JOURnALISTIC WRITInGS
MCM310

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LECTURE 1

INTRODUCTION TO JOURNALISTIC WRITING

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

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

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

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

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

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

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

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

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

Unfortunately, many schools are unable to give children sufficient instruction in writing." There are various reasons: teachers aren't trained to teach writing skills, writing classes may be too large, it's often difficult to measure writing skills, etc.
Study after study shows that student' writing lacks clarity, coherence, and organization. Only a few students can write persuasive essays or competent business letters. As many as one out of four have serious writing difficulties. And students say they like writing less and less as they go through school.

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

Writing well requires:

- **Clear thinking.** Sometimes you need to have your memory refreshed about a past event in order to write about it.
- **Sufficient time.** You may have `stories in their heads' but need time to think them through and write them down.

- **Reading.** Reading can stimulate you to write about your own family or school life. If you read good books, you will be a better writer.
- **A Meaningful Task.** You need meaningful, not artificial writing tasks. You'll find suggestions for such tasks in the section, "Things To Do."
- **Interest.** All the time in the world won't help if there is nothing to write, nothing to say. Some of the reasons for writing include: sending messages, keeping records, expressing feelings, or relaying information.
- **Practice.** And more practice.
- **Revising.** Students need experience in revising their work-- i.e., seeing what they can do to make it clearer, more descriptive, more concise, etc.

POINTERS FOR YOU

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

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

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

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

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

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

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

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

Source: Learn to write; US Department of Education.

DIFFERENCE BETWEEN SPEAKING AND WRITING

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

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

LECTURE 2

QUALITIES OF GOOD WRITERS

Good writers have two things in common: they would rather be understood than admired, and they do not write for hairsplitting and hypercritical readers.
Friedrich Nietzsche (1844–1900),

The qualities of a second-rate writer can easily be defined, but a first-rate writer can only be experienced. It is just the thing in him which escapes analysis that makes him first-rate. Willa Cather (1873–1947)

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

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

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

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

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

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

You need to acquire the followings also:
A good journalist should be a good writer for sure. All journalists are essentially good communicators. Any aspiring journalist can become a good communicator by learning the skills.

A Broad Range of Knowledge: Great writers have a broad educational background a wealth of knowledge and experience to draw from to help make their writing more interesting and engaging.

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

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

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

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

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

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

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

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

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

Creativity: Great writers have a strong sense of creativity and always have new ideas for material and can craft interesting openings that draw a reader in

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

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

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

Source: R Jackson (journalists.net); Sharmila S (journalists.net)

http://journalists.net/index.php?news=2601
http://ezinearticles.com/?What-Makes-a-Good-Writer?&id=96221

LECTURE 3

QUALITIES OF GOOD WRITERS

1. Be considerate for your readers.

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

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

1. Investigation:

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

2. Dream and reality:

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

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

Probably the specialist was a dream writer; that's why, his message failed.

Plumber *(wrote):* Sir, Hydrochloric acid is good for cleaning out clogged drains.
Specialist *(responded):* The efficiency of HCL is indisputable, but the corrosive residue is incompatible with metallic permanence.
Plumber *(rewrote):* Thank you for appreciation.
Specialist *(re-stressed):* We cannot assume responsibility for the production of toxic and noxious residue with hydrochloric acid, and suggest you use an alternative procedure.
Plumber: *Again Thanked.*
Specialist *(in desperation):* Don't use hydrochloric acid. It eats hell out of the pipes.

3. Know internal biases and shape perceptions:

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

4. Persuasive:

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

5. Knowledge of medium:

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

LECTURE 4

QUALITIES OF GOOD WRITING

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

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

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

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

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

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

Goes without saying, good writing expresses a clear point, is tightly structured, grammatically and syntactically correct, substantive, and interesting.

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

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

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

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

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

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

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

CHOOSE SHORT, FAMILIAR CONVERSATIONAL WORDS.

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

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

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

CONSTRUCT EFFECTIVE SENTENCES AND PARAGRAPHS

Length:

ASL: 17 to 20 words.
Range: 3 to 30 words or more

Unity:

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

Coherence:

1. Before:
   "Being an excellent lawyer, I'm sure you can help us."

After:

As you are an excellent lawyer, I am sure you can help us.

Or

Being an excellent lawyer, you can surely help us.

2. Before:

"His report was about managers, broken down by age and sex."

After:

His report focused on age and sex of managers.

Or

His report about managers focused on their age and sex.

Emphasis:

Before: "The airplane finally approached the speed of sound and it became very difficult to control."

After: **As it finally approached the speed of sound, the airplane became very difficult to control.**

Achieve appropriate readability:

1. **Fog Index Guide:**

Invented by Robert Gunning in 1952

Gives the US school grade necessary for comprehension of text.

Calculated by adding together the average number of words per sentence and percentage of words of with more than three syllables, and then multiplying the sum by 0.4.words

Scale runs from 6 to 16. If above 12, the text will be difficult to read.

(IMP S.Q) (The term SMOG Index stands for)

Stands for 'Simple Measure of Gobbledygook'

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

3. **Flesch Index:**

Designed for adult texts

Calculated by:

- Calculating the average number of words per sentence.
- Multiplying by 1.01.
- Subtracting the result from 206.8, giving Result 1.
- Calculating the number of syllables per hundred words.
- Multiplying by 0.846, giving Results 2.
- Subtracting Result 2 from Result 1, giving the Flesch Index.

Scale runs from 0 to 100 with increasing ease of readability.

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

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

Designed for primary school texts

Calculated by finding the average number of words per sentence and multiplying by 0.0778, finding the number of syllables per hundred words and multiplying that by 2.029, and then adding the two results together

5.Sticht Index:

Designed by US Army to test functional literacy

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

Before:

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

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

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

After:

The fact that all organic and inorganic entities and artifacts go through, on this planet at least, cycles of change and decay is a well known feature of life. This fact also influences many aspects of our lies including religion, philosophy, psychiatry, economics and marketing. One view of the pattern of change and failure is shown by the bath tub curve. Whilst this does not represent all types of failure, it does agree with much of the evidence for both plant, equipment and human begins.

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

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

Include examples, illuting ons, and other visual aids, when desirable:

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

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

QUALITIES OF GOOD WRITING

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

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

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

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

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

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

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

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

    1. Have you checked all facts for correctness?
    2. Have you spelled the reader's name correctly?
    3. Have you verified all numbers and amounts?
    4. Is the appearance of the letter effective? Is it clean, well-spaced?
    5. Have you checked your spelling, punctuation, grammar, etc.?

7. **Be credible:** strive to present yourself from a position of reliability and competence. Write to reinforce your message and make it more believable. We needed to trust that our captain, with his experience in the US Coast Guard knew what he was doing and was telling us for our own good.
8. **Be courteous:** check
    1. Will it win good will?
    2. Have you used positive, "pleasant-toned" words?
    3. Have you used "I appreciate," "please", and "thank you" somewhere in your message?
    4. Would you enjoy reading what you have said?
9. **Be concrete:** check
    1. Have you given the crisp details the reader needs?
    2. Have you made the details razor and needle-sharp?
    3. Have you flashed word pictures, made facts vivid?

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

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

LECTURE 6

THE PROCESS OF WRITING

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

INVENTION

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

When you sit down to write...

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

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

EXPLORE the problem -- not the topic

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

MAKE your goals operational

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

GENERATE some ideas

1. Brainstorm

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

2. Talk to your reader

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

3. Ask yourself questions

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

WHEN YOU START TO WRITE

You can try the textbook formula:

I. State your thesis.
II. Write an outline.
III. Write the first draft.
IV. Revise and polish.

. . . but that often doesn't work!

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

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

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

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

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

<u>COLLECTION</u>

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

PROBING YOURSELF

1. What does X mean? (Definition)
2. What are the various features of X? (Description)
3. What are the component parts of X? (Simple Analysis)
4. How is X made or done? (Process Analysis)
5. How should X be made or done? (Directional Analysis)
6. What is the essential function of X? (Functional Analysis)
7. What are the causes of X? (Causal Analysis)
8. What are the consequences of X? (Causal Analysis)
9. What are the types of X? (Classification)
10. How is X like or unlike Y? (Comparison)
11. What is the present status of X? (Comparison)
12. What is the significance of X? (Interpretation)

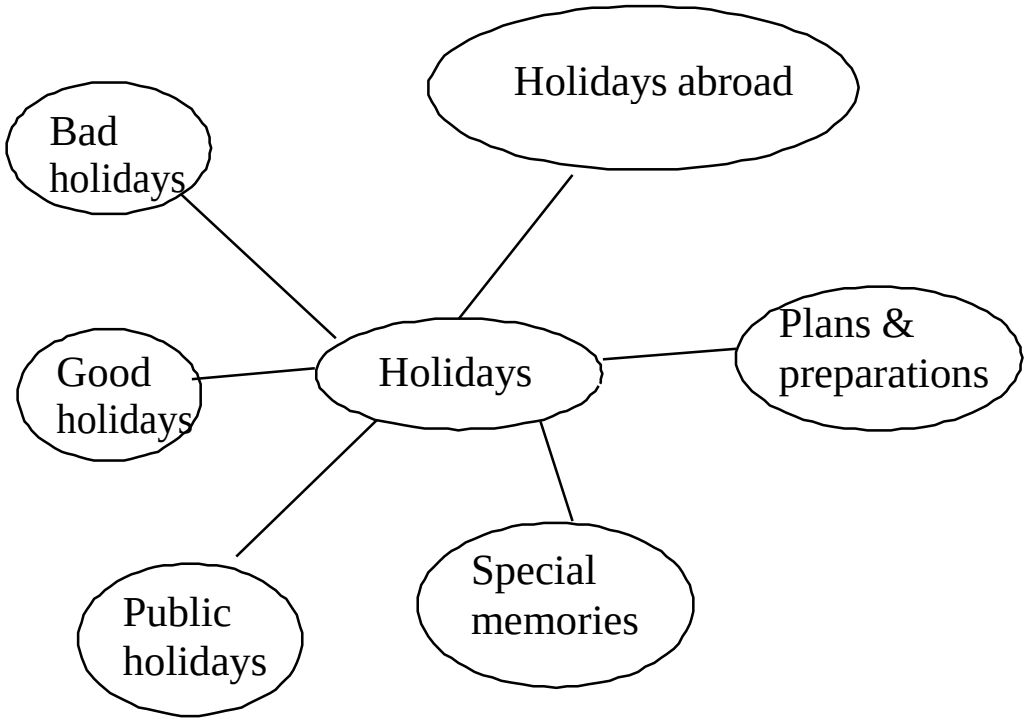
13. What are the facts about X? (Reportage)
14. How did X happen? (Narration)
15. What kind of person is X? (Characterization/Profile)
16. What is my personal response to X? (Reflection)
17. What is my memory of X? (Reminiscence)
18. What is the value of X? (Evaluation)
19. What are the essential major points or features of X? (Summary)
20. What case can be made for or against X? (Persuasion)
21. (Adapted from Jacqueline Berke's *Twenty Questions for the Writer*)

LISTING:

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

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

CLUSTRING:



Source: Purdue University Sources.

