merchants, Native American nations, enslaved Africans, Spanish and French colonists, and immigrants from many other nations. Many of the words we consider as "English" are, in fact, drawn from entirely different languages, and our language is all the richer because of it.

Cultural Origins

Words are often influenced by many different cultures. Next time you're eating some French fries, think of the origins of the word *potato*. When Columbus landed, he was met by the Taino tribe, who called this tuber *batata*. The Quechua people, another group indigenous to South America, called it *papa*. In Spanish, the word is *patata*. Next time you're at a cookout, consider the word *barbecue* (or the word's cousin, *bar-b-q*). The Taino people used a four-legged stand made from sticks to cook and roast meat. This stand was called a *barbacoa*.

Practice Your Skills

Analyzing Language

The following English words were drawn from other languages: *cafeteria, chef, kayak, ketchup, pretzel*. Look up each word in a dictionary. Then create a chart or diagram to show the origins of the words.

English in the New Millennium

English has become the dominant language in political diplomacy, science, technology, and trade. Every day new words are coined, and with every edition print dictionaries grow thicker and thicker and online dictionaries expand. Not only have different cultures influenced English, but computer technology has had a tremendous influence on the way we use English. No longer does *surf* apply only to the ocean; it now means "to skim television channels with the remote control," and it also means "to move quickly from one Web page to another on the Internet." No one can say with certainty exactly how English will change in the 21st century, but one thing is bound to be true: English will continue to evolve as cultures come into closer and closer contact and as technology continues to influence the way people around the world speak and think.

Computer Language

The technology revolution has had an enormous impact on the way we use language. Many computer terms are words that have taken on new meanings. The word *mouse,* for example, no longer means only "a small, furry mammal"; it also means "a handheld computer device." Here are other examples:

Word	Original Meaning	New Meaning
crash	collide	computer failure
hang	suspend	freeze up
enter	go in	add data to computer memory
twitter	make chirping sounds	real-time messaging service

The technology revolution has also generated a considerable number of new terms: *hyperlink, online, log on, Internet*, and *Web site*.

Using the Dictionary

A **dictionary** is your best resource for learning about all the words that make up the English language. You can access dictionaries, including specialized ones, more easily than ever before now that so many are available online. In this section you will review the wealth of information found in print and online dictionaries and learn how to use a dictionary for effective communication.

1 Word Location

Understanding how a dictionary is organized will help you quickly find the information you need.

Alphabetical Order

From beginning to end, the dictionary is a single, alphabetical list. Words beginning with the same letters are alphabetized by the next letter that is different, then the next, and so on. For example, *face* comes before *facet*. Compound words, abbreviations, prefixes, suffixes, and proper nouns also appear in alphabetical order. Note that **c**ompound words are alphabetized as if there were no space or hyphen between each word. Abbreviations are alphabetized letter by letter, not by the words they stand for. The following items are ordered as they would appear in a dictionary: *acrobatics, acute angle, AFL, –ally*.

Guide Words

If you look at the top of a dictionary page, you will see two words; these are called **guide words**. They show you, with just a glance, the first and last words defined on that page. For example, if the guide words are *ooze* • *or,* the word *operate* would be among the words that appear on the page. The word *orbit* would not be there.

2 Information in an Entry

All the information provided for each word is called an **entry.** Each entry usually provides the spelling, pronunciation, parts of speech, definitions, and the origins of the word.

MODEL: Dictionary Entry

pronunciation

entry word — **fu•ry** (fyo͝or′ ē) *n., pl.* ***-ries*** **1.** Violent anger; rage. See synonyms at anger. **2.** Violent, uncontrolled action; turbulence. **3.** **Furies** *Greek & Roman mythology* The three terrible winged goddesses with serpentine hair, Alecto, Megaera, and Tisiphone, who pursue and punish doers of unavenged crimes. **4.** A woman regarded as angry or spiteful.

definitions

word origin — [**Middle English** *furie,* from Old French, from Latin *furia,* from *furere,* to rage.]

Entry Word

The entry word in **bold** type tells you how to spell a word. In addition, an entry also shows any alternate spellings. The more common spelling, called the **preferred spelling**, is usually listed first. Plural nouns, comparatives and superlatives of adjectives, and principal parts of verbs are also given if these spellings are irregular. In the entry for *fury,* the plural form is provided.

The entry word is printed with a capital letter if it is capitalized. If it is capitalized only in certain uses, it will appear with a capital letter near the appropriate definition, as in the third definition in the entry for *fury*.

When writing, you sometimes need to divide a word at the end of a line. Because a word may be divided only between syllables, use a dictionary to check where each syllable ends. At the end of a line, you would divide *fury* after the *u*.

Practice Your Skills

Using a Dictionary for Editing

Write the following paragraph, using a dictionary to help you correct the errors in spelling and capitalization. Underline each correction.

Starlit Skies

At night, thosands of stars appear accross the sky. Over the centurys, stargazers have observed that some stars form particular shapes. These star clusters are called constellations. Two of the most familar are ursa major, "great bear," and ursa minor, "little bear." Within these constellations are the big dipper, the little dipper, and the bright north star. Some constellations can be observed only durring certain seasons. Leo the Lion appears in Spring. During the winter, orion the Hunter is visable. At present, more than 80 constellations have been identifyed in the night sky.

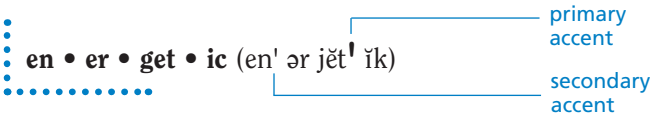
Pronunciation

The **phonetic spelling**, which directly follows the entry word, tells you how to pronounce the word. A pronunciation key at the front of the dictionary shows what sound each phonetic symbol stands for. Most dictionaries also place an abbreviated pronunciation key at the bottom of every other page.

To learn to pronounce a word, compare the phonetic spelling to the symbols in the key. Note that marks over vowels, called **diacritical marks**, indicate different vowel sounds. The key will tell you how to pronounce a vowel with a diacritical mark. For example, the phonetic spelling for *fury* tells you that the *y* should be pronounced like *e* in the word *be*.

In many words, one syllable receives more emphasis than the other syllables in the word. An accent mark indicates a syllable that should be stressed. In *fury,* the first syllable should be stressed.

In longer words, where two syllables should be stressed, the syllable receiving more stress is marked with a primary accent (ˈ). The less emphasized syllable is marked with a secondary accent (ˌ). In the example below, the third syllable receives the most stress in pronunciation.



Speaking Tip

With a partner, look up the pronunciations of the following words and practice pronouncing them until you feel comfortable with them: *abhor, exacerbate, hiatus, incorrigible, satiate, superfluous, reiteration, terrestrial*.

Definitions

A dictionary will list all the different meanings of a word. At the end of some entries, the dictionary will also list **synonyms**, or words that have similar definitions. This list can come in handy when you are writing or preparing a speech. Consult it to choose the most appropriate word to express your meaning and intention.

Consider the word *train*. It can be used as a noun ("I'll take the train") and as a verb ("I'm training for the race"). The dictionary entry for train shows these different uses with abbreviations, *n.* for *noun* and *v.* for *verb*. Dictionaries use the following abbreviations for the other parts of speech: *pron.* (pronoun), *adj.* (adjective), *adv.* (adverb), *prep.* (preposition), *conj.* (conjunction), *interj.* (interjection).

A dictionary also indicates the present usage of words by including such labels as *obsolete, informal, colloquial,* and *slang*. *Obsolete* means that a word is no longer used with this meaning. *Informal, colloquial* and *slang* indicate words that are used only in informal situations.

Practice Your Skills

Choosing the Appropriate Definition

Look up the word *train* in a dictionary. Then write the definition from the dictionary entry that matches the use of *train* in each of the following sentences. After each definition, write the appropriate part of speech—noun or verb.

1. A train of horses led the parade.
2. I lost my train of thought during my speech.
3. Peter trained for two years to be an electrician.
4. Sara trained the horse's mane to curl.
5. The king tripped over the train of the queen's gown.
6. Julie trained her dog to jump two feet.

Expanding Your Vocabulary

When you hear or read words that are new to you, a dictionary is an invaluable tool for learning their definitions. However, there are several other ways that you can determine the meanings of new words and expand your vocabulary in the process.

1 Context Clues

One of the best ways to learn the meaning of a word is through context clues. The **context** of a word is the sentence, the surrounding words, or the situation in which the word occurs. The following examples show the four most common kinds of context clues.

Definition or Restatement	During the storm, travelers took a detour because the isthmus, **a narrow strip of land connecting two larger landmasses,** was flooded. (The word *isthmus* is defined within the sentence.)
Example	You may find a fossil here, perhaps **like the one in our science lab that has an imprint of a leaf.** (The word *fossil* is followed by an example that is known to readers or listeners.)
Comparison	The mayor said that tax revenues, **like personal income,** should be spent wisely. (The word *like* compares *revenues* to its synonym *income*.)
Contrast	Contemporary students learn more about computers **than students did a few years ago.** (A contrast is drawn between today's students *[contemporary students]* and students of the past.)

21ST CENTURY

Practice Your Skills

Using Context Clues

Write the letter of the word or phrase that is closest in meaning to each underlined word. Then identify the type of context clue that helped you determine the meaning by writing *definition, restatement, example, comparison*, or *contrast*.

1. The team members gathered in a huddle but dispersed when the coach blew her whistle.

(A) cheered (B) scattered (C) exercised
(D) planned (E) answered

2. The dogwood in our garden is a perennial source of delight, beautiful at every season of the year.

(A) perfect (B) timid (C) slippery
(D) victorious (E) lasting

3. Like other protected land that cannot be turned into resorts and industrial plants, national parkland cannot be exploited for money-making projects.

(A) explored (B) defended (C) observed
(D) used (E) donated

4. Have an expert appraise, or estimate the worth of, a major purchase before you buy it.

(A) record (B) buy (C) evaluate
(D) announce (E) glorify

5. Winning the blue ribbon is her incentive to practice daily for the race.

(A) excuse (B) reward (C) payment
(D) idea (E) motivation

Speaking Tip

Look up the pronunciations of all the underlined words in the exercise above. With a partner, practice pronouncing the words until you are comfortable with all the sounds within them.

Connect to Writing: Paragraph

Use at least three of the five underlined words in the **Practice Your Skills** activity above in a brief paragraph.

2 Prefixes, Suffixes, and Roots

Words in English often have Latin or Greek roots, prefixes, and suffixes. These word parts offer clues to help you unlock the meanings of words. A **root** is the part of a word that carries the basic meaning. A **prefix** is one or more syllables placed in front of the root to modify the meaning of the root or to form a new word. A **suffix** is one or more syllables placed after the root to change its part of speech or meaning.

In the following examples, notice how the meaning of each word part is related to the meaning of the word as a whole.

USING WORD PARTS TO DETERMINE MEANINGS

Word	Prefix	Root	Suffix
dissimilarity (state of being unlike)	dis– (not)	–similar– (alike)	–ity (state of)
independence (state of not relying)	in– (not)	–depend– (to rely)	–ence (state of)
intergalactic (relating to area between galaxies)	inter– (between)	–galaxy– (star system)	–ic (relating to)
transporter (one who carries across)	trans– (across)	–port– (to carry)	–er (one who)
resourceful (able to use ways and means again)	re– (again)	–source– (ways and means)	–ful (full of)

Because word meanings in any language often change over years of use, you might not always find a perfect match between words and the meanings of their Latin and Greek word parts. Even so, knowing prefixes, roots, and suffixes can help you figure out the meanings of thousands of words. It will also help you remember these meanings and thus expand your vocabulary.

COMMON PREFIXES AND SUFFIXES

Prefix	Meaning	Example
com–, con–	with, together	con + join = conjoin = to join together
dis–	not, lack of	dis + harmony = a lack of agreement
extra–	outside, beyond	extra + curricular = outside the regular school courses
in–, il–, im–	in, into, not	im + migrate = to come into a country; il + legal = not lawful
inter–	between, among	inter + state = among or between states
post–	after	post + date = to give a later date
re–	again	re + occur = to happen again
sub–	under, below	sub + standard = below the standard
trans–	across	trans + Atlantic = across the Atlantic

Suffix	Meaning	Example
–ance, –ence	state of	import + ance = state of being important
–er	one who, that	foreign + er = one who is foreign
–ful	full of	hope + ful = full of hope
–ic	relating to	atom + ic = relating to atoms
–ite	resident of	Milford + ite = resident of Milford
–ity	state of	active + ity = state of being active
–less	without, lack of	pain + less = without pain

Practice Your Skills

Understanding Prefixes and Suffixes

Write the prefix or the suffix that has the same meaning as the underlined word or words. Then write the complete word as it is defined after the equal sign.

Example speech + <u>without</u> = without conversation

Answer less - speechless

1. <u>together</u> + press = to squeeze together

2. patriot + <u>relating to</u> = relating to love of country

3. <u>across</u> + plant = to lift from one place and to reset in another

4. actual + <u>state of</u> = state of being real

5. <u>not</u> + frequent = not often

Practice Your Skills

Using Prefixes

Write the letter of the phrase that is closest in meaning to each word in capital letters. Use the prefixes as clues to the word's meaning.

1. DISUNITY: (A) agreement with (B) agreement between (C) lack of agreement
2. SUBMERGE: (A) put underwater (B) place together (C) float across
3. EXTRAORDINARY: (A) after what is usual (B) beyond what is usual (C) among what is usual
4. REACTIVATE: (A) give energy again (B) be energetic with (C) take away energy
5. IMPARTIAL: (A) lacking parts (B) not favoring one side (C) after each part

Connect to Writing: Paragraph

Write a paragraph using four of the five numbered words in the **Practice Your Skills** activity above.

3 Synonyms and Antonyms

A **synonym** is a word that has nearly the same meaning as another word. An **antonym,** on the other hand, is a word that means the opposite of another word. Slight differences exist among synonyms, as well as among antonyms. Expanding your vocabulary by learning synonyms and antonyms and understanding these differences can help you choose the most effective words when you write or speak.

Synonyms	affable : friendly	terminate : finish
Antonyms	affable : hostile	terminate : begin

Dictionaries contain information on synonyms and often explain the differences among them. A **thesaurus** is a kind of specialized dictionary for synonyms, available in print and online. A print thesaurus lists words and their synonyms alphabetically or provides an index of words for finding synonyms easily.