LECTURE 7

THE PROCESS OF WRITING II

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

LIBRARY OF CONGRESS CLASSFICATION

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

SIMPLIFIED DEWEY DECIMAL SYSTEM

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

Top ten search engines:

1. Google
2. Alltheweb – Fast and clear.
3. Yahoo – Directories and search engine

4. Hotbot - Directories and search engine
5. About – sites vetted by humans
6. Excite - Directories and search engine
7. iWon
8. MSN
9. Completeplanet – directs to various databases
10. Altavista - Directories and search engine

Highly Valuable Links:

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

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

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

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

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

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

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

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

ORGANIZING

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

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

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

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

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

DRAFTING:

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

REVISING:

Review higher-order concerns:

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

PROOFREADING:

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

A. CONTENT: **Did i:** 1. Stick to my point? 2. Use good source and enough sources of information? 3. Organize my information carefully? 4. Check my facts? 5. Use illustration? 6. Consider my readers? 7. Use sufficient detail and description?	**B. FORMAT:** **Did i:** 1. Choose an appropriate title? 2. Use quotations correctly? 3. Use headings and subheadings? 4. Label graphs, charts, and tables? 5. Include a list of resources or bibliography? 6. Number the pages?
C. MECHANICS: **Did I:** 1. Check sentences for completeness and sense? 2. Check for consistent verb tense? 3. Check for consistent point of view? 4. Check for subject-verb agreement? 5. Check for proper use of pronouns? 6. Check all spellings? 7. Check for end marks and other punctuation? 8. Check for capital letters and underlining? 9. Check paragraph indentation? 10. Check legibility?	

Source: Purdue University Sources.

LECTURE 8

ALL ABOUT WORDS

WHAT ARE WORDS MADE OF?

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

"The plogs glorped bliply"

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

One morpheme: dog, elephant, child

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

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

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

HOW WORDS ARE FORMED?

Word forms

Portmanteau words

Prefixes

Suffixes

Compounding

WORDS FORMS:

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

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

Some more examples:

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

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

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

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

Prefix		**Meaning**	**Examples**
a-	*also* an-	not, without	atheist, anaemic
a-		to, towards	aside, aback
		in the process of, in a particular state	a-hunting, aglow
a-		of	anew
		completely	abashed
ab-	*also* abs-	away, from	abdicate, abstract
ad-	*also* a-, ac-, af-, ag-al-, an-, ap-, at-as-, at-	movement to, change into, addition or increase	advance, adulterate, adjunct, ascend, affiliate, affirm, aggravate, alleviate, annotate, apprehend, arrive, assemble, attend
ante-		before, preceding	antecedent, ante-room
anti-	*also* ant-	opposing, against, the opposite	anti-aircraft, antibiotic, anticlimax, Antarctic
be-		all over, all around	bespatter, beset
		completely	bewitch, bemuse
		having, covered with	bejewelled
		affect with (added to nouns)	befog
		cause to be (added to adjectives)	becalm

com-	*also* co-, col-, con-, cor-	with, jointly, completely	combat, codriver, collude, confide, corrode
contra-		against, opposite	contraceptive
counter-		opposition, opposite direction	counter-attack, counteract
de-		down, away	descend, despair, depend, deduct
		completely	denude, denigrate
		removal, reversal	de-ice, decamp
dia-	*also* di-	through, across	diagonal
dis-	*also* di-	negation, removal, expulsion	disadvantage, dismount, disbud, disbar
en-	*also* em-	put into or on	engulf, enmesh
		bring into the condition of	enlighten, embitter
		intensification	entangle, enrage
ex-	*also* e-, ef-	out	exit, exclude, expand
		upward	exalt, extol
		completely	excruciate, exasperate
		previous	ex-wife
extra-		outside, beyond	extracurricular
hemi-		half	hemisphere
hyper-		beyond, more than, more than normal	hypersonic, hyperactive
hypo-		under	hypodermic, hypothermia
in-	*also* il-, im-	not, without	infertile, inappropriate, impossible
	also il-, im-, ir-	in, into, towards, inside	influence, influx, imbibe
infra-		below	infrared, infrastructure
inter-		between, among	interact, interchange
intra-		inside, within	intramural, intravenous
non-		absence,negation	non-smoker, non-alcoholic

ob-	*also* oc-, of-, op-	blocking, against, concealing	obstruct, occult, offend, oppose
out-		surpassing, exceeding	outperform
		external, away from	outbuilding, outboard
over-		excessively, completely	overconfident, overburdened, overjoyed
		upper, outer, over, over above	coat, overcast
peri-		round, about	perimeter
post-		after in time or order	postpone
pre-		before in time, place, order or importance	pre-adolescent, prelude, precondition
pro-		favouring, in support of	pro-African
		acting for	proconsul
		motion forwards or away	pro pulsion
		before in time, place or order	prologue
re-		again	repaint, reappraise, reawake
semi-		half, partly	semicircle, semi-conscious
sub-	*also* suc-, suf-, sug-, sup-, sur-, sus-	at a lower position	submarine, subsoil
		lower in rank	sub-lieutenant
		nearly, approximately	sub-tropical
syn-	*also* sym-	in union, acting together	synchronize, symmetry
trans-		across, beyond	transnational, transatlantic
		into a different state	translate
ultra-		beyond	ultraviolet, ultrasonic
		extreme	ultramicroscopic
un-		not	unacceptable, unreal, unhappy, unmanned
		reversal or cancellation of action	unplug, unmask

	or state	
under-	beneath, below	underarm, undercarriage
	lower in rank	undersecretary
	not enough	underdeveloped

SUFFIXES

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

-dom wisdom(n) kingdom(n)	at the end of a word means: - state or condition - domain, position, rank - a group with position, office, or rank wise+dom means the state of understanding what is good, right and lasting king+dom means the domain or area belonging to a king.
-ity capability(n) flexibility(n)	at the end of a word means condition or quality of_____. capable+ity means the condition of being capable. flexible+ity means the quality of being flexible.
-ment contentment(n)	at the end of a word means act of_____; state of_____; result of_____. content+ment means the state of being satisfied (content).
-sion, -tion celebration (n)	at the end of a word means act of_____; state of_____. celebrate+tion means the act of celebrating
-ness toughness (n)	at the end of a word means state of_____. tough+ness means the state of being tough.
-ance, -ence assistance (n)	at the end of a word means act of_____; state of_____; quality of_____. assist+ance means act of giving help.
-er, -or fighter (n) actor (n)	at the end of a word means one who_____; that which _____. fight+er means one who fights act+or means one who acts.
-ist violinist (n)	at the end of a word also means one who_____; that which _____. violin+ist means one who plays the violin.

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

-ive extensive(adj) selective(adj)	at the end of a word means doing or tending toward doing some action extend+ive means doing something large in range or amount select+ive means tending to select.
-en wooden (adj)	at the end of a word means made of_____. wood+en means made of wood. Note: When the word is an adjective, the -en means made of .

	We have seen -en at the end of a verb. There it means to make _____.
-ic heroic (adj) poetic (adj)	at the end of a word means characteristic of_____; like _____. hero+ic means characteristic of a hero. poet+ic means characteristic of (or like) poets or poetry.
-al financial (adj) manual (adj)	sometimes makes an adjective; when it makes an adjective it means relating to_____. finance+al means relating to finance. (Finance means money.) manu+al means relating to the hand. (Manus means hand in Latin.)
-able portable (adj) pleasurable (adj)	at the end of a word means able_____; can_____; or giving _____. port+able means can be carried; able to be carried. pleasure+able means giving pleasure.
-y hairy (adj) rainy (adj)	at the end of a word means having_____. hair+y means having hair (a lot of hair). rain+y means having rain.
-ous mysterious (adj)	at the end of a word means full of_____; having_____. mystery+ous means full of mystery.
-ful hopeful (adj) beautiful (adj)	at the end of a word means full of_____; having_____. hope+ful means full of hope. beauty+ful means full of beauty. Note: The suffix -ful is always spelled with one l, the word full has two.
-less powerless (adj) homeless(adj)	at the end of a word means without_____. power+less means without power. home+less means without a home.

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

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

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

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

COMPOUNDING:

- **News** + stand + paper + clip = newsstand, newspaper, news clip
- **Flower** + petal + bud + pot = flower Patel, flower bud, flower pot
- **Lady** + bug + finger + purse = ladybug, ladyfinger, lady purse

- **Eye** + color +brow + lid = eye color, eyebrow, eyelid
- **Hand** + bag + shake + glove = Handbag, handshake + hand glove

FIGURATIVE LANGUAGE:

LITERAL AND FIGURATIVE

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

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

COLLOCATIONS:

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

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

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

COLLOCATIONS: TYPES:

1. **Verb + noun** throw a party / accept responsibility
2. **Adjective + noun** square meal / grim determination
3. **Verb + adjective + noun** take vigorous exercise / make steady progress
4. **Adverb + verb** strongly suggest / barely see
5. **Adverb + adjective** utterly amazed / completely useless
6. **Adverb + adjective + noun** totally unacceptable behavior

7. **Adjective + preposition** guilty of / blamed for / happy about
8. **Noun + noun** pay packet / window frame

DENOTATIONS AND CONNOTATIONS:

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

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

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

More examples:

	Favorable	Neutral	Unfavorable
1.	relaxed	inactive	lazy
2.	prudent	timid	cowardly
3.	modest	shy	mousy
4.	time-tested	old	out-of-date
5.	dignified	reserved	stiff-necked
6.	persevering	persistent	stubborn
7.	up-to-date	new	newfangled
8.	thrifty	conservative	miserly
9.	self-confident	proud	conceited
10.	inquisitive	curious	nosy

LECTURE 9

DICTIONARY-A WRITER'S LANGUAGE TOOL

TYPES OF DICTIONARIES

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

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

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

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

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

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

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

USING A DICTIONARY

Remember that preliminary pages (first pages) often explain abbreviations and other special features.
End pages may have tables or charts.
The auxiliary pages (other pages) may also have information, such as a list of colleges or cities.
A separate appendix may give geographical and biographical entries.
The table of contents or list of illustrations will help locate information on these preliminary or auxiliary pages.
Especially school textbooks may have a vocabulary or glossary section.
Glossary is a list of technical words or expressions used in a field of study or book.
As mentioned before, appendix or auxiliary sections of books may contain a glossary section.
Dictionary order has become a synonym for alphabetical order.

KINDS OF INFORMATION

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

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

Guide words are placed at the top of a page to help the user find the correct page alphabetically.

Pronunciation involves using various symbols to represent sounds. News broadcasting organizations may have development their own dictionaries for names of people and places.

Syllabication shows how the word is divided when the word is separated at the end of a line of print.

Derivation traces what root words are used to form the word. Understanding from which language the word comes helps explain differences in phonetic rules.

"Goethe" may not seem to be pronounced the way it was spelled except to those who understand the German language. Our English language is a result of the many cultures from which it is drawn.

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

Meaning or definition is explained or shown through examples. Synonyms (words with the same meaning) and antonyms (words with the opposite meaning) also contribute to an accurate definition.

Illustrative quotations, such as those from Shakespeare give insight into meaning and derivation.

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

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

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

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

PURCHASING A DICTIONARY

Check if your dictionary at minimum offers:

1. Publication date
2. Full definition and examples

3. Pronunciations (more than one)
4. Word class
5. Label (register)

HISTORY AND VALUE

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

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

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

Noah Webster printed the first modern dictionary in 1828 which set the standard for spelling and pronunciation.
His dictionaries also distinguished American word usage from usage common in England.
Sir James Murray gathered historical background on words.

The Oxford English Dictionary traces the origin of words and their usage through time with examples. While the British usage is emphasized, recent editions include English usage in other parts of the world. This dictionary is now available as an Internet subscription under

SUMMARY

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

LECTURE 10

PARTS OF SPEECH

Parts of speech can be divided into two distinct divisions:

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

WHAT IS A NOUN?

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

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

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

Noun Gender

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

Noun Plurals

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

Possessive Nouns

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

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

Types of Nouns

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

Proper Nouns

You always write a **proper noun** with a capital letter, since the noun represents the name of a specific person, place, or thing. The names of days of the week, months, historical documents, institutions, organizations, religions, their holy texts and their adherents are proper nouns. A proper noun is the opposite of a common noun

The **Maroons** were transported from **Jamaica** and forced to build the fortifications in **Halifax**.
Many people dread **Monday** mornings.
Abraham appears in the **Talmud** and in the **Koran**.

Common Nouns

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

According to the **sign**, the nearest **town** is 60 **miles** away.
The road **crew** was startled by the **sight** of three large **moose** crossing the **road**.

Concrete Nouns

A **concrete noun** is a noun which names anything (or anyone) that you can perceive through your physical Senses: touch, sight, taste, hearing, or smell. A concrete noun is the opposite of an abstract noun.
The **highlighted** words in the following sentences are all concrete nouns:

The **judge** handed the **files** to the **clerk**.
Whenever they take the **dog** to the **beach**, it spends **hours** chasing **waves**.
The **book binder** replaced the flimsy paper **cover** with a sturdy, cloth-covered **board**.

Abstract Nouns

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

Buying the fire extinguisher was an **afterthought**.
Tillie is amused by people who are nostalgic about **childhood**.
Justice often seems to slip out of our grasp.
Some scientists believe that **schizophrenia** is transmitted genetically.

Countable Nouns

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

We painted the **table** red and the **chairs** blue.
Miriam found six silver **dollars** in the **toe** of a **sock**.
The oak **tree** lost three **branches** in the **hurricane**.

Non-Countable Nouns

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

Joseph Priestly discovered **oxygen**.
We decided to sell the **furniture.**

Collective Nouns

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

The **flock** of geese spends most of its time in the pasture.
The **jury** is dining on take-out chicken tonight.
The steering **committee** meets every Wednesday afternoon.
The **class** was startled by the bursting light bulb.

WHAT IS A VERB?

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

Dracula **bites** his victims on the neck.
In early October, Giselle **will plant** twenty tulip bulbs.
My first teacher **was** Miss Crawford, but I remember the janitor Mr. Weatherbee more vividly.
Karl Creelman bicycled around the world in 1899, but his diaries and his bicycle **were destroyed**.

WHAT IS AN ADJECTIVE?

An **adjective** modifies a noun or a pronoun by describing, identifying, or quantifying words. An adjective usually precedes the noun or the pronoun which it modifies.
In the following examples, the **highlighted** words are adjectives:

The **truck-shaped** balloon floated over the treetops.
Mrs. Morrison papered her **kitchen** walls with **hideous** wall paper.
The **small** boat foundered on the **wine dark** sea.

The **coal** mines are **dark** and **dank**.
Many stores have already begun to play **irritating Christmas** music.
A **battered music** box sat on the **mahogany** sideboard.
The back room was filled with **large**, **yellow** rain boots.

Possessive Adjectives

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

What is **your** phone number?
The bakery sold **his** favorite type of bread.

Demonstrative Adjectives

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

This apartment needs to be fumigated.
Even though my friend preferred **those** plates, I bought these.
Which plants should be watered twice a week?
What book are you reading?

Indefinite Adjectives

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

Many people believe that corporations are under-taxed.

The indefinite adjective ``many" modifies the noun ``people" and the noun phrase ``many people" is the subject of the sentence.

I will send you **any** mail that arrives after you have moved to Sudbury.
They found **a few** goldfish floating belly up in the swan pound.

WHAT IS AN ADVERB?

An **adverb** can modify a verb, an adjective, another adverb, a phrase, or a clause. An adverb indicates manner, time, place, cause, or degree and answers questions such as "how," "when," "where," "how much".
While some adverbs can be identified by their characteristic "ly" suffix, most of them must be identified by untangling the grammatical relationships within the sentence or clause as a whole. Unlike an adjective, an adverb can be found in various places within the sentence.
In the following examples, each of the **highlighted** words is an adverb:

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

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

The midwives waited **patiently** through a long labor.
The **boldly**-spoken words would return to haunt the rebel.
We urged him to dial the number more **expeditiously**.
Unfortunately, the bank closed at three **today**.

WHAT IS A PRONOUN?

A **pronoun** can replace a noun or another pronoun. You use pronouns like "he," "which," "none," and "you" to make your sentences less cumbersome and less repetitive.
Grammarians classify pronouns into several types, including the personal pronoun, the demonstrative pronoun, the interrogative pronoun, the indefinite pronoun, the relative pronoun, the reflexive pronoun, and the intensive pronoun.

Personal Pronouns

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

Subjective Personal Pronouns

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

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

Demonstrative Pronouns

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

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

Interrogative Pronouns

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

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

Relative Pronouns

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

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

Indefinite Pronouns

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

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

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

Reflexive Pronouns

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

Diabetics give **themselves** insulin shots several times a day.
The Dean often does the photocopying **herself** so that the secretaries can do more important work.
After the party, I asked **myself** why I had faxed invitations to everyone in my office building.

WHAT IS A PREPOSITION?

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

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

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

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

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

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

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

In this sentence, the preposition "without" introduces the noun "fear" The prepositional phrase "without fear" functions as an adverb describing how the children climbed.

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

WHAT IS A CONJUNCTION?

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

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

Coordinating Conjunctions

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

Lilacs **and** violets are usually purple.

In this example, the coordinating conjunction "and" links two nouns.

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

Subordinating Conjunctions

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

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

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

The subordinating conjunction "after" introduces the dependent clause "After she had learned to drive."

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

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

Correlative Conjunctions

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

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

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

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

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

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

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

WHAT IS AN INTERJECTION?

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

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

Ouch, that hurt!

Oh no, I forgot that the exam was today.

Hey! Put that down!

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

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

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

BASIC CLAUSE PATTERNS

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

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

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

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

There are five basic clause patterns:

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

Do this Exercise. Identify the basic clause patterns.

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

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

2. We passed the boy collection basket.

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

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

ACTIVE AND PASSSIVE VOICE

Active Voice, Passive Voice

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

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

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

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

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

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

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

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

1. **ACTIVE TENSES:**

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

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

Simple Past	
Completed Action	Completed Condition

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

Past Progressive

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

Future

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

Present Perfect

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

Present Perfect Progressive

To express duration of an action that began in the past, has continued into the present, and may continue into the future

• David has been working for two hours, and he hasn't finished yet.

Past Perfect

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

Future perfect

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

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

2. PASSIVE VOICE

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

subject	auxiliary verb (to be)		main verb (past participle)	
Water	is		drunk	by everyone.
100 people	are		employed	by this company.
I	am		paid	in euro.
We	are	not	paid	in dollars.

Are	they		paid	in yen?

Use of the Passive Voice

We use the passive when:

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

	subject	**verb**	**object**
give importance to active object (President Kennedy)	**President Kennedy**	was killed	by Lee Harvey Oswald.
active subject unknown	My wallet	has been stolen .	**?**

Conjugation for the Passive Voice

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

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

Here are some examples with most of the possible tenses:

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

perfect continuous	present	I have been washing it.	It **has been being** washed.
	past	I had been washing it.	It **had been being** washed.
	future	I will have been washing it.	It **will have been being** washed.
	conditional	would have been washing it. It	**would have been being** washed.

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

LECTURE 13

MODIFIERS AND SENTENCE TYPES

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

Types of Modifiers:

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

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

For example, all the bold words are adjectives

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

Do this Exercise: Identify the adjectives.

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

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

Now you do it yourself.

2. The tallest man in the group served old-fashioned blackberry pie to the ladies.

3. Hot buttered popcorn was sold from a rickety red wagon.

4. A roll of sticky, twisted transparent tape sat on the dusty windowsill.

5. The discussion group took up the subject of damaged relationships and possible ways to heal them.

6. The fizzled fireworks sent the disappointed crowd home before 10'o clock.

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

1. The sucked their thumbs **loudly**. Adverb of manner)
2. I tiptoed **quietly** into the corridor. (adverb of manner)
3. **Eventually** we learned the truth. (adverb of time)
4. The doctor **later** spoke to the press. (adverb of time)
5. She spends too much time **there**. (adverb of place)
6. The secretary delivered the package **here** in the early evening. (adverb of place)
7. She **never** smokes in public. (adverb of frequency)

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

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

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

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

SENTENCE TYPES: Sentences are classified as

1. SIMPLE
2. COMPOUND
3. COMPLEX
4. COMPPOUND-COMPLEX

SIMPLE: one independent clause only.

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

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

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

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

E.g. one arrow is easily broken, **but** you can't break a bundle of ten.
Two independent clauses joined by **and.**

More examples:

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

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

We can go to party, **or** we can go to the dance.
Conjunction

The negotiations ended successfully**; therefore,** the fighting stopped.
Conjunction

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

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

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

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

The proposal [that] we wrote was accepted.
Subordinator

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

Important subordinators to make complex sentences:

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

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

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

SENTENCE PURPOSE:

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

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

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

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REPORTED SPEECH

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

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

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

For example:

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

For example:

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

If reporting a general truth the present tense will be retained.

For example: The teacher said that phrasal verbs are very important.

RULES FOR CHANGING DIRECT INTO INDIRECT:

1. **Pronoun Change:**

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

Subject Pronoun:	**Possessive Pronoun:**	**Object Pronoun:**
First Person:	*First Person:*	*First Person:*
I	**My**	**Me**
We	**Our**	**Us**
Second Person:	*Second Person:*	*Second Person:*
You	**Your**	**You**
Third Person:	*Third Person:*	*Third Person:*
He	**His**	**Him**
She	**Her**	**Her**
It	**Its**	**It**
They	**Their**	**Them**

For example:

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

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

2. Adjective and adverb changes:

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

3. Verb changes:

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

For example:

- Direct speech:

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

- Indirect speech:

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

Indirect Questions

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

For example:

- She asked, "Do you want to come with me?" *BECOMES* **She asked me if I wanted to come with her.**

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

Direct commands:

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

Desires:

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

Check again:

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

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

GRAMMATICAL SENTENCE – ISSUES

SUBJECT-VERB AGREEMENT:

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

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

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

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

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

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

G1-d Treat most indefinite pronouns as singular.

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

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

SINGULAR The **class respects** the teacher.

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

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

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

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

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

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

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

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

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

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

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

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

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

PROBLEMS OF PRONOUNS:

G3-a Make pronouns and antecedents agree.

SINGULAR	The **doctor** finished **her** rounds.
PLURAL	The **doctors** finished **their** rounds.

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

Generic Nouns

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

Compound antecedents

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

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

G3-b Make pronoun references clear.

Ambiguous references

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

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

G1-c Use personal pronouns in the proper case.

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

- Sandra confessed that the artist was she.

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

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

Appositives

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

We or us before a noun

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

Comparisons with, than or as

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

Subjects of infinitives

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

Possessive case to modify a gerund

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

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

In subordinate clauses

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

In questions

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

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

GRAMMATICAL SENTENCE – ISSUES II

ADJECTIVES AND ADVERBS

G4-a Use adverbs not adjectives as subject complements

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

G4-b Use adjectives not adverbs as subject complements

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

G4-c Use comparatives and superlatives with care

Comparative versus superlative

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

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

Form of comparatives and superlatives.

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

Double comparatives or superlatives

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

Absolute concepts

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

G4-d Avoid double negatives.

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

SENTENCE FRAGMENTS

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

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

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

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

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

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

Comma splices and fused sentences

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

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

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

G6-b Consider separating the clause with a semicolon.