You can learn more about using a thesaurus and other specialized dictionaries on page 356.

Practice Your Skills

Recognizing Synonyms

Write the letter of the word that is closest in meaning to the word in capital letters. Then check your answers in the dictionary.

1. DEBRIS: (A) ruins (B) corruption (C) debt (D) poverty (E) confidence
2. INTEGRITY: (A) honesty (B) cleverness (C) wealth (D) annoyance (E) fame
3. MUTUAL: (A) active (B) changed (C) deep (D) shared (E) solitary
4. NARRATE: (A) tell (B) judge (C) understand (D) separate (E) believe
5. OBSOLETE: (A) outdated (B) lost (C) hidden (D) wrecked (E) reversed

Practice Your Skills

Recognizing Antonyms

Write the letter of the word that is most nearly opposite in meaning to the word in capital letters.

1. BREVITY: (A) briefness (B) wittiness (C) dullness (D) wordiness (E) slowness
2. CRUCIAL: (A) unimportant (B) required (C) stern (D) unbelievable (E) refined
3. ESSENTIAL: (A) unnecessary (B) secret (C) incorrect (D) tall (E) easy
4. IMPROVISE: (A) disprove (B) react (C) increase (D) plan (E) stop
5. OBSTRUCT: (A) refuse (B) assist (C) improve (D) suggest (E) obtain

Speaking Tip

Look up the words in items 1-5 in both **Practice Your Skills** activities above. With a partner, practice pronouncing the sounds in them, with special attention to long and short vowels, silent letters, and consonant clusters.

B. Letters, Applications, and Procedural Writing

Part I Critical Thinking and Problem Solving for Academic Success

Part II Communication and Collaboration

Part III Media and Technology

A. Vocabulary 425

B. Letters, Applications, and Procedural Writing 439

C. Speeches, Presentations, and Discussions 457

Apply 21st Century Communication Skills

In the 21st century, people are communicating and sharing information much more than they have in the past. To communicate effectively, always have a clear purpose in mind and use technology wisely.

In this section, you will develop skills for making your communication with others suit your purpose, audience, and occasion.

Real-World Communication

1 Communicating for a Purpose

Communicating and sharing information in your personal life and in the business world can serve a variety of purposes: to inform, instruct, motivate, or persuade, for example. The purpose of a friendly letter might be to motivate your cousin to try out for the track team. When you complete a job application, your purpose is to inform the employer about your educational background, skills, and work experience. Always keep your purpose in mind. Your goal is to write in a clear, concise, focused manner because you want your readers to know exactly what you mean.

2 Using Technology to Communicate

In the 21st century, you can text or "tweet" a friend, e-mail a request, or post a complaint online. With all these options, electronic communication—particularly e-mail—has replaced letter writing to a great extent. However, writing a letter can be more effective or appropriate than sending an e-mail depending on your purpose, the context, and the impact you want to make. Use these guidelines to determine whether to send a letter or an e-mail.

Send a letter in the following circumstances:

- You want to express sincere, serious emotions, such as sympathy for a loss or thanks for a favor or a gift.
- You want to show that you have put thought and care into communicating.
- You want to introduce yourself formally or make an impact on your audience by using impressive stationery, for example.
- You are including private, confidential information. Keep in mind that e-mail is not a private form of communication, and you should never include confidential information in an e-mail. A recipient can forward an e-mail to others without your knowledge, and companies can read their employees' e-mails. Also, hackers can break into e-mail systems and steal information.
- You need to have formal documentation of your communication, or you are sending authentic documents.

Send an e-mail in the following circumstances:

- You want to communicate quickly with someone.
- You want to send a message, perhaps with accompanying documents, to several people at once.
- You have been instructed by a business or an organization to communicate via e-mail.

The Purpose and Format of Letters

Letters fall into two general categories: friendly letters and business letters. In both categories, letters can serve many different purposes. Regardless of your purpose, your goal when you write a letter is to make contact in a positive and clear way. Perhaps you want the recipient to write back, send you information, or interview you for a job.

For each category of letters, there is a correct format to use, which is demonstrated in this chapter. Using reader-friendly formatting techniques will help you to communicate clearly and create a positive impression.

1 Friendly Letters

Some **friendly letters** are written to inform friends or relatives of news or to keep in touch. Others serve such special purposes as offering or responding to invitations, expressing congratulations or sorrow, or thanking. As a substitute for writing a friendly letter, texting is extremely useful if your message is brief and you want to communicate quickly. Sending an e-mail can be appropriate for quick, but more extended communication. However, if the occasion is formal or if you want

to express your feelings or provide a personal touch, you should write a letter. Text a friend to say you will meet her at the movies in an hour. E-mail your cousin to tell him about your summer plans, but send a letter to thank your grandparents for the generous gift.

Each part of a friendly letter is explained in the chart below. An e-mail, like a letter, should contain a proper salutation and closing.

PARTS OF A FRIENDLY LETTER	
Heading	The heading includes your full address with the ZIP code. Use the two-letter abbreviation for your state. Always include the date after your address.
Salutation	The salutation is your friendly greeting and is followed by a comma. Capitalize the first word and any proper nouns.
Body	In the body of your friendly letter, include your conversational message. Indent the first line of each paragraph.
Closing	End your letter with a brief personal closing, followed by a comma. Capitalize the first word of the closing.
Signature	Your signature should be handwritten below the closing, even if the rest of the letter is typed.

The following model shows the correct form for a friendly letter.

The envelope for a friendly letter may be handwritten. It should contain the same information as that on the envelope of a business letter as shown on page 445. Be sure both addresses—yours and the recipient's—are clear and complete.

MODEL: Friendly Letter

heading
2403 Marshall Road
Leander, KY 41228
November 16, 2013

salutation
Dear Aunt Florence,

body
Thank you for the beautiful ski sweater — it's exactly what I wanted. I know how much effort went into knitting it, and I appreciate your thoughtfulness.

When we go skiing next month, I'll be sure to wear it and show it off to all my friends. Thank you again for the lovely gift.

closing
Love,

signature
Andrea

21ST CENTURY

Practice Your Skills

Achieving a Specific Purpose

Choose one of the following purposes for writing a friendly letter. Write the letter to a friend or relative. Make sure that your completed letter uses the correct format.

1. inviting someone to a surprise party
2. congratulating someone on earning an award
3. thanking a friend's parent after a weekend visit at their house
4. expressing sympathy for someone who broke a leg
5. declining an invitation to a Halloween party

2 Business Letters

Most of the **business letters** you will write call for some action on the part of the recipient. You may write to request information or to order merchandise. To make sure busy companies understand your point, keep your letter simple and direct.

You may wish to write a draft of your main message to make sure you have included all necessary information. Be sure the information is organized and accurately conveyed. Exclude any extraneous details. Check that your vocabulary, tone, and style are appropriate for business communication. Then prepare a neat final version that follows the correct format for a business letter.

Because a business letter is more formal than a friendly letter, it requires a more precise form. One of the most common forms is called **modified block form**. The heading, closing, and signature are positioned at the right, and the paragraphs are indented. The examples in this chapter follow this form.

Other techniques to make your letter professional and reader-friendly include using standard white paper, 8½-by-11 in size. Whenever possible, use a word-processing program to write your letters, leaving margins at least one inch wide.

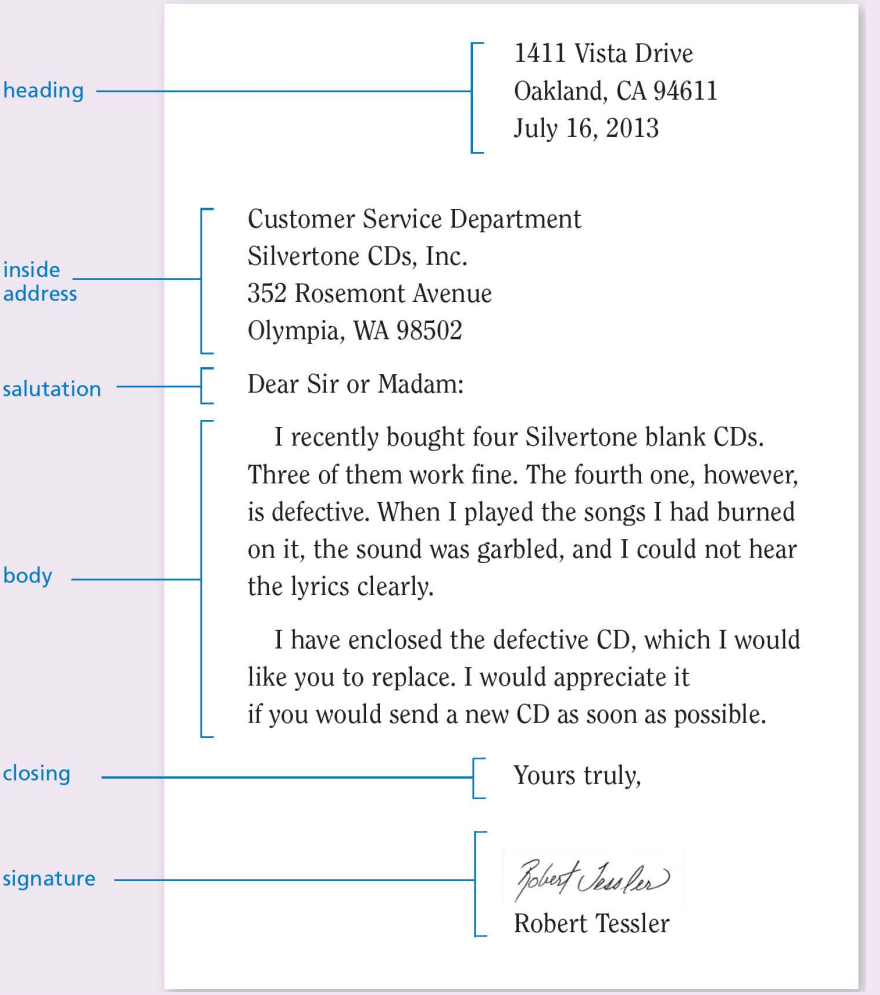
Make a copy of your business letters in case you do not receive a reply in a reasonable amount of time and need to follow up by writing a second letter. If you are using a computer, be sure to save an electronic copy of your letters. If not, use a copying machine.

The parts of a business letter are explained in the chart below.

PARTS OF A BUSINESS LETTER	
Heading	The heading of a business letter is the same as the heading of a friendly letter. Include your full address, including two-letter state abbreviation and the full ZIP code, and, on the line below, the date.
Inside Address	A business letter includes a second address, called the inside address. Start the inside address two lines below the heading. Write the name of the person who will receive the letter if you know it. Use *Mr.*, *Mrs.*, *Ms.*, or *Dr.* If the person has a business title, such as Manager or Personnel Director, write it on the next line. Write the receiver's address, using the two-letter state abbreviation and the full ZIP code.
Salutation	Start the salutation, or greeting, two lines below the inside address. Use *Sir* or *Madam* if you do not know exactly who will read your letter. Otherwise, use the person's last name preceded by *Mr.*, *Ms.*, *Mrs.*, *Dr.*, or other title. Use a colon after the salutation.
Body	Two lines below the salutation, begin the body or main message of your letter. Single-space each paragraph, and skip a line between paragraphs. If you enclose anything with your letter, such as a check, money order, or returned merchandise, mention this clearly and specifically.
Closing	In a business letter, use a formal closing such as *Sincerely*, *Sincerely yours*, *Very truly yours*, or *Yours truly*. Start the closing one line below the body. Line up the closing with the left-hand edge of the heading. Capitalize only the first letter and use a comma at the end of the closing.
Signature	In the signature of a business letter, your name appears twice. First type it—or print it if your letter is handwritten—four or five lines below the closing. Then sign your name in the space between the closing and your typed name. Use your full formal name but do not refer to yourself as *Mr.* or *Ms.*

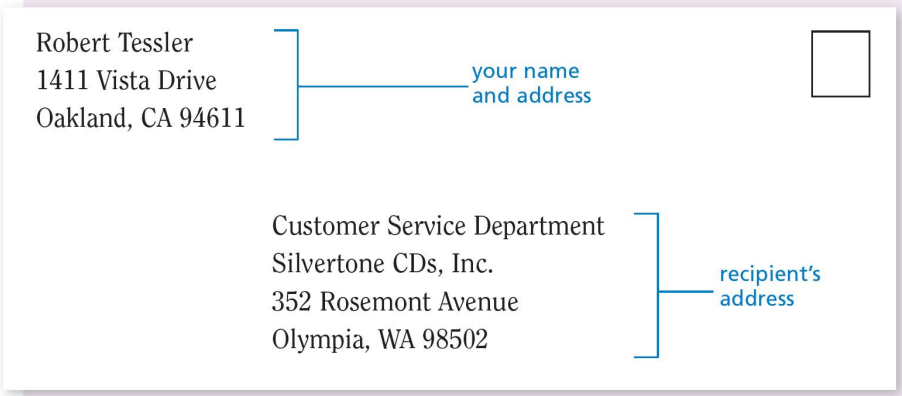
When you are writing a business letter, always make sure it is clearly written, has a neat appearance, and follows the correct format, as in the sample that follows.

MODEL: Business Letter



If you use a word-processing program to write your business letter, do the same for the envelope. Place your name and address in the upper left-hand corner. The recipient's address is centered on the envelope. Use the postal abbreviations for the state and include the ZIP code.

MODEL: Business Envelope



Business E-mails

A business letter sent via e-mail should be just as formal as a letter sent by mail. Follow these guidelines when sending a business e-mail.

HERE'S HOW

Guidelines for Writing a Business E-mail

- Include a formal salutation and closing. Format the body of the letter correctly.
- Use proper grammar and punctuation.
- Check your spelling. (Some e-mail programs have their own spell-check function. Use it!)
- Double-check the person's e-mail address to be sure you have typed it correctly.
- In the subject line of the e-mail, remember to specify the topic you are writing about.

Letters of Request

When writing a letter of request, be as accurate and specific as possible about the information you want to receive. To do so, include facts, details, and description. State your request politely; using *please* and *thank you* is essential. Notice how the format of a business letter is used to request information.