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

G6-c Consider making the clauses into separate sentences.

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

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

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

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

EFFECTIVE SENTENCE

ISSUE 1: UNITY:

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

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

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

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

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

ISSUE 2: COHERENCE

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

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

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

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

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

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

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

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

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

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

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

ISSUE 3: EMPHASIS

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

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

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

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

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

ISSUE 4: PARALLELISM

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

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

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

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

The shutters were not only too long also (but also) were too wide.
I was advised either to change my flight or take (to take) the train.

Balance comparisons linked with than or as.

It is easier to speak in abstractions than grounding (to ground) one's thoughts in reality.
Mother could not persuade me that giving is as much a joy as to receive. (receiving)

ISSUE 5 NEEDED WORDS

E2-a Add words needed to complete compound structures

Some of the regulars are acquaintances whom we see at work or (who) live in our community
I never have (accepted) and never will accept at bribe

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

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

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

Agnes had an attention span longer than her (that of her) sisters.
Henry preferred the restaurants in Pittsburg to Philadelphia.
Chicago is larger than any (other) city in Illinois.

ISSUE 6: SHIFTS

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

One week <u>our</u> class met in a junkyard to practice rescuing a victim trapped in a wrecked car.
<u>We</u> learned to dismantle the car with the essential tools.
<u>You</u> were graded on <u>your</u> speed and <u>your</u> skill in extricating the victim.
Everyone should purchase a lift ticket unless <u>you</u> plan to spend most of your time walking crawling up a steep hill. (Correct: You should purchase …)
A police officer is often criticized for always being there when they aren't needed and never being there are. (Correct: Police officers are …)

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

E4-b Maintain consistent verb tenses.

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

E4-c Make verbs consistent in mood and voice

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

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

I wonder whether the sister knew of the murder, and if so did (whether she reported) she reports it to the police.
Mother said that she would be late for dinner and (asked me not to) please do not leave for choir practice until Dad comes home.

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

STYLE: GUIDELINE AND PITFALLS I

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

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

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

STYLE PITFALLS (DON'TS OF STYLE:

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

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

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

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

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

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

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

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

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

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

6. **Avoid stage directions.**
   Do not commence by telling the reader what you are doing, or begin an essay by telling the reader what the paper will discuss.

"I am writing to you to ask you to..."
"This paper is going to talk about how..."

7. **Avoid vague words.**
   Vague words can be described as words that are open to interpretation or that don't express your ideas as well as more precise words would.
   There are **a few** ways to solve the equation.
   She made **enough** food.

COLLOQUIAL VS FORMAL:

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

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

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

2. **Before: All things considered**, **it seems like** the new tax cut imposed by the administration will **without a doubt** make the wealthy wealthier and the poor poorer. **When the administration's new tax cut is passed**, the children living in poverty will be affected the worst.
   After: The new tax cut imposed by the administration will undoubtedly make the wealthy wealthier and the poor poorer. Consequently, children living in poverty will be severely affected.

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

STYLE: GUIDELINE AND PITFALLS II

AMBIGUITY:
Ambiguity (ambiguity can be syntactical or semantically)

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

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

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

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

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

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

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

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

REDUNDANCY

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

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

   After: Suzy is a talented teacher who makes an impact on her students and faculty.
5. **Before:** Michael Jordan was the best basketball player ever. Jordan was slam dunk master.

   After: Basketball star Michael Jordan was the best basketball player ever and slam dunk master.
6. **Before:** John found the job to be easy, and Jen also thought it was simple. Mike completed the job without difficulty too.

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

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

No shadow of doubt
Strange as it may seem
Last but not least
Leave no stone unturned

Needless to say
stands to reason
In any shape or form

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

EUPHEMISM:

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

(Imp L.Q) **GRANDILOQUENCE:** Pompous/colorful/entatious language.

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

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

(Pamela Fiori / Travel and Leisure.)

(Imp S.Q) **EXCRESCENCE:** bankrupt and awkward words)

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

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

INSEPARABLES:

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

SLANG:

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

Somebody pinched my brolly when it was falling in bucket.

VERBIAGE:

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

THE SUFFIX-WISE:

Taxwise	Moneywise	Pricwise	Roadwise
Businesswise	Newswise	Disciplinewise	Careerwse
Weatherwise	Salarywise		

LECTURE 20

PARAGRAPH WRITING: TYPES AND TECHNIQUES

(Imp LQ) **What is a paragraph?**

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

1. Unity:

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

Coherence is the trait that makes the paragraph easily understandable to a reader. You can help create coherence in your paragraphs by creating logical bridges and verbal bridges.

Logical bridges:

- The same idea of a topic is carried over from sentence to sentence
- Successive sentences can be constructed in parallel form

Verbal bridges:

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

3. A topic sentence:

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

4. Adequate development

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

Some methods to make sure your paragraph is well-developed:

- Use examples and illustrations
- Cite data (facts, statistics, evidence, details, and others)
- Examine testimony (what other people say such as quotes and paraphrases)
- Use an anecdote or story
- Define terms in the paragraph
- Compare and contrast
- Evaluate causes and reasons
- Examine effects and consequences

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

TYPES OF PARAGRAHS:

SIMPLE LISTING PARAGRAPHS:

Structure:

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

Example 1:

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

Example 2:

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

Simple Listing Paragraphs: Practice

Write simple listing paragraphs on the followings:

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

ORDER OF IMPORTANCE PARAGRAPH

Difference between listing and order of importance paragraphs: In the body.

Compare the following paragraphs. Of course the second one is Order of Importance Paragraph.

When we choose a car, we must think about many things. It must be big enough for the number of people we want to carry. It must not cost more than we want to spend. It should be fuel efficient. We want a car that looks good. It can be difficult to find the right car.

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

STRUCTURE:

Topic sentence

1st importance + 2nd importance + 3rd importance

Conclusion

Example:

"What Makes a Good Boss?"

There are three important qualities necessary in a good boss. The most important is fairness. If the boss is fair, workers can feel that if they do a good job, their work will be appreciated, and their efforts will be rewarded. The second most important quality is leadership. The boss should be an example and

a teacher. This allows workers to learn from a boss so that they can increase their job skills and get promoted. The third most important factor is that the boss acts with consistency. That way the workers know what to expect each day. They know how they'll be treated and what their share of the workload will be. **I would hire a boss with these qualities for myself.**

Order of Importance Paragraph: Practice

Write order of importance paragraphs on the following topics:

The three biggest cities in you country
The three most important historical places in your country
The most interesting places in your hometown

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

PARAGRAPH WRITING: TYPES AND TECHNIQUES

TIME ORDER PARAGRAPHS

Example 1
My European Holiday

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

STRUCTURE:

1. Topic sentence:
2. Body:

   wentto London
   went to Paris
   went to Rome
   returned home
3. Conclusion

Example 2
Putting on Our Play
Last weekend we put on our annual drama club play. It was a great success, but it was also hard work. We began planning two months ago. First, we selected the play. Next, a director was chosen. After that, we began casting the play. The next step was to find people to design and make the costumes and sets. All this while, we were rehearsing. Finally, two weeks ago, we held a dress rehearsal, and, at last, we felt we were ready for opening night. **Because of all our hard work and careful preparations, the play was a big hit.**

Structural analysis:

Central idea:
Body:

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

Conclusion:

Time Order Paragraphs: Practice
Prepare a paragraph in which you tell the story pf a book you have read or a movie you have seen.

SPATIAL ORDER PARAGRAPHS: Used to describe spaces.

Example 1
A Comfortable Place
My favorite room is my living room. It's rectangular with the door on the left side of the south wall. In the wall opposite the door is a picture window. Below the window is a sofa. A rectangular coffee table is in front of the

sofa. Facing the sofa are two armchairs. An abstract painting is on the west wall. Along the east wall you will see a long cabinet with a vase of flowers on it. To the right of the cabinet is a small table with a telephone on it. This bright and uncluttered room is my favorite place to relax.

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

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

MULTI-PARAGRAPH COMPOSITION:
Composed of more than one paragraph

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

Structure:

Introduction
Central Idea
Body
First Paragraph
Central idea
Body
Conclusion
Second Paragraph
Central idea
Body
Conclusion
Third Paragraph
Central idea
Body
Conclusion
Conclusion
Central idea

CONTRASTIVE COMPOSITIONS:

Two Cities

Boston and San Francisco are two of the most visited American cities. Each has its own "personality"

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

Structure:

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

Contrastive Compositions: Practice

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

CAUSE & EFFECT COMPOSITIONS:

Choosing My Career

My decision to become a nurse was based on several well-thought- out reasons. Some of my reasons had to do with personal goals. Other reasons had to do with my view of society and where I want to fit into society.
During my last year in high school, I had several long conversations with my parents about what to do after I graduated. Through these talks, I was able to clarify my career goals. I wanted a job with good pay and good status. These were not my only goals. I also wanted a job that would help people in a practical way, a job that could make people's lives better.
Taking these reasons into consideration, I was able to narrow down my choices to two jobs. The first was teaching. I have always liked children, and I like teaching people to do things. A teacher also makes a decent living and gets a fair amount of respect if he or she does her job well. I would also be able to help people as a teacher. The second choice was nursing. Nursing met all my criteria for a job. In addition, it is a job I could continue to do periodically or part-time if I decided to have children. **Finally, I decided on nursing as a career since it offered me a good-paying, respected position with a lot of flexibility.**
I'm now in my last year of nursing school, and I'm looking forward to starting my professional life. I feel certain I made the right choice.

Cause & Effect Compositions: Structure

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

Cause

Introduction
Body
Conclusion

Effect

Introduction
Body
Conclusion

3. **Conclusion**

Cause & Effect Compositions: Practice

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

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

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

ESSAY WRITING:

Anglicizing essay topic:

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

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

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

What is a well written answer to an essay question?

I

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

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

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

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

VARIOUS STRATEGIES FOR ESSAYS: (V. IMP)

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

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

CONTRAST:

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

CRITIQUE:

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

DEFINE:

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

DESCRIBE:

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

DIAGRAM:

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

DISCUSS:

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

ENUMERATE:

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

EVALUATE:

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

EXPLAIN:

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

ILLUSTRATE:

- Make the point or idea clear by giving examples.

INTERPRET:

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

JUSTIFY:

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

OUTLINE:

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

PRETEND

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

PROVE

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

RELATE

- Show how things are alike or connected.

STATE

- Give the main points in brief, clear form.

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TRACE

- Tell about an event or process in chronological order.

PROMPTS:

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

HIGH IMPACT LANGUAGE:

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

HIGH IMPACT LANGUAGE: WORDS

- **Use Anglo-Saxon**

Latinate	Anglo-Saxon
pursuant	after
ascertain	find out
cognizant	know
objective	goal
advise	tell

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

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

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

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

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

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

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

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

HIGH IMPACT LANGUAGE: STRUCTURE

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

SIMPLE, COMPOUND AND COMPLEX STRUCTURES

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

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

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

PUT SUBJECT FIRST

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

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

USE ACTIVE VOICE

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

HIGH IMPACT LANGUAGE: APPEARANCE

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

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

Version 1:

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

Version 2:

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

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

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

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

- **ORIGINAL**

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

- **Topic sentence added:**

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

- **Divided into Paragraphs:**

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

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

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

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

- **Word Choice Simplified**

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

Ideas (conceptions) on how management might **proceed (alter or alleviate)** differently in the **future (subsequent occasions)** are held by people who have been **working (involved)** on the projects, and

the experience of those **people who have used interoffice systems (external systems)** has to be **made available (interchange)** to those planning to sell these systems.

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

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

- **Sentence Shortened**

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

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

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

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

- **Sentence Made Active**

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

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

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

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

- **Multiple ideas Itemized**

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

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

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

2. Those people who have used interoffice systems must be able to share their experience with those planning to sell these systems.
3. The Keys to our product's success are ease of installation, simplicity of use, and careful attention to the personal comfort of the user.

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

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

SIGNAL WORDS

Compare the following two paragraphs for signal words.

1. Benefits of Private Vehicles

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

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

For many people a car is a necessity.

2. Benefits of Private Vehicles

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

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

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

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

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

List of Signal Words:

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

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

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

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

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

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

Time Signals *(When is it happening?)*

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

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

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

Emphasis Signals (*This is important.)*

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

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

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

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

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

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

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

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

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

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

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

Non word Emphasis Signals

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

Practice with signal words:

Example 1:

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

Example 2:

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

Exercise on signal words.

Do as have been asked.

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

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

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

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

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

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

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

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

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

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

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

LECTURE 24

EXPOSITORY WRITING

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

Some example topics for expository writing:

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

Expository writing is difficult because

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

(IMP) **Expository Writing: Guidelines** L.Q write 6 guidelines to laying down the expository writing?

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

Expository writing: Organization

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

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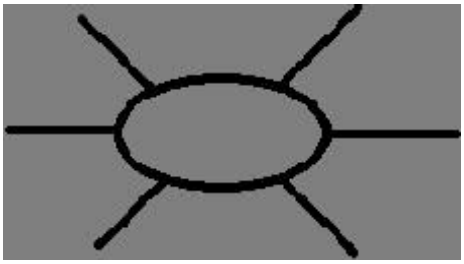
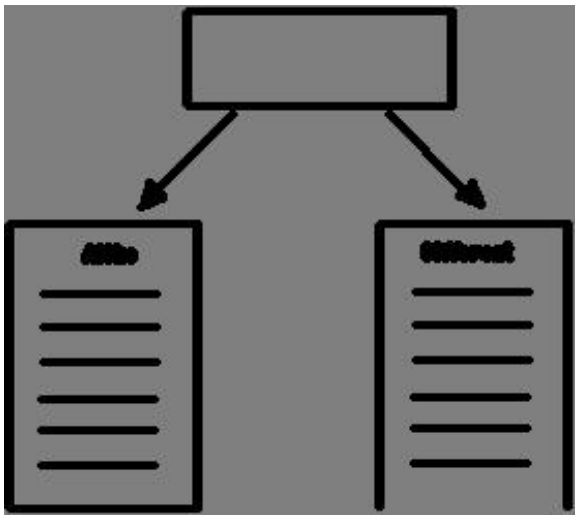
Pattern Name	**Written and Graphic Example of the Pattern**
Description The author describes a topic by listing characteristics, features, and examples. It provides details about how something looks, feels, tastes, smells, makes one feel, or sounds Cue Words **for example, the characteristics are...**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

Comparison

The author explains how two or more things are alike and/or how they are different. A **comparison essay** usually discusses the similarities between two things, while the **contrast essay** discusses the differences.



Cue Words

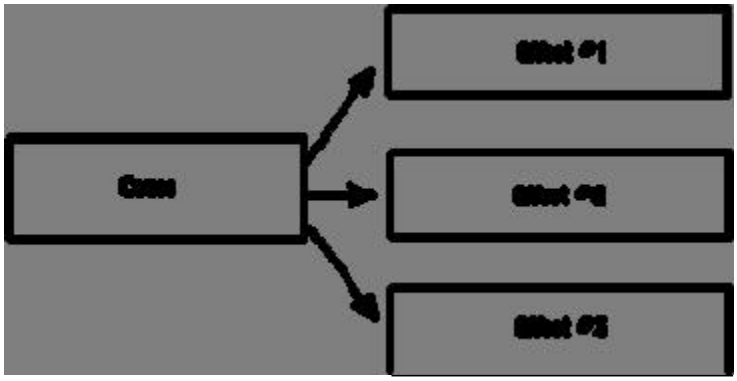
different; in contrast; alike; same as; on the other hand

Example of Compare/Contrast Writing

Expository writing has distinct features that distinguish it from creative writing. The content of an expository essay is factual and straight-forward while the content of a creative story is imaginative and symbolic. Expository essays are written for a general audience but creative stories are designed for a specific audience. The writing style of an expository essay is formal, standard and academic, while a creative story uses an informal and artistic style. The organization of an expository essay is systematic and deliberate; on the other hand, the organization of a creative story is more arbitrary and artistic. Finally, the most important difference between the two types of writing is the purpose of the text. An expository essay is written to inform and instruct, while a creative story is written to entertain and captivate.

Cause / Effect

The author focuses on the relationship between two or more events or experiences. The essay could discuss both **causes and effects,** or it could simply address one or the other. A **cause essay** usually discusses the reasons why something happened. An **effect essay** discusses what happens after a specific event or circumstance.



Cue Words

reasons why; if...then; as a result; therefore; because

Example of Cause/Effect Writing

There are several reasons why so many people attend the Olympic games or watch them on television. One reason is tradition. The name Olympics and the torch and flame remind people of the ancient games. People can escape the ordinariness of daily life by attending or watching the Olympics. They like to identify with someone else's individual sacrifice and accomplishment. National pride is another reason, and an athlete's or a team's hard earned victory becomes a nation's victory. There are national medal counts and people keep track of how many medals their country's athletes have won.

Problem / Solution The author states a problem and lists one or more solutions for the problem. A variation of this pattern is the question- and-answer format in which the author poses a question and then answers it. **Cue Words** the problem is; the dilemma is; puzzle is solved; question... answer	 **Example of Problem/Solution Writing** *One problem with the modern Olympics is that it has become very big and expensive to operate. The city or country that hosts the games often loses a lot of money. A stadium, pools, and playing fields must be built for the athletic events and housing is needed for the athletes who come from around the world. And all of these facilities are used for only 2 weeks! In 1984, Los Angeles solved these problems by charging a fee for companies who wanted to be official sponsors of the games. Companies like McDonald's paid a lot of money to be part of the Olympics. Many buildings that were already built in the Los Angeles area were also used. The Coliseum where the 1932 games were held was used again and many colleges and universities in the area became playing and living sites.*

LOGICAL FALLACIES: IMP

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

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

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

APPEAL TO EMOTION: Exploiting the audience's feelings to convert them to a particular viewpoint. Appeals to fear, flattery, ridicule, pity, or spite are among the most common forms this fallacy takes. In some circumstances, appealing to emotion may be appropriate, but writers should avoid appeals to emotion when reason and logic are expected or needed.

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

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

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

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

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

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

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

BEGGING THE QUESTION: Using a premise to prove a conclusion when the premise itself assumes the

conclusion is true (Also called Circular Argument, *Circulus in Probando,* and *Petitio Principii*)

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

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

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

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

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

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

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

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

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

EQUIVOCATION: Applying the same term but using differing meanings.

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

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

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

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

EXAMPLE: America—loves it or leaves it!

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

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

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

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

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

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

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

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

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

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

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

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

THE WRITING STYLES: REPORT and NARRATIVE WRITING

REPORT WRITING:

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

1. MANUSCRIPT FORMAT

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

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

SHORT REPORTS:

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

Body of short report:

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

Do not use the automatic formatting features of your word processor such as endnotes, footnotes, headers, footers, boxes etc.
Provide appropriate headings and subheadings as in the journal. We use the following hierarchy: **BOLD CAPS**, **bold lower case**, Plain Text, Italics.
Cite illustrations in numerical order (fig 1, fig 2 etc) as they are first mentioned in the text.
Tables **must** be embedded where cited in the text.

NARRATIVE WRITING:

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

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

Features

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

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

3. The occasion or person described must be suggestive in that your description and thoughts lead the reader to reflect on the human experience. For instance, I read an excellent student essay that told the story of a young woman forced to shoot several wolves that were attacking her cattle. She told her story and included the inner struggle she faced as she made the choice of saving the cattle or saving the wolves. She shot the wolves, but learned that whatever her choice had been, she would not have been comfortable with it. One of life's lessons is that sometimes there is no right choice, and that was the point of the essay.

4. The point of view in narrative essays is usually first person. The use of "I" invites your readers into an intimate discussion.

5. The writing in your essay should be lively and show some style. Try to describe ideas and events in new and different ways. Avoid using clichés. Again, get the basic story down, get it organized, and in your final editing process, work on word choice.

Source: www.rscc.cc.tn.us.
www.purdue.edu

THE WRITING STYLES: DESCRIPTIVE AND PERSUASIVE WRITINGS

DESCRIPTIVE WRITING:

A good example of descriptive writing in modern literature is the Hobbit series by J. R. R. Tolkien.

What is descriptive writing?
Descriptive writing is the act of -- or art of -- writing to describe. Writers often seek to describe places, people, objects, sounds, tastes, smells -- or anything, really--which they feel can be captured in words. The descriptive writes are painters. The way a painter plays with numerous colours to disperse details on his canvas, exactly the same way a descriptive writer plays with his words especially with the colourful adjective and adverbs to render description so precisely that the reader sees (or hears or smells or tastes or touches) the object of the description in exactly the way that the writer intends or he experienced. I mean, the writer does not tell the reader that the flower is beautiful; it shows them the flower is beautiful. The reader feels like he/she is a part of the writer's experience of the subject.

If you were going to describe biting into an apple, you would not simply say: "He bit into the apple and it tasted good". Descriptive writing would convey the same sentence as follows: "He slowly closed his teeth on the ripe, succulent, ruby colour apple. The crunch of his teeth piercing the apple's skin was deafening and the sweet juices of the apple ran down his chin. The taste of the meat was as sweet as candy and he felt euphoric."

A good example of descriptive writing in modern literature is the Hobbit series by J. R. R. Tolkien.

Examples of descriptive writing:
Descriptive writing is used in all modes of writing (Expository, Narrative, and Persuasive) to create a vivid and lasting impression of the person, place or thing.
For example: Stories, Poems, Essays and Reports

Characteristics of Good Descriptive Writing

1. Good descriptive writing includes many vivid sensory details that paint a picture and appeals to all of the reader's senses of sight, hearing, touch, smell and taste when appropriate. Descriptive writing may also paint pictures of the feelings the person, place or thing invokes in the writer.

2. Good descriptive writing often makes use of figurative language such as analogies, similes and metaphors to help paint the picture in the reader's mind.

3. Good descriptive writing uses precise language. General adjectives, nouns, and passive verbs do not have a place in good descriptive writing. Use specific adjectives and nouns and strong action verbs to give life to the picture you are painting in the reader's mind.

4. Good descriptive writing is organized. Some ways to organize descriptive writing include: chronological (time), spatial (location), and order of importance. When describing a person, you might begin with a physical description, followed by how that person thinks, feels and acts.

DOS' AND DON'TS OF DESCRIPTION

Dominant Impression

The key element in writing a memorable description is the point of view of the writer (or speaker) of the passage. The dominant impression can be thought of as the way the writer feels about the object of the description; for instance, a writer may regard a place as hospitable and inviting, or as cold and forbidding. Likewise, a writer may regard a person as warm and friendly, or aloof and reserved. In conveying the chosen

dominant impression, the writer must both select details carefully, and presents them with the impression in mind. All good descriptions are crafted with steady attention to the dominant impression.