MODEL: Letter of Request

3412 Falcon Road
Mobile, AL 36619
May 29, 2014

Dr. Alan Morley
Membership Director
National Science Club
8880 Wilton Drive
Cooperstown, NY 13326

Dear Dr. Morley:

I learned about the National Science Club in a magazine, and I am eager to know more about it. Please send me information about activities the club sponsors, rules for membership, and annual dues. If a membership application is required, please send me the necessary form.

I would also be interested in learning whether there is a local chapter somewhere in the Mobile area. Thank you for your assistance.

Sincerely,

Carla Rodriguez

Carla Rodriguez

Practice Your Skills

Requesting Information

Use the following information to write a letter of request. Be sure that you clearly state the information being requested and use a polite tone.

Heading:	364 Willow Street, Hainesburg, New Jersey 07832, January 10, 2014
Inside Address:	Ms. Sandra Hanson, Customer Service Representative, Quality Computer, Inc., 1167 Sequoia Boulevard, Belmont, California 94002
Request:	Arna Silverstein is shopping for a personal digital assistant (PDA). She has heard that the Vectronic7000 has all the features that she requires. She is writing to request a brochure and the current price of this computer.

Order Letters

A business letter to order merchandise should give complete information—including the description, size, order number, price, and quantity of the items—in an organized manner. If you enclose payment for your order, the letter should state the amount enclosed.

MODEL: Order Letter

142 Harper Drive
Buffalo Gap, TX 79508
November 11, 2014

Capital Music Store
6554 Northwest Highway
Austin, TX 78756

Dear Sir or Madam:

Please send me the following items from your 2014 catalog:

1 Starlite music notebook, size 8½" by 11", Order #267-C	$ 3.95
1 music stand, Olympia model, order #383-F	$ 39.95
Shipping and handling	$ 8.50
TOTAL	$ 52.40

I have enclosed a money order for $52.40 to cover the cost of the merchandise, plus shipping and handling.

Sincerely yours,

Raymond Stevenson

Raymond Stevenson

21ST CENTURY

Practice Your Skills

Placing an Order

Use the following information to write an order letter. Be sure the information is organized and presented in a reader-friendly format, as in the model above.

Address: Order Department, The Cycle City, 4212 Emerson Street, Emporia, Kansas 66801

Merchandise: 2 rolls of Ace 1/2 inch handlebar tape, Item #33, $3.00 each; 4 Nite-Glow reflectors, Item #48, $5.95 each; $3.00 for shipping and handling

Letters of Complaint

If you have a complaint about a product, express yourself courteously in a letter to the company. Make sure your letter includes accurately conveyed information. The following letter provides specific facts and uses a polite but firm tone, which is appropriate for a letter of complaint.

MODEL: Letter of Complaint

313 Lavender Way
Millville, PA 17846
September 30, 2014

Subscription Department
Stars and Sky Magazine
36 Parkway Drive
Evanston, IL 60201

Dear Sir or Madam:

On August 4, I mailed an order form and a check for $19.95 to cover the cost of receiving your magazine for one year. Two weeks later I received a card indicating that my first issue would arrive by September 1. My check was cashed on August 21. So far I have not received a magazine.

Please look into this and let me know when I can expect my first magazine. Please resolve this issue as soon as possible. Thank you for your cooperation.

Very truly yours,

Michael Chin

Michael Chin

Practice Your Skills

Making a Complaint

Rewrite the following body of an e-mail expressing a complaint. Revise the tone so that it is polite but firm. In rewriting, be sure to convey information accurately.

I can't understand how anyone can be so careless! I ordered a kit for building a bird feeder (kit #BF-34) from your fall catalog, and you sent me a kit that doesn't include instructions. How do you expect a person to figure out how to put it together? I demand my money back or a set of instructions, immediately.

3 Writing Procedures, Instructions, and Memos

Procedures and instructions are two other common forms of everyday writing. (You have already come across this kind of writing when you practiced writing how-to paragraphs, specifically when you were asked to describe a process or write a set of instructions on pages 240–243.) **Procedures** explain which steps and tasks are required to complete a job. **Instructions** tell you how to complete all the necessary steps.

A key difference between procedures and instructions is the scope of the task being described. Procedures can take place over a period of time and involve a number of people. Instructions are more focused. They involve smaller tasks that can be performed by one person.

21ST CENTURY

Writing Procedures

The following model is taken from a booklet called "Student Discipline Rights and Procedures: A Guide for Advocates" published by the Education Law Center in New Jersey. Since the process is technical and must be followed precisely, the steps are each given a number for clarity. This reader-friendly formatting technique is often used in procedures and instructions, as are bullet points.

MODEL: Procedure

Procedural Requirements for Suspension of 10 Days or Less

A principal or his or her designee has the authority to impose a short-term suspension. The due process clause of the 14th Amendment to the U.S. Constitution has been interpreted to require the provision of the following procedural protections to a student facing short-term suspension:

1) Oral or written notice of what the student is accused of doing and the factual basis for the accusation.

2) An explanation of the evidence on which the charges are based, if the student denies the charges.

3) An informal hearing or meeting with the superintendent, principal, or other school administrator before the student is removed from school, during which time the student and his or her parent have the opportunity to explain the student's side of the story and request leniency in punishment. The hearing may immediately follow the notice.

Writing Instructions

Written instructions are very direct. The following instructions from the San Antonio Public Library tell users how to renew books online.

MODEL: Instructions

How to Renew Checked Out Items Online

The due dates for checked out items can be extended in three different ways. In all cases the new due date will be three weeks from the date on which the item is renewed. Other restrictions may also apply.

- Click on the "My Account" button (above the red bar and on the left side) and enter your first or last name and your library card number. If you have problems logging into your account, please see "Logging into My Account" [link] for more information.
- In the "Summary" section of your patron account, click on "# items currently checked out."
- To renew **only** selected items, click in the checkbox next to each item you wish to renew and then click on the "Renew Selected" button at the top of the list.
- To renew **all** the items you have checked out, click on the "Renew All" button at the top of the list.
- If the renewal is successful, the due date section will show the new due date. If not, a brief message explaining why the item could not be renewed will be displayed. If you get a message that there is a "problem with your account," please call the library.



Well-written instructions and procedures share the following features.

HERE'S HOW

Features of Good Procedures and Instructions

- They provide all the information necessary to complete a task or procedure.
- They anticipate the reader's questions, problems, and mistakes, and they address these issues.
- They explain unfamiliar terms or describe unfamiliar items.
- They present the steps in their sequential order.
- They use numbering systems, when appropriate, to separate the steps in the process. They may use other formatting structures, such as headings, to make the document user-friendly.
- They describe the task in accessible, concise language.

21ST CENTURY

Practice Your Skills

Writing Instructions

Think of a four- to five-step computer task that you know how to perform well. It might be hooking up a modem, logging on to the Internet, formatting a page, or manipulating graphics, for example. Write instructions for performing the task. Have a classmate evaluate the instructions by checking for the qualities listed in **Features of Good Procedures and Instructions.** If possible, ask your classmate to perform the task step-by-step to see if your instructions are easy to follow. Revise your instructions as necessary, based on your classmate's feedback.

Writing Memos

A **memo** (short for memorandum) is a brief, somewhat informal communication. It is often used for communication among employees. It typically begins with the same four headings (shown in **boldface** type in the model below).

MODEL: Memo

Date: 6/14/13
To: All members of the secretarial staff
From: *Martin Burgess, Volunteer Coordinator, Tarryton Animal Shelter*
Subject: Training for new pet therapy

Please plan to attend a training workshop on our pet therapy program on Friday, 6/23, at 1:00 in the meeting room. The session will last until 3:00 and will include guidelines for handling the pets while at the retirement homes and for talking with the residents.

Memos are meant to be concise, usually running no longer than a single page, but they often contain complex information. The information should be well organized so that it is conveyed clearly to recipients who cannot spend much time reading the memo.

HERE'S HOW

Guidelines for Writing Clear Memos

- Begin by writing a rough draft, an outline, notes, or a list of ideas.
- Refine these ideas to create a concise document with a clearly stated purpose. Make sure that all information is relevant.
- Use an organizational structure that is appropriate for your purpose and subject. Generally, put the most important information first. Divide complex information into small sections.
- Make the relationship among ideas explicit by using formatting structures such as headings, bullets, and numbers.
- Make sure the sentences in your final draft are short and focused. Phrasing in memos should be succinct and clear.
- Use accessible, direct language. Use jargon or technical terms specific to the subject when they suit your audience and the context.
- Maintain a polite, respectful, professional tone. This encourages others to adopt the same attitude when reading the memo.

Memos are used for all of the following purposes:

HERE'S HOW

Common Purposes for Memos

1. To serve as notices or reminders of meetings. (See the model on page 451.)
2. To serve as transmittal sheets accompanying other materials. A transmittal memo should identify the materials being passed along (transmitted) and specify requests for action. For example:

   Attached is my report on how saxophone rental at Sharps and Flats compares in pricing and in other areas to rentals at other shops. Please let me know if there is any additional information that you would like to have.
3. To provide a written summary of a conversation in order to document specific agreements. For example:

   Thank you for working through the scheduling problem with me yesterday. We agreed that we will add a week to the schedule for the graphic arts department to complete its initial design, but we will shorten the turnaround time for page layout by one day per chapter. This change will keep our overall schedule on track.
4. To make a request. For example:

   I would like to take my vacation from July 15 to July 22. If these dates are acceptable, please add them to the vacation schedule and let me know so that I can move forward with my travel plans. Thank you.
5. To transfer information about a project, either to fellow workers within a company or to a client or employee working outside the company.

Although a memo can serve many purposes, there are times when a phone call or face-to-face conversation is preferable. Everything you put into writing can be read by anyone, whether or not the information is labeled "confidential". If you want to convey privileged information, either use the phone or meet with the person face-to-face. Also use the personal approach to resolve differences whenever possible. Human contact often promotes resolution.

E-mail versus Paper Memos

If you are sending a memo via e-mail, you should follow the same guidelines you would use for writing a paper memo. Express your ideas clearly, directly, and concisely and present well-organized information. Remember to use a formal, professional style when writing a business e-mail.

In memos sent via e-mail, "To", "From", and "Subject" are built into the e-mail format. You can send the same memo to many people, either by adding their e-mail addresses to the "To" entry field or by adding them to the "Cc" (carbon or courtesy copy) field.

Practice Your Skills

Using an Appropriate E-mail Style

Rewrite the following e-mail message to make it suitable for a business communication.

> Hey Tina. What did you think of that presentation? Pretty awful, I'd say. :(
>
> I think we oughta tell the boss. "groan"

Completing a Job Application

When you apply for a job, you may be asked to fill out an application form. Some employers have you fill out a paper form; others require you to complete an application online. Application forms vary, but most of them ask for similar kinds of information. You may wish to prepare your information ahead of time so that you will be ready to complete the form when you apply for a job. Typically, you will be asked to supply the following information when completing a job application.

HERE'S HOW

Information Often Requested on Job Applications

- the current date
- your complete name, address, and telephone number
- your date and place of birth
- your Social Security number
- names and addresses of schools you have attended and dates of attendance
- any special courses you have taken or advanced degrees you hold
- names and addresses of employers for whom you have worked and the dates you were employed
- any part-time, summer, and volunteer jobs you have held
- names and addresses of references (Obtain permission beforehand from each person you intend to list as a reference.)

When you fill out a job application, use the following guidelines.

HERE'S HOW

Guidelines for Completing a Job Application

- Print or type all information neatly, accurately, and completely.
- Do not leave blanks. If a section does not apply to you, write or type N/A ("Not Applicable").
- List schools attended and work experience in order, giving the most recent first.
- If you mail the application form, include a brief cover letter, stating the job for which you are applying. The cover letter should follow the correct format for a business letter as shown on page 444.

Practice Your Skills

Completing an Application

Think of a place where you would like to work in your community. Request an application, or download one from the company's or organization's Web site. Fill in the application. Then, with a partner, exchange completed applications. Check that your partner has filled in the application clearly and fully. Share your feedback with your partner.

MODEL: A Completed Job Application

APPLICATION FOR EMPLOYMENT

Barton's Department Store ***Please complete entire application to ensure processing.***

PERSONAL INFORMATION (Please print)

Name: Last	First	Middle	Social Security/Social Insurance Number	Date (M/D/Y)
Samuels	Paula	Jane	181-78-0945	11/15/15

Other names you are known by: N/A Are you less than 18 years of age? Yes 3 No ___ (Barton's is required to comply with federal, state, or provincial law.)

U.S. Applicant Only:
Are you legally eligible for employment in the U.S.? Yes 3 No ___
(proof of U.S. citizenship or immigration status will be required if hired for a position in the U.S.)

Have you been convicted of a felony in the last seven (7) years? Yes ___ No 3
If Yes, list convictions that are a matter of public record (arrests are not convictions). A conviction will not necessarily disqualify you for employment.

Present Address: Street	City	State/Province	Zip Code/Postal Code
414 Broad St.	Garfield	Pennsylvania	19015
Permanent Address: Street	**City**	**State/Province**	**Zip Code/Postal Code**
same			

Phone Number: Daytime (555) 874-3198 Evening Referred By

EMPLOYMENT DESIRED (If you are applying for a retail hourly position, please keep in mind that the availability of hours may vary.)

Position: sales associate Location/Department: women's apparel Salary Desired: $7.50/hr Date You Can Start: immediately

Specify hours available for each day of the week	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	Any	4p.m.–8p.m.	4p.m.–8p.m.	4p.m.–8p.m.	4p.m.–8p.m.	4p.m.–8p.m.	Any

Are you able to work overtime? no

Have you ever worked for Barton's Department Store? no If yes, when? ___ Which store/department? N/A

EDUCATION

	Name and Address of School	Circle Last Years Completed	Did You Graduate?	Subjects Studied and Degrees Received
High School	Wilson High School	1 2 (3) 4	Y (N)	in first year
College		1 2 3 4	Y N	N/A
Post College		1 2 3 4	Y N	N/A
Trade, Business, or Correspondence School		1 2 3 4	Y N	N/A

List skills relevant to the position applied for: can run a cash register; have computer experience

SKILLS *For Office/Administrative positions only* Typing WPM: 45 10-Key: ☐ Yes ☐ No

Computer Proficiency: ☐ Word for Windows ☐ Excel ☐ Others: ___

Have you ever visited a Barton's Department Store? Where? Describe your experience.
I went to the Barton's in Pittsburgh and was impressed by the selection of merchandise and the courtesy of the sales associates.

What do you like about clothing? I like to look nice and feel that I have a good fashion sense. I am good at helping people.

Why would you like to work for Barton's Department Store? It would be a convenient after-school location. I like working with people.

Describe a specific situation where you have provided excellent customer service in your most recent position. Why was this effective?
When I worked at a bookstore I called around to all of our branches until I found a hard-to-find copy of a book a customer was looking for.

FORMER EMPLOYERS

List below current and last three employers, starting with most recent one first. Please include any non-paid/volunteer experience which is related to the job for which you are applying.

Date (M/D/Y) 11/15/15

1.	From 8/11/15 To 11/12/15	Current Employer (Name and Address of Employer – Type of Business) Della's Soup Kitchen 5 Gale Road, Garfield	Salary or Hourly Starting $5.75 Ending $6.50 If hourly, average # of hours per week 8 hrs.	Position Waitress	Reason For Leaving to gain more work experience
	Duties Performed	serving soup; clearing; setting tables			
	Supervisor's Name	Della Nathan	Phone Number (555) 330-1234	May We Contact? yes	
2.	From 6/5/15 To 8/10/15	Previous Employer (Name and Address of Employer – Type of Business) Reese's Candy Shop 55 Marsh Street, Garfield	Salary or Hourly Starting $5.75 Ending $5.75 If hourly, average # of hours per week 5 hrs.	Position Cashier	Reason For Leaving lack of hours
	Duties Performed	working the register, opening the store			
	Supervisor's Name	Dana Reese	Phone Number (555) 774-2350	May We Contact? yes	
3.	From 12/7/14 To 5/1/15	Previous Employer (Name and Address of Employer – Type of Business) Garfield Grocery 125 Main Street, Garfield	Salary or Hourly Starting $4.00 Ending $4.50 If hourly, average # of hours per week 10 hrs.	Position Cashier	Reason For Leaving insufficient wages
	Duties Performed	working the register, straightening shelves, sweeping			
	Supervisor's Name	Lovey Gaber	Phone Number (555) 525-3725	May We Contact? yes	
4.	From To	Previous Employer (Name and Address of Employer – Type of Business)	Salary or Hourly Starting Ending If hourly, average # of hours per week	Position	Reason For Leaving
	Duties Performed				
	Supervisor's Name		Phone Number	May We Contact?	

REFERENCES

Give below the names of three professional references, whom you have known at least one year.

	Name	Address & Phone Number	Business	Years Acquainted How Do You Know This Person?
1	Carl Smith	14 Main Street, Garfield (555) 705-2319	Principal	3, at school
2	Jane Bart	211 Main Street, Garfield (555) 858-2672	Manager	5, friend
3	Michael Reese	45 Dorand Road, Garfield (555) 646-2792	Accountant	7, friend's father

Date 11/15/15 Signature Paula Samuels

WE ARE AN EQUAL OPPORTUNITY EMPLOYER COMMITTED TO HIRING A DIVERSE WORKFORCE.

Barton's Department Store

C. Speeches, Presentations, and Discussions

Part I Critical Thinking and Problem Solving for Academic Success

Part II Communication and Collaboration

Part III Media and Technology

A. Vocabulary 425

B. Letters, Applications, and Procedural Writing 439

C. Speeches, Presentations, and Discussions 457

Apply 21st Century Communication and Collaboration Skills

True communication occurs when a speaker presents ideas in a clear, organized, and forceful way and the listeners are able to understand and respond to the speaker's message. Real collaboration takes place when people freely exchange ideas and share responsibility to achieve a common goal.

At the heart of good communication and collaboration lies respect. In the diverse world of the 21st century, you will learn and work with people from various social and cultural backgrounds who will have perspectives different from yours. Whether you are giving a speech, participating in a group discussion, or collaborating with a team to complete a task, respecting varied opinions and values will enrich your understanding and make you a more successful communicator and collaborator.

In this section, you will learn effective strategies for speaking, listening, and collaborating that will help you succeed in school and in the workplace.

Developing Your Public Speaking and Presentation Skills

In school and in the workplace, you may sometimes be asked to give a formal speech. As a student, you may make a speech to classmates, parents, or teachers. As a professional, you may make a formal presentation to a group of co-workers at a small meeting or a large convention. Learning to express your ideas well and use media and technology effectively will help you deliver a successful speech.

1 Preparing Your Speech

A successful speech or presentation requires careful preparation. Putting thought, time, and effort into preparing your speech will pay off in the end.

Choosing a Subject to Suit Your Audience and Purpose

The purpose of a speech or presentation may be to inform, instruct, motivate, persuade, or entertain. Whether you are trying to inform experts in a field or entertain young children, you want to match your subject to your listeners and purpose in order to deliver a successful speech. The following strategies will help you choose a subject that suits your audience and purpose.

HERE'S HOW

Strategies for Considering Audience and Purpose

- Determine your purpose. Is it to inform, instruct, motivate, persuade, or entertain?
- Find out the interests of your audience. Then choose a subject that matches your listeners' interests and your purpose. For example, if your purpose is to persuade a group of parents to vote for a particular candidate, then you might choose the candidate's views on education as your subject.
- You want your audience to have confidence in you, so choose a subject that you are very familiar with or can research thoroughly.

You can learn more about specific purposes for written and oral essays on pages 5–6, 15, and 124.

Practice Your Skills

Identifying a Subject That Suits an Audience and Purpose

1. Write an example of a subject for a speech whose purpose is to inform. Your audience is a group of middle school students.
2. Write an example of a subject for a speech whose purpose is to persuade. Your audience is a group of officials in your community.
3. Write an example of a subject for a speech whose purpose is to entertain. Your audience is a group of parents.

Limiting a Subject

Once you choose your subject, you should limit and refine it. Limiting the subject enables you to present it fully to a given audience within a defined period of time. As a rule of thumb, it takes about as long to deliver a ten-minute speech as it does to read

aloud slowly four pages of a typed, double-spaced, written composition. The strategies for limiting a subject for a speech are the same as the strategies you would use to limit a subject for an essay.

You can learn more about choosing and limiting a subject on pages 14–15 and 214–216.

HERE'S HOW

Strategies for Limiting a Subject

- Limit your subject by choosing one aspect of it. For example, for a ten-minute speech about the planet Mars, you could limit the subject to the weather on Mars.
- Try to determine what your audience already knows about your subject, and consider what your audience may expect to hear. Then limit your subject to suit your listeners' expectations.
- Limit your subject to suit your purpose.

The following examples illustrate three ways to limit the subject of skiing according to the purpose of your speech.

LIMITING A SUBJECT

Purpose of Speech	Example
to inform	Explain the similarities and differences between downhill and cross-country skiing.
to persuade	Convince students to take up cross-country skiing.
to entertain	Tell about your experiences the first time you went downhill skiing.

Practice Your Skills

Limiting a Subject

Choose a purpose and an audience, and then limit each subject to be suitable for a ten-minute speech.

1. pollution
2. parental problems
3. the homeless
4. explorers
5. sports
6. music trends

Gathering and Organizing Information

After choosing and limiting your subject, you should begin to gather information. First, brainstorm with someone to list any information you already know about your subject. (See page 18). To learn more about your subject, research it in the library or media center or online. Think of knowledgeable people you might interview. Before the interview, prepare the questions you will ask.

Taking Notes Take notes on note cards throughout your research. Note cards are best for recording ideas because the information can be easily organized later as you prepare to make an outline of your speech. Use a separate card to summarize each important idea, and include facts and examples to support the idea. Record accurately any quotations you plan to use. If you conduct an interview, take notes or use an audio recorder and then transfer the information to note cards.

Collecting Audiovisual Aids Audiovisual aids, such as maps, pictures, power slides, CDs, and DVDs, can add to the impact of your speech. Choose aids that suit the purpose and context of your speech. Make sure the aids will help you communicate your message effectively and will not be distracting. Once you decide which of your main points to enhance with the use of audiovisual aids, gather or create these materials as you prepare your speech.

HERE'S HOW

Strategies for Organizing a Speech

- Arrange your notes in the order in which you intend to present your information.
- Use the cards to make a detailed outline of your speech.
- Draft an introduction. To catch the interest of your audience, begin with an anecdote, an unusual fact, a question, or an interesting quotation. Be sure to include a thesis statement that makes clear the main point and the purpose of your speech.
- The body of your speech should include several ideas.
- Arrange the ideas in a logical order, and think of the transitions you will use.
- Support each idea or claim with facts, examples, and other types of valid evidence.
- Use appropriate and effective appeals to support points or claims.
- Write a conclusion for your speech that summarizes your important ideas. Try to leave your audience with a memorable sentence or phrase.

Practice Your Skills

Gathering and Organizing Information for a Speech

Choose and limit a subject for a 10-minute speech in which the purpose is to inform. Write what you know about the subject on note cards. Next, find information for four more note cards by using Internet or library sources. Organize your cards, and write a detailed outline of your speech. Prepare any audiovisual aids you will use.

Practicing Your Speech

In most cases, you should not write out your speech in order to read it or memorize it. Instead, plan to use your outline to deliver your speech, or convert your outline and note cards into cue cards to use when making your presentation. Cue cards help you remember your main points, your key words and phrases, and any quotations you plan to include in your speech. Use the following strategies when practicing your speech.

HERE'S HOW

Strategies for Practicing a Speech

- Practice in front of a long mirror so that you will be aware of your gestures, facial expressions, posture, and body language.
- Look around the room as if you were looking at your audience.
- As you practice, use your cue cards and any audiovisual aids that are part of your speech.
- If you intend to use a microphone, practice your technique.
- Time your speech. If necessary, add or cut information.
- Practice over a period of several days. Your confidence will grow each time you practice.

Revise your speech as you practice. You can do this by experimenting with your choice of words and your use of audiovisual aids. Add and delete information to make your main points clearer. Try practicing your speech with a friend. Listeners' comments may help you revise and improve your speech.

Practice Your Skills

Practicing and Revising Your Informative Speech

Use your outline for your informative speech to make cue cards. Then, using the strategies above, practice your speech before a relative or classmate. Use your listener's comments to make improvements, and then practice your revised speech.

2 Delivering Your Speech

If you have followed the strategies for preparing your speech, you should feel confident when the time comes to stand up in front of your audience and deliver your speech. The following strategies will help you deliver an effective speech.

HERE'S HOW

Strategies for Delivering a Speech

- Have ready all the materials you need, such as your outline or cue cards and audiovisual materials or equipment.
- Make sure that computer presentation equipment is assembled and running properly.
- Wait until your audience is quiet and settled.
- Relax and breathe deeply before you begin your introduction.
- Stand with your weight evenly divided between both feet. Avoid swaying back and forth.
- Look directly at the members of your audience, not over their heads. Try to make eye contact.
- Speak slowly, clearly, and loudly enough to be heard.
- Use good, clear diction.
- Use pitch and tone of voice to enhance the communication of your message.
- Be aware of using correct grammar and well-formed sentences.
- Use informal, technical, or standard language appropriate to the purpose, audience, occasion, and subject. Be sure to use respectful language when presenting opposing views.
- Use rhetorical strategies appropriate to the message, whether your purpose is to inform or to persuade.
- Use appropriate gestures and facial expressions to emphasize your main points.
- Make sure that everyone in your audience can see your audiovisual aids, such as charts and power slides.
- After finishing your speech, take your seat without making comments to people in the audience.

3 Evaluating an Oral Presentation

The ability to evaluate an oral presentation will help you and your classmates improve your future speeches. The following Oral Presentation Evaluation Form may be useful. When evaluating a classmate's speech and completing the form, be honest but remember to make your comments positive, respectful, and helpful. Your comments should be specific in order to help the speaker understand your suggestions. Use listener feedback to evaluate the effectiveness of your speech and to help you set goals for future speeches.

ORAL PRESENTATION EVALUATION FORM

Subject: _____

Speaker: _____ **Date:** _____

Content

Were the subject and purpose appropriate for the audience?
What was the speaker's point of view?
Was the main point clear?
Were there enough details and examples?
Did all the ideas clearly relate to the subject?
Were the speaker's reasoning and use of evidence sound?
If not, where was the fallacious reasoning and/or distorted or exaggerated evidence?
Was the speaker's rhetoric appropriate and effective?
Was the length appropriate (not too long or too short)?

Organization

Did the speech begin with an interesting introduction?
Did the ideas in the body follow a logical order?
Were transitions used between ideas?
Did the conclusion summarize the main points?

Presentation

Did the speaker use a good choice of words?
Was the speech sufficiently loud and clear?
Was the rate appropriate (not too fast or too slow)?
Did the speaker make eye contact with the audience?
Did the speaker make effective use of pitch and tone of voice?
Did the speaker use gestures and pauses effectively?
Were cue cards or an outline used effectively?
Were audiovisual aids used effectively?

Comments

21ST CENTURY

Practice Your Skills

Delivering and Evaluating an Informative Speech

Deliver your informative speech to your classmates. They should evaluate your presentation by using the Oral Presentation Evaluation Form. In addition, complete a form for the speeches presented by your classmates. Use your listeners' feedback to improve your future speeches.

Delivering and Evaluating an Entertaining Speech

Next week you will be a contestant on the game show *Crack That Grin.* Contestants compete to tell stories that will make the stone-faced panelists laugh. Prepare an entertaining speech that will make the panelists "crack grins." Be sure to include vivid and humorous details in a logical and clear order. Practice your speech before a friend or family member, and then present it to your classmates. Did you use effective strategies to make your speech entertaining? Have your classmates evaluate your performance.

Delivering and Evaluating a Persuasive Speech

Your school is constructing a new gymnasium. The plan is to demolish the old gym. Prepare a speech to persuade the faculty that the old gym should be converted into a student activities center instead. Support your argument by discussing useful, informative, and enjoyable activities that could be held in the student center. Draw on personal experiences or the experiences of others. Be sure to use a tone and style that suits your audience. Consider using audiovisual aids to enhance your message. Present your speech to your classmates. Then write a brief assessment of your performance. Describe your strengths and the areas that need improvement.

Developing Your Critical Listening Skills

Skillful listening requires that you pay close attention to what you hear. You must comprehend, evaluate, and remember the information. Good listeners engage in critical, reflective, and appreciative listening. They also engage in **empathic listening,** or listening with feeling. Skills that you have practiced while learning how to prepare and present a speech will be invaluable to you as you work to develop and sharpen your critical listening skills.