"Show, Don't Tell"

There's a simple reason that this is perhaps the most commonly used phrase where descriptive writing is concerned (and that you may well have heard it plenty of times already): this is truly the fundamental principle of descriptive writing. When it comes to describing something, 'telling' the reader about it comes off as flat, vague, and not particularly memorable; 'showing' the reader the object -- describing it in such a way as to paint it in words, and bring it to life in the reader's eye -- renders the object far more vivid, visible, and active.
But what exactly, are "telling" and "showing?"

Telling is another way of saying 'summarizing.' Here's a writer 'telling' readers about a room:
"It was a nice room, a warm room. It was a happy place to be."

The reader reads this and says to her or himself, "okay, but why? What did the room look like? Why was it a happy place to be? Was it warm, or hot? Or does the writer mean warm in terms of temperature? I can't really see or feel this room; I wish I'd been given more details." These two sentences may represent exactly how the writer feels about the room, but to the reader they aren't vivid enough to register this room as any different from any other room. More importantly, the reader is unable to experience the qualities of this room that the writer intends; because the reader has only been 'told' about the room (and told in very vague terms), the room itself remains fuzzy and unclear (essentially invisible), and the qualities of niceness, warmth, and happiness are merely the writer's impressions of the room, nothing the reader can connect to.

Far more vivid and communicative is to show the reader the room (with emphasis on the aspects of the room which provoke in the writer the feelings she or he receives). Here's a brief passage which attempts to 'show' that the room is 'warm':

> "Sunlight pours through the window, pooling on the down comforter which lies across the bed. A block of light also angles across the wall opposite the bed, highlighting the pale orange color of the room. A thick red carpet sprawls over the floor, a corner of it lit too by a sunbeam; the room's windows admit the sun along two walls, and tiny dust motes hover in the bright streaks which glaze the room."

Here the writer never says "warm," but attempts to present a series of details which demonstrate this quality of the room. Perhaps just the first sentence of this description conveys this quality; however, the writer has decided to continue describing the room in order to render a clear picture (and feeling) of the room for the reader. Each reader will respond differently to this description; however, it's fairly clear in its presentation of this room as a warm and comfortable place, and the writer is well on the way to describing it in such a way as to make this room unique.

Observation

It isn't possible to create a unique description of an object without first taking time to observe it. But to observe something means more than just to look at it -- the writer seeks not only the general details which comprise the basic profile of this object (the apple is red, roundish, and large for an apple), but the specific details which make the object unique:
"The apple has two leaves still attached to the stem; it doesn't stand straight when resting on a tabletop, on its left side a streak of yellow shines underneath the red, a small bruise hangs just below the apple's crown on its back side."
As a writer, one must ask why this object is not any object; what details about it make it unlike any other -- and specifically, unlike any other of its kind (in the case of the apple, the writer seeks the details which make this apple not just another red apple; the writer seeks to write such a precise description that the reader could pick this apple out of a bowl of six other apples).

Using All Five Senses

Up to here, most of the emphasis has been placed on visual details; there's little doubt that in describing most things, visual properties form the dominant portions of our descriptions. This is because for most of us, our sight is the sense which is the primary -- and dominant -- sense through which we perceive our world. What something looks like is extraordinarily important in our ability to perceive it, particularly when we are trying to perceive something solely through a written description.

However, the best descriptive writing evokes objects through the use of more than just sight. The more a writer can capture an object through senses such as sound, smell, touch, and even taste, the more vivid and unique the writer's description becomes. If, in describing the apple above, the writer includes the aroma of the apple (if it had one), or a sense of what the apple's skin might feel like, or even if the writer imagines the possible taste of an apple like this, the description of the apple becomes even more specific and memorable. In observing an object one aims to describe, the goal is always to try to see past the obvious -- and this most certainly includes observing not only the visual qualities of something, but attempting to perceive it through all five senses.

Strong Verbs

Good descriptive writing also employs the use of strong, specific verbs. Central in choosing verbs is -- as always -- the avoidance of the verb 'to be.' To say a thing 'is,' or 'was,' is not nearly as active -- and therefore specific -- as choosing a sharper verb. Consider these two versions of the same sentence:

The sunlight was on the propane tank.
The sunlight stretched over the propane tank.

Clearly the second sentence is more interesting; here the sunlight becomes active. In the first sentence, there's nothing interesting about the sun's presence -- it's simply there. Here are a few more examples of active verbs in action (taken from writing teacher Natalie Goldberg):

The fiddles boiled the air with their music.
The lilacs sliced the sky into purple.
Her husband's snores sawed her sleep in half.

A good rule of thumb is that the more unexpected the verb (as in 'boiled' in describing how fiddles sound, or 'sliced' in describing flowers), the more specific and memorable a sentence will be.

However, it's also important to remember that active verbs can't be used in every sentence; and sometimes, more general verbs like 'run,' 'see,' 'go,' 'said,' etc., are exactly what you need in a given sentence. The goal, as a writer, is to make your choice a conscious one -- choose the verb you want, not the verb that comes to you most easily. Push yourself to use specific, active verbs whenever possible, and to choose your verbs (and all your words) carefully and deliberately all the time.
Example: "We had a really nice dinner" could become, "We enjoyed a tasty meal"

Have a look at these examples and see if you can spot the improvements:

- The street was empty and full of shadows. The street lay empty, full of shadows.
- The children had a great time at the circus. The children shared a thrilling night at the circus.

More on:
Place Description

Once a writer has become skilled at precise observation, and good at capturing the details which make for unique description, the next goal is to be able to describe pointedly. This means, simply, to be able to offer the reader the portrait of the object -- in this case a place -- which evokes the dominant impression the writer wishes the description to evoke. If a writer wants the reader to 'see' a sunset over the Golden Gate Bridge as beautiful and inspiring, he or she will attempt to present the description of this scene in just this way; similarly,

a writer may intend this same sunset to register as a sad moment, and will then present the details of this scene in such a way as to evoke those emotions. Writers, when they describe, are usually aiming to do more than merely render a clear portrait of a place; usually the intent is to render a portrait which also evokes a feeling (as above, the description of the room was intended to capture its warmth).

Descriptions of People

As with descriptions of place, descriptions of people aim not only to portray the basic essential features of a person, but also to offer some presentation of the character's personality. Again, this is done through the details the writer chooses to focus on, rather than through telling. The writer never says "he was quite uptight," or "she was lazy," but attempts to array her or his details to convey this impression of the person being described.

A Master at Work

The following passage describes a pivotal scene from George Orwell's famous essay "Shooting an Elephant." Orwell, the pen name of Eric Blair (1903-1950) is famous not only for his grim novels Animal Farm (1945) and 1984 (1948), but also for his passionate defence of the integrity of the English language. "Shooting an Elephant" focuses on the use and abuse of power. Notice how Orwell draws on the sense of touch and hearing as well as sight:

> "When I pulled the trigger I did not hear the bang or feel the kick—one never does when a shot goes home—but I heard the devilish roar of glee that went up from the crowd. In that instant, in too short a time, one would have thought, even for the bullet to get there, a mysterious, terrible change had come over the elephant. He neither stirred nor fell, but every line of his body had altered. He looked suddenly stricken, shrunken, immensely old, as though the frightful impact of the bullet had paralyzed him without knocking him down. At last, after what seemed a long time—it might have been five seconds, I dare say—he sagged flabbily to his knees. His mouth slobbered …."

(Imp LQ)

The art of persuasion is the art of finding the best available means of moving a specific audience in a specific situation to a specific decision.

Persuasive writing analyzes the various sides of an issue while arguing a viewpoint. It may serve to clarify your own beliefs as you persuade others to accept a particular perspective.

CREATING A THESIS

The foundation of a persuasive paper is the thesis (often called a claim). To create an effective thesis, you must select an appropriate topic and decide on your position.

SELECT A TOPIC

Persuasive writing addresses topics that are somehow controversial or stimulate discussion because of their complexity. To select a topic, first consider your own opinions. Ask yourself these questions:

- What issues do I feel strongly about?
- What topic would I like to learn more about?

Once you have selected a topic, take time to write down everything you know about it. You probably will not use all the ideas you jot down, but this will get you thinking. From here, research the issue thoroughly; become an expert on the topic, and understand *all* sides of the issue. Through research, you will be prepared to decide on a position.

DECIDE ON A POSITION

The position you decide upon becomes your thesis statement or claim—what you want to argue or persuade. This claim will set limits on your topic and allude to the organization of your paper. When deciding on a position, be sure that your thesis is arguable. Avoid arguing about the following:

Indisputable facts For example, there is no point in trying to argue that heart disease is deadly. Everyone knows that, so a better argument would revolve around how to stop the rise of heart disease within current American society.

Preferences Opinions can be changed, but some people just prefer one thing over another. For example, some people do not like to scuba dive. You cannot convince them to enjoy something they simply do not.

[illegible]ch issues are beyond empirical analysis and are therefore very difficult to argue. Take an angle that does not directly argue these issues. For example, you would not want to try arguing that Christianity is false. This would only incite anger in the people who hold Christianity as a core value.

SUPPORTING YOUR THESIS

After deciding on a claim or thesis, you will need to identify proofs—or premises—to support the thesis. These premises will be stated in your thesis statement in the same order they will be addressed in the paper. Use the persuasive techniques of logos, ethos, and pathos to support your viewpoint and address alternate perspectives.

DEVELOP PREMISES

Premises are the evidence that supports your thesis, and they make up the bulk of your paper. For example, if you are arguing that the United States should not trade with countries that commit human rights violations, your premises might be

(1) Trading with violating countries philosophically encourages further violations.

(2) US industries would also end up exploiting people.

(3) The violating country will be harmed by lack of trade and thereby stop exploiting workers.

The body of your paper will address each of these premises in detail, so you will need sufficient evidence to support each one.

NOTE: Sometimes premises have unstated assumptions. If your reader might disagree with these assumptions, then you have the added task of proving the assumption. For example, by arguing that the US should not trade with countries that commit human rights violations, you are assuming that your reader believes it is wrong to abuse the working class.

THE TACTICS OF RHETORIC

To be persuasive, your argument must be solid and reasonable. In order to be convincing, you should appropriately apply the persuasive techniques of **logos**, **ethos**, and **pathos**.

Logos: Appeal to reason by using facts, statistics, research, logical arguments, etc. This is the most convincing technique in academic writing.

Ethos: Appeal to the credibility or character of the author or of the people quoted. Use credible sources, and prove your own credibility with good academic writing and tone.

Pathos: Appeal to emotion, values, and beliefs to support your own feelings or passion about the issue. Include personal stories from yourself or others, and use appropriate word choice to emphasize emotion. In academic writing, this technique should be used with care.

Pathos Principle 1:
Know your Audience.

They are concerned about local issues and local people

- Make local arguments

They make decisions with both their minds and hearts

- Appeal to both

They feel financially pressured

- Show how your programs save money or bring new money into the community

Pathos Principle 2:
Know what moves your Audience.

Ask yourself:
What do they all commonly want?

- What have you done for me lately?
- What are your program's results?

And give it to me straight!

- Since I have lots of competition for my attention, give it to me short and simple
- Tell me the facts & figures that prove your program helps
- Show me how people were helped

Ethos Principle 1:
Write like a Professional

- To trust you, your readers must believe you are a competent person, a professional
- Make sure you get the information down correctly:
  - The data
  - The names
  - The spelling
  - The grammar

Ethos Principle 2:
Write like a Person

- Never talk down to or over the heads of your audience
- Tell your story simply
- Aim for a 10th grade level
- Use simple familiar words
- Avoid jargon and acronyms
- Use short simple sentences
- Show rather than tell

Logos Principle 1:

Make your argument clear.