1 Listening Appreciatively to Presentations and Performances

You may have occasion to attend a public reading or an oral interpretation of a written work, such as an essay, a poem, a play, a chapter of a novel, or an excerpt from a memoir. **Oral interpretation** is the performance or expressive reading of a literary work. As a listener, you must judge how successfully the performer has expressed the intentions, style, and meaning of the work through the use of verbal and nonverbal techniques. The following guidelines will help you listen appreciatively to oral presentations and performances.

HERE'S HOW

Strategies for Listening Appreciatively

- Be alert to the expressive power of the dramatic pause.
- Observe the use of gestures, voices, and facial expressions to enhance the message.
- Listen for changes in volume, intonation, and pitch used to emphasize important ideas.
- Listen for rhymes, repeated words, and other sound devices.
- Listen for rhetorical strategies and other skillful uses of language.
- Take time to reflect upon the message, and try to experience, with empathy, the thoughts and feelings being expressed.

Practice Your Skills

Listening to Presentations and Performances

Perhaps your local bookstore hosts readings of prose and poetry by well-known authors. A nearby theater group might be performing a dramatic work that you have read for school. You may also have occasion to attend original artistic performances by your peers. You will get the most out of the experience by preparing a listening strategy suited to the speaker's subject and purpose.

Prepare your own strategies for listening to and evaluating the following oral presentations. Identify what you would listen for in each case.

1. an actor reading a dramatic monologue from a play

2. a poet reading a collection of new poetry

3. a writer reading a selection from a novel

4. a classmate reading John F. Kennedy's inauguration speech

21ST CENTURY

Practice Your Skills

Presenting an Oral Interpretation

Perform a reading of a scene for your class. Form a small group, and choose a scene from a play, such as *The Price,* that you have read for school. Then follow these steps to prepare and present your oral interpretation.

1. Sit in a circle and read through the scene. Discuss the most important ideas in the scene. Using the *5 W*s and *H,* analyze the scene for an understanding of character, purpose, and situation.
2. Prepare a script of the scene. Highlight the lines that you are going to perform. Mark key words that you want to emphasize through gestures, tone, or facial expressions.
3. Rehearse the scene. Try out different readings of your lines until you arrive at the best interpretation. Listen carefully to the other characters as they speak, and respond to them as though you were holding a real conversation. Use the techniques that you have learned to assess your performance and those of your peers.
4. Perform the reading for your classmates. Instruct them to take notes and analyze whether you successfully conveyed the meaning of the scene.

2 Listening to Directions

When you are assigned a task, listen carefully to the instructions. Do not assume you know what to do or what the speaker will say. Then follow the strategies below for understanding directions.

HERE'S HOW

Strategies for Listening to Directions

- Write down the directions as soon as the speaker gives them. You may not remember them as well as you think.
- Ask specific questions to clarify the directions.
- When you finish an assignment, review the directions to make sure you have followed them correctly.

Practice Your Skills

Following and Evaluating Directions

To practice giving and following directions, think of a simple task that can be completed in the classroom, such as making a book cover out of a paper bag or putting new laces in a pair of sneakers. Write step-by-step directions for completing the task. Read your directions to a partner, and have your partner follow them using the Strategies for Listening to Directions. Repeat the process, but this time follow your partner's directions. You and your partner should then evaluate the effectiveness of each process. Were the directions clear and complete? Did you listen effectively?

3 Listening for Information

When you listen to a speech or a lecture, pay close attention so that you can understand and evaluate what you hear. Listening for the purpose of learning requires extra concentration. You may find the following strategies helpful.

HERE'S HOW

Strategies for Listening for Information

- Sit comfortably but stay alert. Try to focus on what the speaker is saying, without being distracted by people and noises.
- Determine the speaker's purpose, whether it is to inform, instruct, motivate, or persuade.
- Listen for verbal clues to identify the speaker's main ideas. Often, for example, a speaker emphasizes important points by using such phrases as *first, later, also consider, most importantly, remember that,* or *in conclusion*.
- Watch for nonverbal clues such as gestures, pauses, or changes in the speaking pace. Such clues often signal important points.
- Determine the speaker's values and point of view about the subject. For example, is the speaker expressing positive or negative attitudes or arguing for or against an issue?
- Use your knowledge of vocabulary to interpret accurately the speaker's message.
- As you listen, note anything that seems confusing or unclear.
- Ask relevant questions to monitor and clarify your understanding of ideas.
- Take notes to organize your thoughts and to help you remember details. Your notes provide a basis for further discussion. You may also want to use your notes to outline the speech or write a summary of it. If the speech is a course lecture, notes will help you study for a test on the subject.

21ST CENTURY

Practice Your Skills

Listening and Taking Notes

Organize a classroom experiment. The following test will show how well you communicate, how well your audience listens, and the extent to which note taking helps. Prepare a short speech for the purpose of informing. Write a few key questions that you think your listeners should be able to answer after listening to your talk. Deliver the speech while one half of the class listens without taking notes and the other half of the class takes notes while listening. Instruct all the students to write answers to your questions. Then have the class evaluate whether note taking helped students answer the questions correctly.

Listening Critically

Critical listeners carefully evaluate the information in a speech. They judge whether the information and ideas are valid. Be on the lookout for the following propaganda techniques, which a speaker may use to mislead or manipulate you.

TECHNIQUE	DEFINITION	FURTHER INFORMATION
Confusing Fact and Opinion	an opinion presented as a fact	To learn more, see page 274.
Bandwagon Appeal	an invitation to do or think the same thing as everyone else	To learn more, see page 274.
Testimonial	a statement, usually given by a famous person, that supports a product, candidate, or policy	To learn more, see page 274.
Unproved Generalization	a generalization based on only one or two facts or examples	To learn more, see page 274.
Glittering Generality	a word or phrase usually associated with virtue and goodness	To learn more, see page 275.

Developing Your Group Discussion Skills

Group discussion is a way for you to share your ideas and learn from others. In both formal and informal group discussions, you communicate ideas, exchange opinions, solve problems, and reach decisions. Learning group discussion skills will help you to state your own ideas effectively and to listen carefully to others' ideas.

1 Participating in Group Discussions

Discussing ideas with your classmates plays an important role in the learning process. In the writing process, group brainstorming can help you in the prewriting stage—particularly in generating ideas for subjects. Peer conferencing can help you in the revising stage, when you are looking for ways to improve an essay. In addition, you may use discussion skills when you practice a speech or prepare for a test with others. Use the following strategies to help you participate effectively in group discussions.

HERE'S HOW

Strategies for Participating in Group Discussions

- Listen carefully and respond respectfully to others' views.
- Keep an open mind and appreciate diverse perspectives.
- Ask questions and clarify, verify, or challenge the ideas of others.
- Propel conversations by relating the discussion to broader themes.
- Express your ideas clearly. Present examples or evidence to support your ideas.
- Make sure your contributions to the discussion are constructive and relevant to the subject.
- Actively incorporate others into the discussion.
- Formulate and provide effective verbal and nonverbal feedback.
- Be flexible and try to help your group draw a conclusion or reach a consensus.

2 Leading Group Discussions

Sometimes the teacher will lead the discussion to make sure that it does not stray from the agenda. Other times a group appoints its own leader to focus the discussion and keep it on track. Such discussions are called **directed discussions.** If you are chosen to be the leader, or moderator, of a directed discussion group, use the following strategies to help you conduct the discussion effectively.

HERE'S HOW

Strategies for Discussion Leaders

- Introduce the topic, question, or problem. With the group's help, state the purpose or goal of the discussion.
- Keep the discussion on track to help the group reach agreement and accomplish its goals.
- Encourage everyone to participate, and establish a tone of respect. Make sure that everyone has an equal opportunity and equal time to speak.
- Keep a record of the group's main points and decisions, or assign this task to a group member.
- At the end of the discussion, summarize the main points, and restate any conclusions or decisions the group reached.

Practice Your Skills

Conducting a Directed Discussion

Form small groups for a directed discussion. Choose a subject related to school, and establish a goal. Take turns serving as discussion leader.

3 Cooperative Learning

A special kind of discussion group is the **cooperative learning** group, sometimes called a **task group.** In a cooperative learning group, you work with others to achieve a particular goal. Each member of the group is assigned a task to help meet the goal. For example, members of a cooperative learning group in a social studies class may work together to prepare an oral presentation on Saudi Arabia. One member of the group may research the geography and economy of Saudi Arabia, another member may concentrate on the history and government of that country, and a third member may explore its religion and art.

Each member may also have a particular role to play in the group, such as **group leader**. The leader not only leads discussions but also coordinates the group members' efforts. The success of the project depends on the effective collaboration of group members. Work with your peers to set rules, goals, deadlines, and roles for the discussion.

HERE'S HOW

Strategies for Cooperative Learning

- Follow the **Strategies for Participating in Group Discussions** (page 469).
- Participate in planning the project and assigning tasks.
- When you have been assigned a task, do not let your group down by coming to a meeting unprepared.
- Value the contributions of other team members.
- Cooperate with others in the group to resolve conflicts, solve problems, reach conclusions, or make decisions.
- Help your group achieve its goals by taking your fair share of responsibility for the group's success.

Practice Your Skills

Organizing a Cooperative Learning Group

Form groups of three to five, and plan a presentation on deserts. Choose a leader. Follow the **Strategies for Cooperative Learning** above. Prepare an oral presentation, and deliver it to the class. Remember to follow the steps for preparing and delivering an oral presentation.

PART III

Media and Technology

Part I Critical Thinking and Problem Solving for Academic Success

Part II Communication and Collaboration

Part III Media and Technology

Essential Skills

You already understand the importance of literacy, or the ability to read and write. In the 21st century, literacy—meaning "knowledge of a particular subject or field"—in the areas of information, media, and technology is also essential. Part III of this guide will help you develop literacy in these three areas. This knowledge will help you succeed in school and in your future jobs.

1 Information Literacy

Today, a tremendous amount of information is available at your fingertips. To acquire information literacy, you must know how to access, manage, evaluate, and use this wealth of information. Learning advanced search strategies will help you locate information efficiently and effectively from a range of relevant print and electronic sources. Evaluating the reliability and validity of sources will help you assess their usefulness. Then you can synthesize information in order to draw conclusions or to solve a problem creatively. Understanding the difference between paraphrasing and plagiarism and knowing how to record bibliographic information will ensure that you use information in an ethical, legal manner. Part III of this guide will help you build your information literacy skills by showing you how to use the Internet to access information.

You can learn more about information literacy on pages 324–389.

2 Media Literacy

Media messages serve a variety of purposes. They can have a powerful influence on your opinions, values, beliefs, and actions. Part III of this guide will help you develop your media literacy skills by showing you how to use both print and nonprint media to communicate your message. You will learn how to use these media to create effective messages that suit your audience and purpose. You will also learn about the types of tools available for creating media products.

You can learn more about media literacy on pages 54, 68, 98, 132, 153, 200, 227, 267, 276, 342–361, and 386.

3 Technology Literacy

In the 21st century, knowing how to use technology to research, evaluate, and communicate information is essential. You must also know how to use different forms of technology, such as computers and audio and video recorders, to integrate information and create products. Part III of this guide will show you how to use technology effectively to access information and to publish and present your ideas in different media.

You can learn more about technology literacy on pages 386–387.



A. Electronic Publishing

Part I Critical Thinking and Problem Solving for Academic Success

Part II Communication and Collaboration

Part III Media and Technology

A. Electronic Publishing 473

B. Using the Internet 488

Apply Media and Technology Literacy

Everything you may ever have to say or write requires some medium through which you express it and share it with others. The ability to use available media and technology to their fullest potential will enable you to communicate your ideas effectively and to a widespread audience. For now, most academic and workplace communication still depends on print technology. By using that to its full capability, you will prepare yourself for the inevitable improvements and upgrades that will be a feature of communication in the future.

In this section, you will develop your skills in using available technology in your communication.

Digital Publishing

The computer is a powerful tool that gives you the ability to create everything from newsletters to multimedia reports. Many software programs deliver word-processing and graphic arts capabilities that once belonged only to professional printers and designers. Armed with the knowledge of how to operate your software, you simply need to add some sound research and a healthy helping of creativity to create an exciting paper.

Word Processing

Using a standard word-processing program, such as Microsoft Word™, makes all aspects of the writing process easier. Use a word-processing program to

- create an outline
- save multiple versions of your work
- revise your manuscript
- proof your spelling, grammar, and punctuation
- produce a polished final draft document

Using a Spell Checker

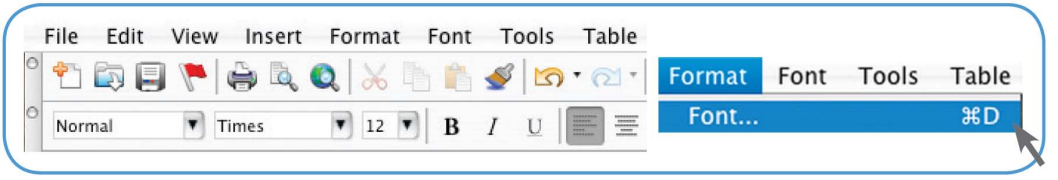
You can use your computer to help you catch spelling errors. One way is to set your Preferences for a wavy red line to appear under words that are misspelled as you type. You can also set your Preferences to correct spelling errors automatically.

A second way to check your spelling is to choose Spelling and Grammar from the Tools menu. Select the text you want to check and let the spell checker run through it looking for errors. While a spell checker can find many errors, it cannot tell you if a correctly spelled word is used correctly. For example, you might have written *The books were over their.* The spell checker will not identify an error here, even though the correct word is *there*, not *their*.

Fascinating Fonts

Once your written material is revised and proofed, you can experiment with type as a way to enhance the content of your written message and present it in a reader-friendly format. Different styles of type are called **fonts** or **typefaces**. Most word-processing programs feature more than 30 different choices. You'll find them listed in the Format menu under Font.

Or they may be located on the toolbar at the top left of your screen.



Most fonts fall into one of two categories: **serif** typefaces or **sans serif** typefaces. A serif is a small curve or line added to the end of some of the letter strokes. A typeface that includes these small added curves is called a serif typeface. A font without them is referred to as sans serif, or in other words, without serifs.

Times New Roman is a serif typeface.

Arial is a sans serif typeface.

In general, sans serif fonts have a sharp look and are better for shorter pieces of writing, such as headings and titles. Serif typefaces work well for body copy.

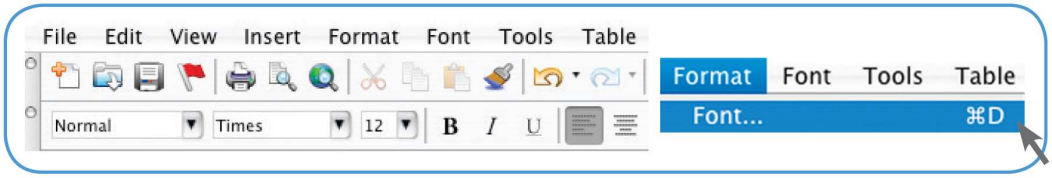
Each typeface, whether serif or sans serif, has a personality of its own and makes a different impression on the reader. Specialized fonts, like the examples in the second paragraph on the next page, are great for unique projects (posters, invitations, and personal correspondence) but less appropriate for writing assignments for school or business.

Since most school writing is considered formal, good font choices include Times New Roman, Arial, Helvetica, or Bookman Antiqua. These type styles are fairly plain. They allow the reader to focus on the meaning of your words instead of being distracted by the way they appear on the page.

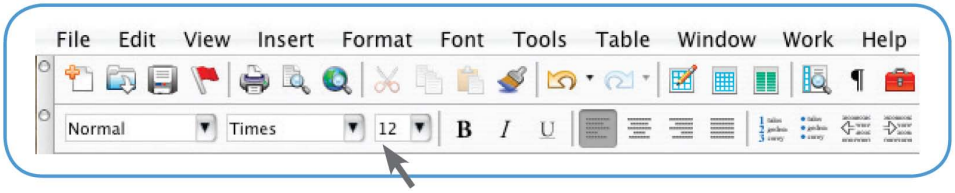
With so many fonts to choose from, you may be tempted to include a dozen or so in your document. Be careful! Text printed *in* **multiple** fonts *can be* EXTREMELY *confusing* **to** *read*. Remember that the whole idea of using different typefaces is to enhance and clarify your message, not muddle it!

A Sizable Choice

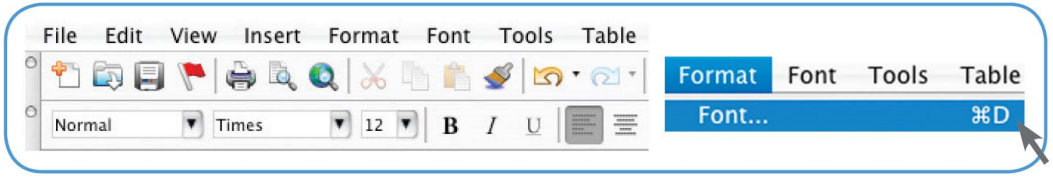
Another way to add emphasis to your writing and make it reader-friendly is to adjust the size of the type. Type size is measured in points. One inch is equal to 72 points. Therefore, 72-point type would have letters that measure one inch high. To change the point size of your type, open the Format menu and click Font.



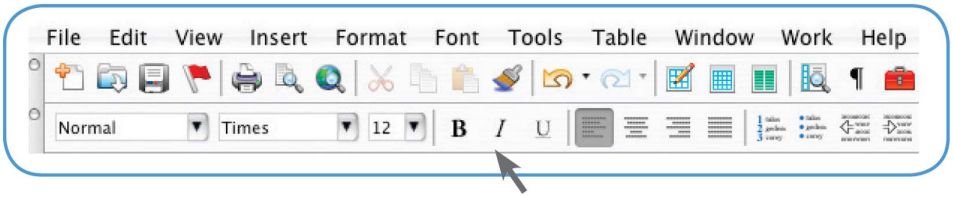
Or use the small number box on the toolbar at the top left side of your screen.



For most school and business writing projects, 10 or 12 points is the best size of type for the main body copy of your text. However, it's very effective to increase the type size for titles, headings, and subheadings to highlight how your information is organized. Another way to add emphasis is to apply a style to the type, such as **bold,** *italics,* or underline. Styles are also found in the Format menu under Font.



Or look for them—abbreviated as **B** for bold, *I* for italics, and U for underline—in the top center section of the toolbar on your screen.



If you have access to a color printer, you may want to consider using colored type to set your heading apart from the rest of the body copy. Red, blue, or other dark colors work best. Avoid yellow or other light shades that might fade out and be difficult to read.

Use different type sizes, styles, and colors sparingly and consistently throughout your work. In other words, all the body copy should be in one style of type. All the headings should be in another, and so on. Doing so will give your work a unified, polished appearance.

Text Features

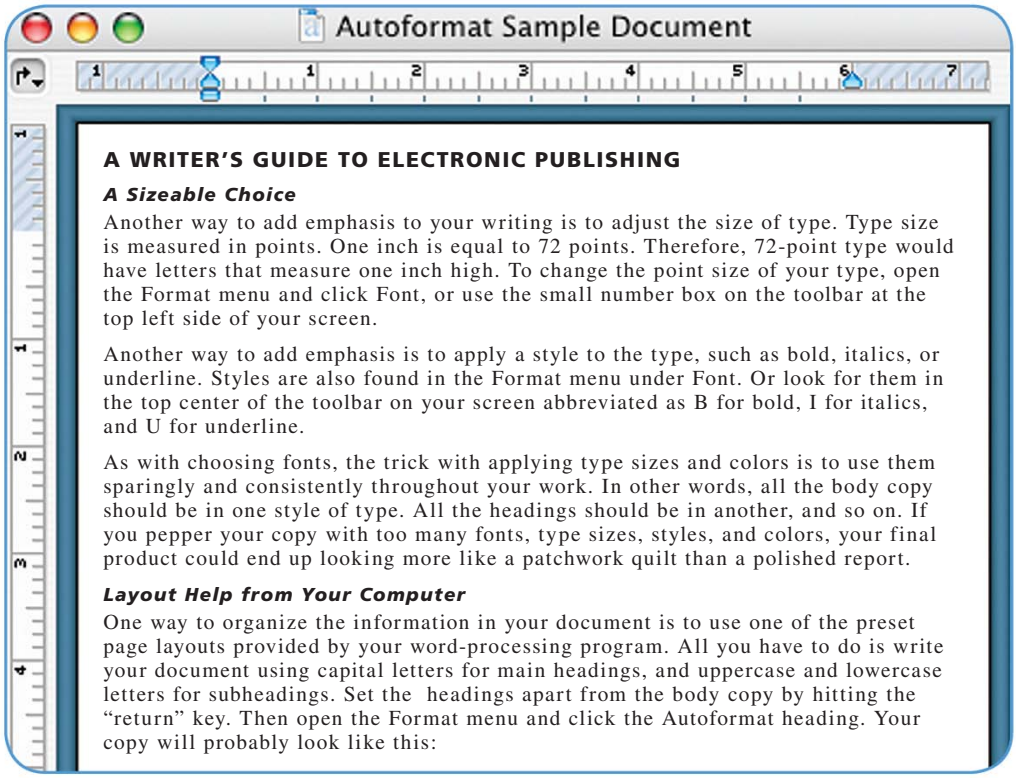
Text features such as **bulleted lists** and **numbered lists** are useful ways to organize information and give it a reader-friendly format. If you create pages of text in which information isn't broken up in any way, your readers may lose focus or have trouble identifying your main points. Instead, use bulleted or numbered lists to highlight important information and present it clearly and simply. To create these lists, open the Format menu and click on Bullets and Numbering. You can also click on the numbered or bulleted list on the toolbar at the top right of your screen.

A sidebar is another useful text feature for presenting information. A **sidebar** is a section of text that is placed alongside the main copy. Often the text in a sidebar appears in a box. Use sidebars to present additional, interesting information that relates to your main topic but doesn't belong in the body of your report or paper.

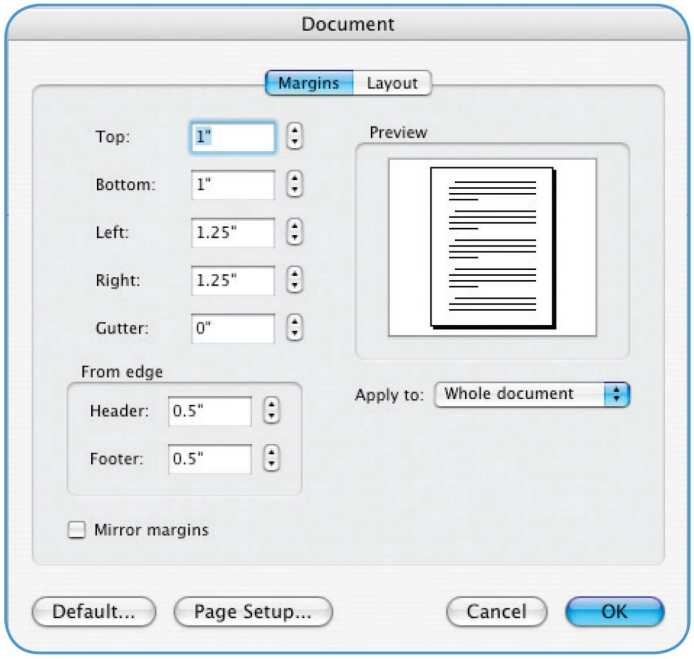
Layout Help from Your Computer

One way to organize the information in your document is to use one of the preset page layouts provided by your word-processing program. All you have to do is write your document using capital letters for main headings and uppercase and lowercase letters for subheadings. Set the headings apart from the body copy by hitting the "return" key. Then open the Format menu and click the Autoformat heading. Your copy will probably look like the illustration on the next page.

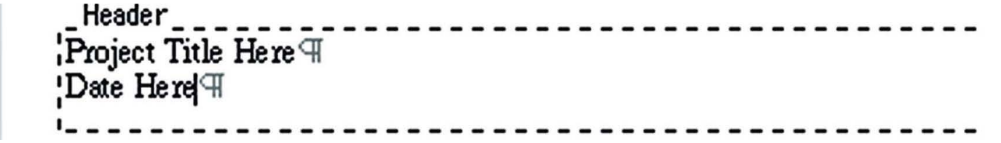
You can probably use this automatic, preset format for most of the writing you do in school. You'll also find other options available in the File menu under Page Setup.



Here you can change the margins and add headers, footers, and page numbers. Headers and footers are descriptive titles that automatically appear at the top or bottom of each page without your having to retype them each time. For example, you may wish to add the title of your project and the date as a header or footer to each page.



To insert a header or a footer, go to View and click on Header and Footer. Note that page numbers may also be inserted by way of the Insert option on your menu bar.



Let's Get Graphic

The old saying "A picture is worth a thousand words" is particularly true when it comes to spicing up papers and reports. Publishing and presentation software programs give you the ability to include photographs, illustrations, and charts in your work that can express your ideas more clearly and succinctly than words alone.

The key to using graphics effectively is to make sure each one conveys a message of importance. Don't use them just for decoration. Be sure they add something meaningful, or you'll actually detract from your written message.

Drawings Many paint and draw programs allow you to create an illustration or **import** (bring in from another program) one into your document. Drawings can help illustrate concepts that are difficult to describe, such as mechanical parts or procedures. Cartoons can also add a nice touch. If you use them sparingly, they can lighten up an otherwise dry, technical report.

Clip Art Another kind of drawing is called clip art. These simple, black-and-white or color line pictures are often included in desktop publishing or word-processing programs. Pre-drawn clip art usually is not suitable for illustrations, but it does work well as graphic icons that can help guide your reader through various parts of a long report.

For example, suppose you are writing a report on the top arts programs in the United States. You might choose the following clip art for each of the sections:



When you introduce the section of your report that deals with music, you might use the music icon at the large size pictured above. Then, in the headings of all the following

sections that deal with music, you might use a smaller version of the icon that looks like this:



Using clip art as icons in this manner lets your readers know at a glance which part of the report they are reading.

Charts and Graphs One of the best ways to communicate information about numbers and statistics is by using charts and graphs. Programs such as Microsoft PowerPoint™ allow you to create bar graphs, pie charts, and line graphs that can communicate fractions, figures, and comparative measurements much more powerfully than written descriptions.

Photographs With the widespread availability of digital cameras and scanners, adding photos to your project is an easy and effective way to enhance your content. Using a digital camera or a scanner, you can load photos directly into your computer. Another option is to shoot photographs with a regular camera, but when you have them developed, specify that they be returned to you as "pictures on disc," which you can open on your computer screen.

Photographic images are stored as bits of data in an electronic file. Once you have the photos in your computer, you can use a graphics program to manipulate the images in a variety of ways and create amazing visual effects. You can crop elements out of the photo, add special filters and colors, combine elements of two different pictures into one—the possibilities are endless.

After you have inserted the edited photo into your document, be careful when you print out your final draft. Standard printers often don't reproduce photographs well. You may want to take your document on disc to a professional printing company and have it printed out on a high-resolution printer to make sure you get the best quality.

Captions and Titles While it's true that a single photo can say a great deal, some pictures still need a little explanation in order to have the strongest impact on your reader. Whenever you include an illustration or photograph in a document, also include a simple caption or title for each image.

Add captions in a slightly smaller type size than the body copy and preferably in a sans serif typeface. Use the caption to add information that isn't immediately apparent in the photo. If there are people in the picture, tell readers who they are. If the photo features an odd-looking structure, explain what it is. Be smart with your captions. Don't tell readers the obvious. Give them a reason to read your caption.

Stand-Alone Graphics Occasionally you may include well-known graphics or logos in a report. These graphics convey powerful messages on their own and don't require captions. Examples of these logos or symbols include:





Nonprint Media—Audio and Video

The world we live in is becoming increasingly more multimedia-savvy. Many businesses rely extensively on multimedia presentations to market their products or convey messages to consumers and employees. Exciting opportunities exist for people who can produce clear, concise messages in audio and visual formats.

Pre-Production—Put It on Paper First

Although the final presentation of your subject material may be an audio recording or a video, your project needs to begin on paper first. When you write down your ideas, you do four things:

- Organize your thoughts.
- Narrow your focus.
- Isolate the main messages.
- Identify possible production problems.

Resist the urge to grab an audio recorder or camcorder and run off to record your project. That's a sure-fire way to create an unorganized mess. Take the time to plan your production.