Don't forget: An argument involves the process of establishing a claim and then proving it with the use of logical reasoning, examples, and research.

- Answer the basic questions (5W's & 1H)
- State your activities and results plainly
- Choose clear words
    - Choose a common vocabulary
    - Choose active verbs
    - Choose concrete nouns, adjectives, & adverbs

Logos Principle 2:

Organize your argument. An organized argument:

- Guides an audience through your reasoning process
- Offers a clear explanation of each argued point
- Demonstrates the credibility of the writer

UNDERSTANDING YOUR AUDIENCE

Supporting only your own viewpoint is not sufficient for writing a persuasive paper. You must also understand your audience, so you can find ways to support your thesis in a manner convincing to them.

Ask yourself the following questions to help you identify and persuade your audience more effectively:

What is the audience's knowledge level about your topic?
What is their attitude towards the topic?
What are the audience's values and beliefs?

These questions will help you identify the character of your audience and establish a tone for your paper that is both professional and reasonable. Assume your audience is intelligent—never sound condescending or know-it-all—but be sure to thoroughly explain concepts. Knowing your audience will also help you determine areas to research in order to effectively address counterarguments.

LOOK AT ALTERNATIVE PERSPECTIVES

A large part of understanding your audience is addressing alternative perspectives. This can be done just after the introduction, just before the conclusion, or throughout the paper. Addressing other viewpoints can be intimidating, yet it is essential. Alternative perspectives should be treated fairly— think about what others believe and why they believe so, and focus on the most common arguments. From there, you can either refute or concede. Conceding means that you agree with the argument and acknowledge the issue is complex; follow with a discussion of your next strong point. When refuting arguments, show why your view is more reasonable or stronger. Always build on common ground.

TIPS

- Use third person rather than first or second person point-of-view.
- Use examples and vivid descriptions rather than telling your reader what to feel.
- Avoid absolutes and hasty generalizations such as *always*, *never*, or *all people*. See the Writing Center's *Logical Fallacies* handout for other examples of improper logic.
- Use evidence that is recent, relevant, and impartial. Have sufficient evidence to justify each point.

- Follow basic essay format with an introduction, body paragraphs, and a conclusion.
- Make sure to include proper in-text citations and a *Works Cited*/*Bibliography*/*References* page.
- While this handout provides basic guidelines for persuasive writing, always tailor your paper to your audience and the specific assignment.

TRADITIONAL STRUCTURE IN PERSUASIVE WRITING

Here is a list of the traditional parts that can be used to strengthen an argument presented in persuasive writing. While these do not have to be followed exactly or in this order, they are helpful in forming the structure in persuasive writing.

- Exordium, or introduction
- Narration, or background statement of the facts
- Partition, or forecast of the topics to be presented
- Conformation or the confirmation of the piece. In contemporary English classes, this would be called the body of the text.
- Refutation, or discussion of alternatives
- Peroration or a conclusion. It's often helpful to tie the conclusion back to the introduction in order to strengthen your claim.

COMMON TECHNIQUES

1. Emphasizing benefits while ignoring drawbacks
2. Writing in active voice rather than passive voice
3. Writing in short sentences and shorter words
4. Creating a list of 'For and Against' points
5. Capturing the reader's interest from the first sentence
6. Using connectives e.g. Furthermore, Moreover and Therefore
7. Making opposing facts seem like problems
8. Using a lively anecdote to persuade your reader
9. Asking rhetorical questions
10. Using "in fact" and "indeed" to strengthen your viewpoint
11. Using "however" to offer a contrasting viewpoint
12. Ending with a positive and interesting statement

Visual Appeals

Visual appeals can add to the effectiveness of the written word alone. Using complementing visuals can help strengthen arguments. This improves the visual rhetoric by making the page more appealing and allowing the reader more access to the page.

FOUR RHETORICAL DEVICES

1. **PARALLEL STRUCTURE**

Example:
Churchill's speech to the House of Common, 4 June 1940:

> "We shall not flag or fail. We shall go on to the end. We shall fight in France. We shall fight on the seas and oceans. We shall fight with growing confidence and growing strength in the air. We shall defend our island, whatever the cost may be. We shall fight on the beaches. We shall fight on the landing grounds. We shall fight in the streets and in the fields. We shall fight in the hills; we shall never surrender."

2. **TRIADS**

Martin Luther King's Famous "I Have a Dream"

> "When we let freedom ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual, Free at last! Free at last! Thank God Almighty, we are free at last!"

3. **ANTITHESIS**

Motto of the state of New Hampshire: Live Free or Die.

President Kennedy's Inaugural Address in January 1961:

> "And so, my fellow Americans, ask not what your country can do for you; ask what you can do for your country."

4. **RHETORICAL QUESTIONS**

(Imp MCQ) Patrick Henry's speech in March 1775 on American Revolution:

> "Gentlemen may cry, "Peace! Peace!" but there is no peace. The war has actually begun! The next gale that sweeps from the north will bring to our ears the clash of resounding arms! Our brethren are already in the field! Why stand we here idle! Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take, but as for me, give me liberty, or give me death!"

Source: Utah Valley State College Writing Center

LECTURE 27

RESEARCH WRITING AND DOCUMNETING SOURCES

Research writing steps:

1. **Select** a topic.
2. **Frame** a central research question and set of sub-questions.
3. **Survey** the topic.
4. **Locate** materials.
5. **Re-evaluate** your topic and research strategy.
6. **Evaluate** your sources.
7. **Work** with your sources.
8. **Develop** your thesis and supporting argument.
9. **Use sources** fairly and accurately by integrating and citing your sources.
10. **Revise**
11. **Edit and Proofread**

*MLA stands for: Modern Language Association
*APA stands for: American Psychological Association

Why Use Global Format (APA, MLA etc.)?

- **Allows readers to cross-reference your sources easily:**

This cross-referencing system allows readers to locate the publication information of source material. This is of great value for researchers who may want to locate your sources for their own research projects.

- **Provides consistent format within a discipline:**

Using standard APA or MLA properly will allow you to communicate more effectively with other researchers who also use these formats. When a style is used consistently, others can easily find where you've listed your resources.

- **Gives you credibility as a writer:**

The proper use of global format shows the credibility of writers; such writers show accountability to their source material.

- **Protects yourself from plagiarism**

Plagiarism is a serious offense not only in the university system but also in the professional and intellectual circles, and may result in punishments.

APA Style: Two Main Concerns

- Reference Page
- Parenthetical Citations

Reference Page

Most citations should contain the following basic information:

- Author's name
- Title of work
- Publication information

Example:

O'Connor. (1990). *Express Yourself in Written English*. Illinois: NTS

References: Some Examples

Book
Shay, J. (1994). *Achilles in Vietnam: Combat trauma and the undoing of character*. New York: Touchstone.

Article in a Magazine
Klein, J. (1998, October 5). Dizzy days *The New Yorker pages 40*-45

Web page
Poland, D. (1998, October 26). The hot button *Roughcut* Retrieved October 28, 1998 from http://www.roughcut.com

A newspaper article
Tommasini, A. (1998, October 27). Master teachers whose artistry glows in private *New York Times* page B2

A source with no known author
Cigarette sales fall 30% as California tax rises. (1999, September 14). *New York Times page* A17

When Should You Use Parenthetical Citations?

- When **quoting** any words that are not your own

  Quoting means to repeat another source word for word, using quotation marks
- When **summarizing** facts and ideas from a source

  Summarizing means to take ideas from a large passage of another source and condense them, using your own words
- When **paraphrasing** a source

  Paraphrasing means to use the ideas from another source but change the phrasing into your own words

Keys to Parenthetical Citations

Most citations should contain the following basic information:

- Author's name
- Publication
- Page

Example:

"Seek first to understand, then to be understood." (Covey, 1992, p.45)

Handling Quotes in Your Text

- Author's last name, publication year, and page number(s) of quote must appear in the text

Caruth (1996) states that a traumatic response frequently entails a "delayed, uncontrolled repetitive appearance of hallucinations and other intrusive phenomena" (p.11)

A traumatic response frequently entails a "delayed, uncontrolled repetitive appearance of hallucinations and other intrusive phenomena" (Caruth, 1996, p.11).

Handling Parenthetical Citations

Sometimes additional information is necessary . . .

1. More than one author with the same last name

   (H. James, 1878); (W. James, 1880)

2. Two or more works in the same parentheses

   (Caruth, 1996; Fussell, 1975; Showalter, 1997)

3. Work with six or more authors

   (Smith et al, 1998)

4. Specific part of a source

   (Jones, 1995, chap. 2)

5. If the source has no known author, then use an abbreviated version of the title:

   Full Title: "California Cigarette Tax Deters Smokers"
   Citation: ("California," 1999)

6. A reference to a personal communication:

   Source: email message from C. Everett Koop
   Citation: (C. E. Koop, personal communication, May 16, 1998)

7. A general reference to a web site

   Source: Bartleby Resources

   Citation: (http://www.bartleby.com)

Recently, the history of warfare has been significantly revised by Higonnet et al (1987), Marcus (1989), and Raitt and Tate (1997) to include women's personal and cultural responses to battle and its resultant traumatic effects. Feminist researchers now concur that "It is no longer true to claim that women's responses to the war have been ignored" (Raitt & Tate, p. 2). Though these studies focus solely on women's experiences, they err by collectively perpetuating the masculine-centered impressions originating in Fussell (1975) and Bergonzi (1996).

However, Tylee (1990) further criticizes Fussell, arguing that his study "treated memory and culture as if they belonged to a sphere beyond the existence of individuals or the control of institutions" (p. 6).

CROSS-REFERENCING: USING MLA FORMAT

MLA Style: Two Parts

- Works Cited Page
- Parenthetical Citations

Works Cited

Most citations should contain the following basic information:

- Author's name
- Title of work
- Publication information

Works Cited: Some Examples

Book
Byatt, A. S. *Babel Tower*. New York: Random House, 1996.

Article in a Magazine
Klein, Joe. "Dizzy Days" *The New Yorker* 5 Oct. 1998: 40-45.

Web page
Poland, Dave. "The Hot Button" *Roughcut* 26 Oct. 1998. Turner Network Television 28 Oct. 1998 <www.roughcut.com>.

A newspaper article
Tommasini, Anthony. "Master Teachers Whose Artistry Glows in Private" New *York Times* 27 Oct. 1998: B2.

A source with no known author
"Cigarette Sales Fall 30% as California Tax Rises." *New York Times* 14 Sept. 1999: A17.

A TV interview
McGwire, Mark. Interview with Matt Lauer, the *Today Show* NBC WTHR, Indianapolis 22 Oct. 1998

A personal interview
Mellencamp, John. Personal interview 27 Oct. 1998

Keys to Parenthetical Citations
Most citations should contain the following basic information:

- Author's name
- Page

Example:
"Seek first to understand, then to be understood" (Covey, p.45).
Romantic poetry is characterized by the "spontaneous overflow of powerful feelings" (Wordsworth 263).

Wordsworth stated that Romantic poetry was marked by a "spontaneous overflow of powerful feelings" (263).