Concept Outline The first task in the writing process is a short, one-page document that describes the basic idea of the project. Ideally this should be three paragraphs—one paragraph each describing the beginning, the middle, and the end. Do not go forward until you have clearly identified these three important parts of your project.

Brief Next write one to two pages that describe in detail the point of your project: how it will be used, who the intended audience is, what the purpose is, and what you hope to achieve with the presentation. Do you want your audience to be informed about something? Motivated to do something? Emotionally moved in some way?

Treatment The next phase of the writing process fleshes out the ideas you expressed in your outline and brief. The treatment is several pages long. It contains descriptions

of the characters, dialogue, and settings and describes the presentation scene by scene. Include in your treatment descriptions of the mood and the tone of your piece. If your project is a video, set the stage by describing the overall look and feel of the production.

Script Once you've completed the first three steps, you are ready to go to script. Everything that is mentioned in the script will wind up in the audio recording or on the screen. Conversely, anything that is left out of the script will likely be overlooked and omitted from the final production. So write this document carefully.

For an audio recording, the script contains all narration, dialogue, music, and sound effects. For a video, it contains all of these elements plus descriptions of the characters, any sets, props, or costumes, plus all camera shots and movements, special visual effects, and onscreen titles or graphic elements. In short the audio script encompasses everything that is heard, and the video script covers everything that is seen and heard.

Storyboard Last, for video productions, it's also helpful to create storyboards—simple frame-by-frame sketches with explanatory notes jotted underneath—that paint a visual picture of what the video will look like from start to finish.

Pre-production Tasks The final stages of pre-production include assembling all the elements you will need before you begin producing your audio recording or video. Here's a general checklist.



Pre-Production Checklist

Audio Tasks

- ✓ Arrange for audio recording equipment
- ✓ Cast narrator/actors
- ✓ Find music (secure permission)
- ✓ Arrange for sound effects
- ✓ Set up recording schedule
- ✓ Coordinate all cast and crew
- ✓ Arrange for transportation if needed
- ✓ Rehearse all voice talent

Video Tasks

- ✓ Arrange for video equipment (including lighting and sound recording equipment)
- ✓ Cast narrator/host/actors
- ✓ Find music (secure permission)
- ✓ Arrange for sound/visual effects
- ✓ Set up shooting schedule
- ✓ Coordinate all cast and crew
- ✓ Arrange for transportation if needed
- ✓ Set up shooting locations (secure permission)
- ✓ Arrange for costumes, props, sets
- ✓ Arrange for make-up if needed
- ✓ Rehearse all on-camera talent

Video Production Schedule Tucked into the list of pre-production tasks is "Set up recording/shooting schedule." For a video, this means much more than just deciding what day and time you will begin shooting.

During the video production phase of your project, the idea is to shoot everything that your script calls for in the final production. Often the most efficient way to do this is what is called "out-of-sequence" filming. This means that, rather than shooting scenes sequentially (that is, in the order that they appear in the script), you shoot them in the order that is most convenient. Later you will edit them together in the correct order in post-production.

For example, your video might begin and end in the main character's office. Rather than shoot the first office scene, then move the cast and crew to the next location, then later at the end of the day return to the office, it might be easier to shoot both office scenes back-to-back. This will save a great deal of time and effort involved in moving people, lights, and props back and forth.

Lighting may be a factor in the order in which you shoot your scenes. For example, scenes 3, 4, and 7 may take place in the daytime, and scenes 1, 2, 5, and 6 may take place at night.

To accommodate all of these factors, you will need to plan your shooting schedule carefully. The difference between a smooth shoot day and chaos is a well thought-out shooting schedule.

Last, for video or audio recording, it's also a good idea to assemble your team for a pre-production meeting before you begin. This is your chance to read through the script together, go over time schedules, review responsibilities of each person involved, and answer any questions or discuss potential problems before you begin the production process.

Production

At last, it's production time! There are a number of different formats you can use for audio and video recording. Talk to the AV expert in your school or check with the media center for help in selecting the best format to use. Get tips, as well, for how to use the audio or video equipment to achieve the best results and produce a polished, professional project.

Next, if you are producing a video, think carefully about how you will shoot it. Consider the kinds of camera shots, camera moves, and special effects you will use.

Camera Shots To hold the interest of your audience, use a variety of camera shots and angles. Check your local library or media center for good books on camera techniques that describe when and how to use various shots—from long shots to close-ups, from low angles to overhead shots. As a rule, every time you change camera shots, change your angle slightly as well. This way, when the shots are edited together, you can avoid accidentally putting two nearly identical shots side-by-side, which creates an unnerving jarring motion called a "jump cut."

Do some research on framing techniques as well to make sure you frame your subjects properly and avoid cutting people's heads off on the screen.

Camera Moves Learn about ways to move the camera in order to keep your audience interested. Three common, but effective camera moves are panning, tracking, and zooming. **Panning** means moving the camera smoothly from one side of the scene to another. Panning works well in an establishing shot to help orient your audience to the setting where the action takes place.

Tracking means moving the camera from one place to another in a smooth action as well, but in tracking, the camera parallels the action, such as moving alongside a character as he or she walks down the street. It's called tracking because in professional filmmaking, the camera and the operator are rolled forward or backward on a small set of train tracks alongside the actor or actress.

Zooming means moving the camera forward or back, but zooming actually involves moving the lens, rather than the camera. By touching the zoom button, you can focus in on a small detail that you would like to emphasize, or you can pull back to reveal something in the background.

The important factor in any kind of camera move is to keep the action fluid and, in most cases, slow and steady. Also, use camera movement sparingly. You want to keep your audience eager and interested, not dizzy and sick!

Cuts Another good way to keep your presentation moving is to use frequent cuts. While the actual cuts will be done during post-production, you need to plan for them in production. Professional filmmakers use the word *coverage* for making sure they have ample choices for shots. You can create coverage for your production by planning shots such as those on the following pages.

Here are three kinds of video shots:

establishing shot This shot sets up where the action of the story will take place. For example, if your story takes place inside an operating room, you might begin with an establishing shot of the outside of the hospital.

reaction shot It's a good idea to get shots of all on-camera talent even if one person does not have any dialogue but is listening to, or reacting to, another character. This gives you the chance to break away from the character who is speaking to show how his or her words are affecting other people in the scene.

cutaway shot The cutaway shot is a shot of something that is not included in the original scene, but is somehow related to it. Cutaways are used to connect two subjects. For example, the first shot may be of a person falling off a boat. The second shot could be a cutaway of a shark swimming deep below the water.

Special Effects If you are adventurous, you may want to try some simple special effects. For instance, dry ice can create smoke effects. You can also have your actors freeze; then stop the camera, remove an object from the set, and restart the camera. This technique will make objects seem to disappear as if by magic. Other effects can be achieved by using false backdrops, colored lights, and filters.

Technology Tip

You may already have video editing tools on your computer or your school's computer. Many computers come equipped with free video editing software. These programs are simple to use and can produce very effective videos or slide shows that are coordinated with music and narration and that feature interesting transitional elements like fades and dissolves. (See next page.) These programs also allow you to edit your video in a way that makes for easy uploading to video file-sharing sites. There are also free video editing tools online. Check out the computer you use most often to see what video tools it may have on it, and follow a tutorial to learn how to use the tool.

Post-Production—The Magic of Editing

Once all of your video recording is complete, it's time to create the final cut—that is, your choice of the shots you wish to keep and the shots you wish to discard. Be choosy and select the footage with only the best composition, lighting, focus, and performances to tell your story.

There are three basic editing techniques:

in-camera editing — In this process you edit as you shoot. In other words, you need to shoot all your scenes in the correct sequence and in the proper length that you want them to appear. This is the most difficult editing process because it leaves no margin for error.

insert editing — In insert editing you transfer all your footage to a new video. Then you record over any scenes that you don't want with scenes that you do want in the final version.

assemble editing — This process involves electronically copying your shots from the original source in your camera onto a new blank source, called the edited master, in the order that you want the shots to appear. This method provides the most creative control.

Consider including effects such as a dissolve from one shot to another instead of an abrupt cut. A *dissolve* is the soft fading of one shot into another. Dissolves are useful when you wish to give the impression that time has passed between two scenes. A long, slow dissolve that comes up from black into a shot, or from a shot down to black, is called a *fade* and is used to open or close a show.

In addition to assembling the program, post-production is the time to add titles to the opening of your program and credits to the end of the show. Computer programs, such as Adobe Premiere™, can help you do this. Some cameras are also equipped to generate titles. If you don't have any electronic means to produce titles, you can always mount your camera on a high tripod and focus it downward on well-lit pages of text and graphics placed on the floor. Then edit the text frames into the program.

Post-production is also the time to add voiceover narration and music. Voiceovers and background music should be recorded separately and then edited into the program on a separate sound track once the entire show is edited together. Video editing programs for your computer, such as Adobe Premiere™, allow you to mix music and voices with your edited video.

After post-production editing, your video production is ready to present to your audience or upload to a video file-sharing site.

Publishing on the Web

You can become a part of the Web community by building and publishing a Web site of your own. In fact, you may already have a Web presence with your account on a social network such as Facebook, which provides a medium for publishing your thoughts and linking to the sites of those you have designated as your "friends." Maybe you have even created your own social network through Ning or communicated with other members of your school on Twitter. Many businesses now have a presence in one or more social networks, appreciating the opportunity to interact with customers and collaborators.

Traditional Web sites, however, are still the main medium through which most organizations or businesses communicate. Web sites have universal access; the ability to use photos, illustrations, audio, and video; unlimited branching capabilities; and the ability to link with related content.

If you are going to create a Web site, take advantage of all of these features. Your goal should be to make your site interesting enough that visitors will want to stay, explore, and come back to your site again—and that takes thought and planning.

Planning Your Site

First you need to capture your thoughts and ideas on paper before you publish anything. Start with a one-page summary that states the purpose of your Web site and the audience you hope to attract. Describe in a paragraph the look and feel you think your site will need in order to accomplish this purpose and hold your audience's attention.

Make a list of the content you plan to include in your Web site. Don't forget to consider any graphics, animation, video, or sound you may want to include.

Next go on a Web field trip. Ask your friends and teachers for the URLs of their favorite Web sites. (URL stands for Universal Resource Locator.) Visit these sites, and ask yourself, "Do I like this site? Why or why not?" Determine which sites are visually appealing to you and why. Which sites are easy to navigate and why? Chances are the sites you like best will have clean, easy-to-read layouts, be well written, contain visually stimulating graphic elements, and have intuitive **interfaces** that make it simple to find your way around.

One sure drawback in any Web site is long, uninterrupted blocks of text. Decide how to break up long passages of information into manageable sections. Will there be separate sections for editorial content? News? Humor? Feedback? Which sections will be updated periodically and how often?

Make a few rough sketches for your site. How do you envision the home page of your site? What will the icons and buttons look like? Then give careful thought to how the pages will connect to each other, starting with the home page. Your plan for connecting the pages is called a **site map**.

Because the Web is an interactive medium, navigation is critical. Decide how users will get from one page to another. Will you put in a navigation bar across the top of the page or down the side? Will there be a top or home page at the beginning of each section?

Once you have planned the content, organized your material into sections, and designed your navigation system, you are ready to begin creating Web pages.

Putting It All Together

Writing for the Web is different from writing for print. The Web is a fast medium. Keep your messages succinct and to the point. Use short, punchy sentences. Break up your copy with clever subheads. Try not to exceed 500 to 600 words in any single article on any one page.

In order to turn text into Web pages, you need to translate the text into a special language that Web browsers can read. This language code is called HTML—HyperText Markup Language. There are three methods available:

- You can use the Save As Web Page feature in the File menu of most word-processing programs.
- You can import your text into a Web-building software program and add the code yourself if you know how.
- You can easily find free software programs online that will do the work for you. Web-building software programs are referred to as WYSIWYG (pronounced "Wiz-E-Wig"), which stands for "What You See Is What You Get."

Web-building software also allows you to create links to other Web pages using a simple process called **drag and drop**. Be sure to read the directions that come with your software package for complete instructions.

Blogs

Blogs (short for weblogs) are a type of Web page. In many ways, they are like online diaries or journals, where "bloggers" post the latest events of their lives and their thoughts and feelings on a wide range of subjects. Some blogs have other purposes, such as to promote community among speakers of certain languages or to influence politics. Among the most popular blogs are those devoted to celebrity news and to animal photos with funny captions. The most popular blog software is free and easy enough to use so that anyone with Web space can build one.

B. Using the Internet

Part I Critical Thinking and Problem Solving for Academic Success

Part II Communication and Collaboration

Part III Media and Technology

A. Electronic Publishing 473

B. Using the Internet 488

Apply Information and Technology Literacy

The "age of information" dawned in the last half of the 20th century. Success in the 21st century requires the ability to access, evaluate, and wisely use the abundance of information made available by advances in technology. Developing an understanding of the changing technologies and skill in putting them to work for your purposes are key competencies for the rest of your schooling and for your adult life ahead.

In this section, you will develop your skills for understanding and making the most of what the Internet has to offer.

How Does the Internet Work?

The Internet is made up of thousands of networks all linked together around the globe. Each network consists of a group of computers that are connected to one another to exchange information. If one of these computers or networks fails, the information simply bypasses the disabled system and takes another route through a different network. This rerouting is why the Internet is so valuable to agencies such as the U.S. Department of Defense.

No one "owns" the Internet, nor is it managed in a central place. No agency regulates or censors the information on the Internet. Anyone can publish information on the Internet as he or she wishes.

In fact, the Internet offers such a vast wealth of information and experiences that sometimes it is described as the Information Superhighway. So how do you "get on" this highway? It's easy. Once you have a computer, a modem, and a telephone or cable line, all you need is a connection to the Internet.

The Cyberspace Connection

A company called an Internet Service Provider (ISP) connects your computer to the Internet. Examples of ISPs that provide direct access are Microsoft

Network, Earthlink, Comcast, and AT&T. You can also get on the Internet indirectly through companies such as America Online (AOL).

ISPs charge a flat monthly fee for their service. Unlike the telephone company, once you pay the monthly ISP fee, there are no long-distance charges for sending or receiving information on the Internet—no matter where your information is coming from, or going to, around the world.

Alphabet Soup—Making Sense of All Those Letters

Like physical highways, the Information Superhighway has road signs that help you find your way around. Each specific group of information on the World Wide Web is called a **Web site** and has its own unique address. Think of it as a separate street address of a house in your neighborhood. This address is called the URL, which stands for Uniform Resource Locator. It's a kind of shorthand for where the information is located on the Web.

Here's a typical URL: **http://www.perfectionlearning.com.**

All addresses, or URLs, for the World Wide Web begin with **http://.** This stands for HyperText Transfer Protocol and is a programming description of how the information is exchanged.

The next three letters—**www**—let you know you are on the World Wide Web. The next part of the URL—**perfectionlearning**—is the name of the site you want to visit. The last three letters, in this case **com**, indicate that this Web site is sponsored by a **com**mercial company. Here are other common endings of URLs you will find:

- "org" is short for **org**anization, as in http://www.ipl.org, which is the URL of the Web site for the Internet Public Library, ipl2: Information You Can Trust.
- "edu" stands for **edu**cation, as in the Web address for the Virtual Reference Desk, http://thorplus.lib.purdue.edu/reference/index.html, featuring online telephone books, dictionaries, and other reference guides.
- "gov" represents **gov**ernment-sponsored Web sites, such as http://www.whitehouse.gov, the Web site for the White House in Washington, D.C.

To get to a Web site, you use an interface called a **browser**. Two popular browsers are Microsoft Internet Explorer and Mozilla Firefox. A browser is like a blank form where you fill in the information you are looking for. If you know the URL of the Web site you want to explore, all you have to do is type it in the field marked Location, click Enter on your keyboard, and wait for the information to be delivered to your computer screen.

Basic Internet Terminology

Here are some of the most frequently used words you will hear associated with the Internet.

address	The unique code given to information on the Internet. This may also refer to an e-mail address.
bookmark	A tool that lets you store your favorite URL addresses, allowing you one-click access to your favorite Web pages without retyping the URL each time.
browser	Application software that supplies a graphical interactive interface for searching, finding, viewing, and managing information on the Internet.
chat	Real-time conferencing over the Internet.
cookies	A general mechanism that some Web sites use both to store and to retrieve information on the visitor's hard drive. Users have the option to refuse or accept cookies.
cyberspace	The collective realm of computer-aided communication.
download	The transfer of programs or data stored on a remote computer, usually from a server, to a storage device on your personal computer.
e-mail	Electronic mail that can be sent all over the world from one computer to another.
FAQs	The abbreviation for Frequently Asked Questions. This is usually a great resource to get information when visiting a new Web site.
flaming	Using mean or abusive language in cyberspace. Flaming is considered to be in extremely poor taste and may be reported to your ISP.
FTP	The abbreviation for File Transfer Protocol. A method of transferring files to and from a computer connected to the Internet.
home page	The start-up page of a Web site.

HTML	The abbreviation for HyperText Markup Language—a "tag" language used to create most Web pages, which your browser interprets to display those pages. Often the last set of letters found at the end of a Web address.
http	The abbreviation for HyperText Transfer Protocol. This is how documents are transferred from the Web site or server to the browsers of individual personal computers.
ISP	The abbreviation for Internet Service Provider—a company that, for a fee, connects a user's computer to the Internet.
keyword	A simplified term that serves as subject reference when doing a search.
link	Short for hyperlink. A link is a connection between one piece of information and another.
network	A system of interconnected computers.
online	To "be online" means to be connected to the Internet via a live modem connection.
plug-in	Free application that can be downloaded off the Internet to enhance your browser's capabilities.
podcast	An audio or video file on the Internet that is available for downloading to a personal media device.
real time	Information received and processed (or displayed) as it happens.
RSS	A format for distributing content to people or Web sites. It stands for "Really Simple Syndication." With an RSS "feed," users can get updates from sites of interest without having to go to the sites for the information.
search engine	A computer program that locates documents based on keywords that the user enters.
server	A provider of resources, such as a file server.
site	A specific place on the Internet, usually a set of pages on the World Wide Web.
social network	An online community of people who share interests and activities, usually based on the Web.

spam	Electronic junk mail.
surf	A casual reference to browsing on the Internet. To "surf the Web" means to spend time discovering and exploring new Web sites.
upload	The transfer of programs or data from a storage device on your personal computer to another remote computer.
URL	The abbreviation for Uniform Resource Locator. This is the address for an Internet resource, such as a World Wide Web page. Each Web page has its own unique URL.
Web 2.0	The so-called second generation of the World Wide Web, which promotes programming that encourages interaction and collaboration.
Web site	A page of information or a collection of pages that is being electronically published from one of the computers in the World Wide Web.
Wiki	Technology that holds together a number of user-generated web pages focused on a theme, project, or collaboration. Wikipedia is the most famous example. The word *wiki* means "quick" in Hawaiian.
WWW	The abbreviation for the World Wide Web. A network of computers within the Internet capable of delivering multimedia content (images, audio, video, and animation) as well as text over communication lines into personal computers all over the globe.



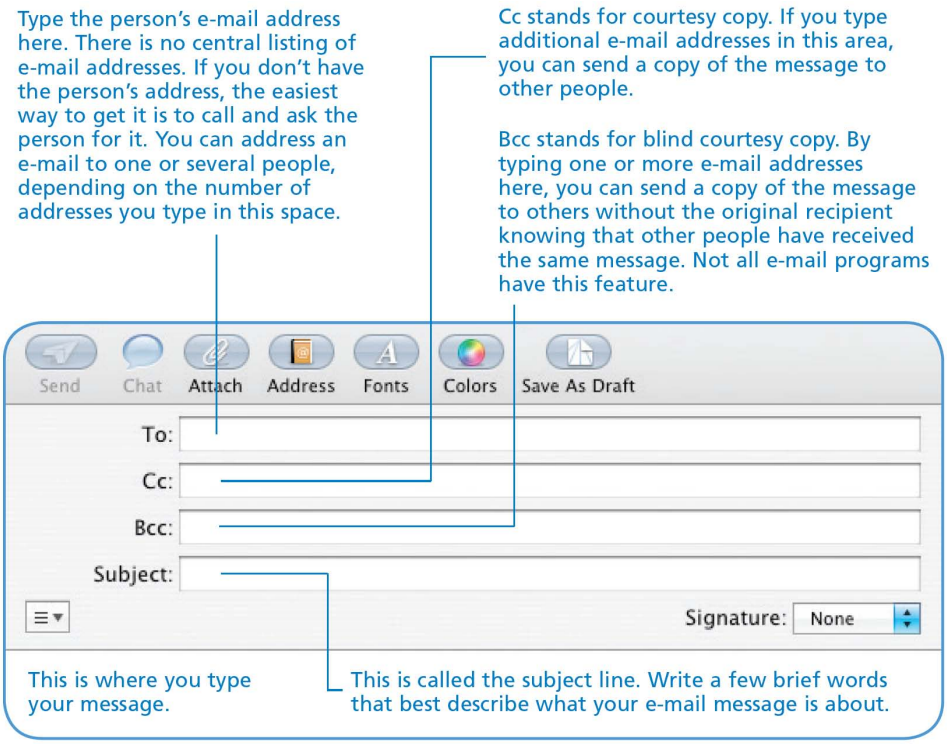
Communicating on the Internet

E-mail, mailing lists, and newsgroups are all great ways of exchanging information with other people on the Internet. Here's how to use these useful forms of communication, step-by-step.

1 Using E-mail

Any writer who has ever used e-mail in his or her work will agree that sending and receiving electronic messages is one of the most useful ways of gathering information and contacts for writing projects.

Once you open your e-mail program, click on the command that says Compose Mail or New Message. This will open a new blank e-mail similar to the one pictured below. Next, fill in the blanks.



Say It with Style

Like regular letters, e-mail can assume different tones and styles, depending on to whom you are writing. Usually informal e-mails and instant messages (IMs) to close friends are light, brief, and to the point. In the case of more formal e-mails, such as a request for information from an expert or a museum, keep the following guidelines in mind.

HERE'S HOW

Guidelines for Writing E-mails

- Make sure your message is clear and concise.
- Use proper grammar and punctuation.
- Check your spelling. (Some e-mail programs have their own spell-check function—use it!)
- Double-check the person's e-mail address to be sure you've typed it correctly.

Attach a Little Something Extra

When you send e-mail, you can also send other information along with your message. These are called **attachments**. Depending on your e-mail program's capabilities, you can attach documents, photos, illustrations—even sound and video files. Click Attach, and then find and double-click on the document or file on your computer that you wish to send.

After you have composed your message and added any attachments you want to include, click the Send button. Your message arrives in the other person's mailbox seconds later, regardless of whether that person lives right next door or on the other side of the world.

Follow Up

Just because you have sent a message, you shouldn't automatically assume that the other person has received it. Internet Service Providers (ISPs) keep all messages that are sent until the recipient requests them. The person you sent your e-mail to might be away from his or her computer or may not check messages regularly.

Also, the Internet is still an imperfect science. From time to time, servers go down or other "hiccups" in electronic transmissions can occur, leaving your message stranded somewhere in cyberspace. If you don't get a reply in a reasonable amount of time, either resend your original e-mail message or call the person and let him or her know that your message is waiting.

You've Got Mail

When someone sends you an e-mail message, you have several options:

Reply Click Reply, and you can automatically send back a new message without having to retype the person's e-mail address. (Be sure you keep a copy of the sender's e-mail address in your Address Book for future use.)

Forward Suppose you receive a message that you would like to share with someone else. Click Forward, and you can send a copy of the message, plus include a few of your own comments, to another person.

Print In some instances, you may need to have a paper copy of the e-mail message. For example, if someone e-mails you directions to a party, click Print to take a hard copy of the instructions with you.

Store Do you want to keep a message to refer to later? Some e-mail programs allow you to create folders to organize stored messages.

Delete You can discard a message you no longer need just by clicking Delete. It's a good idea to throw messages away regularly to keep them from accumulating in your mailbox.

2 Other Online Communication

Another way to communicate online is Internet Relay Chat (IRC), or "chat rooms" for short. Chat rooms focus on a large variety of topics, so it's possible you'll be able to find a chat room where people are discussing the subject you are writing about.

"Chat" is similar to talking on the telephone except, instead of speaking, the people in the chat room type their responses back and forth to each other. As soon as you type your comment, it immediately appears on the computer screen of every person involved in the "conversation." There are also more advanced forms of chat available on the Net, such as video chat and voice chat.

One-to-one chatting, or instant messaging, is probably something you do frequently. With instant messaging, you need to "accept" as a buddy or contact each person you will communicate with.

In contrast, anyone in a chat room can talk to you, and the anonymous nature of a chat room can make people less inhibited than they might otherwise be in person. If you sense that one of the participants in your chat room is responding inappropriately, ask your parents or teacher to step in, or simply sign off.

Join the Group

Mailing lists and newsgroups are larger discussion forums that can help you get even more information about a specific subject.

Mailing Lists To find a directory of available mailing lists, enter "mailing list directory" in a search engine. If you find a mailing list that interests you and wish to subscribe to it, just send a message to the administrative address. You will start to receive messages from the mailing list within a few days.

Remember, mailing lists use e-mail to communicate, so be sure to check your e-mail often because once you subscribe to a list, it's possible to receive dozens of messages in a matter of days.

Another good idea is to read the messages in your new mailing list for a week or so before submitting a message of your own. This will give you a good idea of what has already been discussed so you can be considerate about resubmitting old information.

You can reply to a message any time you wish. However, it doesn't do anyone any good to respond by saying "Yes, I agree." Get in the habit of replying to messages only when you have something important to add. Also, be sure to repeat the original question in your reply so that people understand which message you are responding to.

Be sure that you really want to belong to a mailing list before you subscribe. Unwanted e-mail can be a nuisance. Fortunately, if you change your mind, you can always unsubscribe to mailing lists at any time.

Newsgroups To join a newsgroup, check with your ISP. Service providers frequently list available topics under the heading "Newsgroups." Newsgroups are named with two or more words separated by a period. For example, there is a newsgroup named rec.sport.baseball.college. The first three letters—"rec"—defines the main subject, in this case recreation. Each word that follows—sport, baseball, and college—narrows the scope of the subject to an increasingly more specific area of interest.

As with mailing lists, you can always unsubscribe to newsgroups at any time.

As in any social setting, there are a few guidelines to follow when you are talking to people online—via e-mail, in a chat room, or in a newsgroup. This conduct is called **netiquette**. Netiquette requires that you refrain from harsh or insulting language and from writing in all uppercase letters, which can feel like shouting. It requires you to respect other people's privacy, ideas, and work. Don't forward a message or attach documents written by someone else without first asking the author's permission. Don't send spam, unwanted messages for the purpose of selling something.

Online Collaboration and Web 2.0

The Web is always changing. One big change from its earliest days is the ease with which people can collaborate online. For example, your writing group could use Google Docs (http://docs.google.com) to work together on writing projects: to share drafts, to edit your peers' work, and to set schedules and guidelines. Through Google Docs, everyone who is invited to do so can have access to documents and edit them online.

Another useful tool for collaboration is the **wiki**, a platform for creating linked pages on a common theme or for a common project. Wikipedia is the best known example. You can start your own free wiki at wiki.com and explore how you can use it in your learning.

Cyberbullying

More than half of teenagers recently surveyed reported that they have been the victim of online bullying, also called cyberbullying, or know someone who has been. **Cyberbullying** is the use of such technology as the Internet and cell phones to deliberately hurt or embarrass someone. Cyberbullies often assume fake identities to trick people. They also knowingly spread lies and often post pictures of someone without his or her permission. Cyberbullies can trick their victims into revealing personal information which is then abused.

Victims react in different ways. Some take such reasonable measures as blocking an offending user or refusing to read comments that might be hurtful and deleting them as soon as they arrive. Some seek help from adults, who sometimes help the victim report the problem to the appropriate authorities. Other teens have a more negative and painful reaction. They might withdraw from their usual pastimes and suffer from problems with self-esteem. Or they might get caught up in the negative swirl and try to bully back.

The National Crime Prevention Council (NCPC) makes these suggestions to teens to stop cyberbullying.

- Refuse to pass along cyberbullying messages.
- Tell friends to stop cyberbullying.
- Block communication with cyberbullies.
- Report cyberbullying to a trusted adult.

The NCPC developed a slogan to summarize what to do: "Delete cyberbullying. Don't write it. Don't forward it."