Handling Parenthetical Citations: *Sometimes more information is necessary*

More than one author with the same last name
(W. Wordsworth 23); (D. Wordsworth 224)

More than one work by the same author
(Joyce, Portrait 121); (Joyce, Ulysses 556)

Different volumes of a multivolume work
(1: 336)

Citing indirect sources
(Johnson qtd. in Boswell 2:450)

If the source has no known author, then use an abbreviated version of the title:
Full Title: "California Cigarette Tax Deters Smokers"
Citation: ("California" A14)

If the source is only one page in length or is a web page with no apparent pagination:

Source: Dave Poland's "Hot Button" web column

Citation: (Poland)

Handling Long Quotations

David becomes identified and defined by James Steerforth, a young man with whom David is acquainted from his days at Salem House. Before meeting Steerforth, David accepts Steerforth's name as an authoritative power:

There was an old door in this playground, on which the boys had a custom of carving their names. . . . In my dread of the end of the vacation and their coming back, I could not read a boy's name, without inquiring in what tone and with what emphasis he would read, "Take care of him. He bites." There was one boy—a certain J. Steerforth—who cut his name very deep and very often, who I conceived, would read it in a rather strong voice, and afterwards pull my hair. (Dickens 68)

For Steerforth, naming becomes an act of possession, as well as exploitation. Steerforth names David for his fresh look and innocence, but also uses the name Daisy to exploit David's romantic tendencies (Dyson 122).

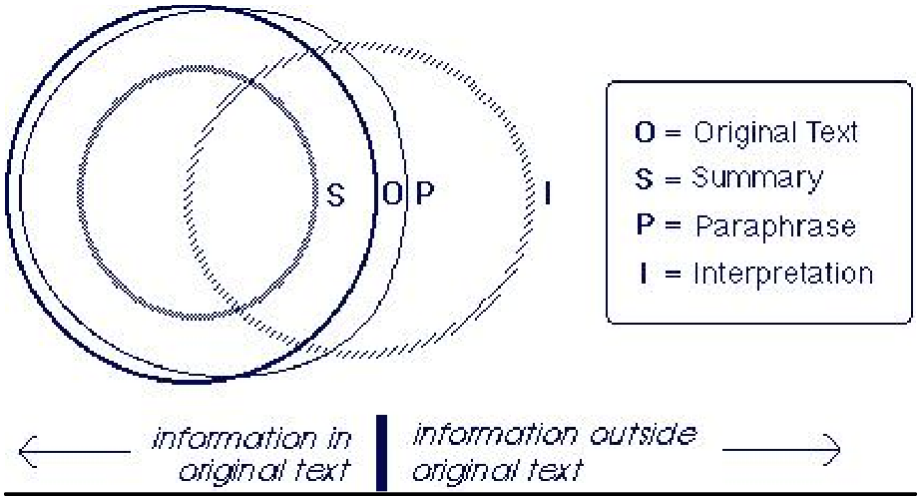
Source: http://www.apastyle.org

http://www.mla.org/

Purdue University Sources

Summary and Précis Writing

A graphic representation of the differences between summaries, paraphrases, and interpretations



(Imp LQ) **A summary** is an abridgement expressing the main ideas of a text passage through reported speech. A successful summary is not an exposition of the writer's own opinions, but a distillation of the essential points in an original text.

Three points should be kept in mind:

(1) summaries are shorter than original texts,

(2) they contain the main ideas of a text, and

(3) They are in reported speech.

A paraphrase attempts to express the same ideas of an original text in different words. Different wordings naturally result in slightly different shades of meaning. However, successful paraphrases achieve nearly the same meaning as an original text. No attempt at brevity is made in paraphrasing. Indeed, if extensive circumlocution is used, a paraphrase may be longer than its original text.

An interpretative critique evaluates some (or all) of the issues raised in a text. Successful interpretative critiques offer new critical perspectives regarding some (or all) of the ideas stated in an original passage by introducing information outside of the original text passage.

Genre	Information outside or original text?	Reported Speech?	Length?
1. Summary	No	Yes	Shorter than original text
2. Paraphrasing	Yes	No (unless in original text)	Yes and No (both possible)
3.Interpretative critique	Yes	No	Any length possible

Figure 2 - A cloze diagram contrasting three writing genres

For Example: S.Q What is the meaning of OSPI? (Original text, summary, paraphrase, interpretation)

Original Text

I am a Taiwanese man, but I have lived in Canada for several years now. I am surprised at how Canadian society respects the rights of women, both at work and home. Personally I believe women in Canada are better off than women in Taiwan. However, some of my female friends in Canada miss the good old days when women were treated in a different ways. You see, in the past, gentlemen followed different rules of behavior. They would open the doors for ladies, pull out chairs for ladies to sit down, stand up when a lady left the table, and offer to pay the bill at restaurants. Now, however, most Canadian believes that men and women should be considered equal. For example, women now generally have to pay for their own meals.
[*133 words From Ming Chuan University* PE5 Examination, autumn 2000 Day Version]

Summary

This text describes the experience of a Taiwanese man who has lived in Canada for several years. He considers Canadian women better off than Taiwanese. However, he notes some Canadian women feel nostalgic about the days when they received special courtesies. For example, formerly men opened doors for women or paid for their meals. At this time, most Canadians endeavor to treat men and women equally. Women today therefore are expected to cover the cost of their own meals.
[78 words]

Paraphrase

I'm Taiwanese and have lived in Canada for several years. The way Canadians respect women's rights, both at work and home, is surprising. My opinion is that Canadian women are better off than Taiwanese. Some women in Canada whom I know miss the days when they were treated differently. Behavior standards differed in the past. At one time, men opened doors for women, pulled out chairs for them, and offered to pay their bills when dining out. Now, however, most Canadians believe men and women should be regarded as equals. As a result, women now must generally pay for their own meals. *[103 words]*

Interpretative Critique

I think that men and women should be treated equally. In Taiwan this is rarely the case, so in many ways Canadian women are luckier than Taiwanese. Though men often pay for women's meals in Taiwan, they also earn more than women, which is unfair. Most women appreciate courtesies such as having doors opened for them. However, a more pressing need is gender equality - especially in the workplace. Men and women doing the same work should get the same pay. In the future, I hope Taiwanese women will have the same rights as Canadian women. *[95 words]*

(IMP L.Q) **CHARACTERISTICS OF GOOD SUMMARY:**

Source: **http://www.sdc.uwo.ca/writing/handouts/Summary%20Writing.pdf**

A good summary has the following characteristics:

(Imp S.Q) 1. **Proper Citation:** The summary begins by citing the title, author, source, and, in the case of a magazine or journal article, the date of publication and the text.

2. **Thesis Statement:** The overall thesis of the text selection is the author's central theme. There are several aspects to an effective thesis statement:

- It comprises two parts:

a) The topic or general subject matter of the text, and

b) The author's major assertion, comment, or position on the topic.

- This central theme is summarized clearly and accurately in a one sentence thesis statement

- The thesis statement does not contain specific details discussed in the text

- The thesis statement is stated at the beginning of the summary.

3. **Supporting Ideas:** The author supports his/her thesis with supporting ideas. Use the following basic guidelines when summarising supporting ideas:

- Cover all of the author's major supporting ideas.
- Show the relationships among these ideas.
- Omit specifics, such as illustrations, descriptions, and detailed explanations.
- Indicate the author's purpose in writing: to inform, to persuade, or to entertain. If the passage is a persuasive piece, report the author's bias or position on the issue.
- Omit all personal opinions, ideas, and inferences. Let the reader know that you are reporting the author's ideas.

4. **Grammar and the Mechanics of Writing:** Grammar and related concerns ensure that, as a writer, you communicate clearly to your reader. The following are particularly important:

- Restate the ideas in your own words as much as possible. Avoid direct quotations.
- Use transitional words for a smooth and logical flow of ideas.
- Edit and re-write your work.
- Check your grammar, punctuation, and spelling

5. **Length:** The length of a summary depends on how long the original document is.

STEPS IN WRITING A SUMMARY:

Initially, summary writing can seem like a challenging task. It requires careful reading and reflective thinking about the article. Most of us, however, tend to skim read without focused reflection, but with time and effort, the steps listed here can help you become an effective summary writer.

Read the article

Reread the Article.

- Divide the article into segments or sections of ideas. Each segment deals with one aspect of the central theme. A segment can comprise one or more paragraphs. Note: news magazine articles tend to begin with an anecdote. This is the writer's lead into the article, but does not contain the thesis or supporting ideas. Typically, a feature lead does not constitute a segment of thought.
- Label each segment. Use a general phrase that captures the subject matter of the segment. Write the label in the margin next to the segment.
- Highlight or underline the main points and key phrases.

Write One-Sentence summaries.

- Write a one-sentence summary for each segment of thought on a separate sheet of paper.

Formulate the Thesis Statement.

- Formulate a central theme that weaves the one-sentence segment summaries together. This is your thesis statement.
- In many articles, the author will state this directly. You may wish to take his direct statement of the thesis and restate it in your own words. Note: In news magazine articles, the thesis is often suggested through the article's title and sub-title.

- In other articles, you may have to write your own one-sentence thesis statement that summarizes this central theme.

Write Your First Draft.

- Begin with a proper citation of the title, author, source, and date of publication of the article summarised.
- Combine the thesis statement and your one-sentence segment summaries into a one-to-two-paragraph summary.
- Eliminate all unnecessary words and repetitions.
- Eliminate all personal ideas and inferences.
- Use transitions for a smooth and logical flow of ideas.
- Conclude with a "summing up" sentence by stating what can be learned from reading the article.

Edit Your Draft. Check your summary by asking the following questions:

- Have I answered who, what, when, why, and how questions?
- Is my grammar, punctuation, and spelling correct?
- Have I left out my personal views and ideas?
- Does my summary "hang together"? Does it flow when I read it aloud?
- Have someone else read it. Does the summary give them the central ideas of the article?

Write Your Final Draft.

Example:

Original Passage I:

Height connotes status in many parts of the world. Executive offices are usually on the top floors; the underlings work below. Even being tall can help a person succeed. Studies have shown that employers are more willing to hire men over 6 feet tall than shorter men with the same credentials. Studies of real-world executives and graduates have shown that taller men make more money. In one study, every extra inch of height brought in an extra $1,300 a year. But being too big can be a disadvantage. A tall, brawny football player complained that people found him intimidating off the field and assumed he "had the brains of a Twinkie." (p. 301)

---Locker, K. O. (2003). *Business and administrative communication* (6th Ed) St. Louis, MO: Irwin/McGraw-Hill.

Let's first identify the main points in the original passage.

Topic sentence: "Height connotes status in many parts of the world."
Main point: "Even being tall can help a person succeed."
Main point: "Executive offices are usually on the top"
Main point: "being too big can be a disadvantage"

For this example, we'll look at multiple summaries. As you read the sample summaries below determine if the main points were included and if the unimportant points were discarded.
Also check to see if both wording and sentence structure do not follow those of the original.

Summary A:

Throughout the world, being tall will lead to professional success. In fact, research shows that employers are more likely to hire taller men and to pay them more, as compared to shorter men with the same qualifications (Locker, 2003).

[This summary is too brief. Further, it changes the meaning slightly, giving the impression that being tall guarantees success.]

Summary B:

In most countries, height suggests status. For instance, higher executives normally use top floors of office buildings. Further, research shows that men over six feet tall are more likely to be hired than those shorter than them but with the same qualifications. Taller men also receive greater incomes, possibly as much as $1,300 a year more than that only one inch shorter than them. However, as a tall and muscular football player points out, a disadvantage to being tall is that some individuals may perceive you as threatening or even dumb (Locker, 2003).

[This summary is too long. Instead of focusing on the main points, it includes all of the details that are in the original passage.]

Summary C:

Though height may connote slowness to some people, in the business world, it is almost universally associated with success. For example, taller men are more likely to be hired and to have greater salaries. Further, those in top positions within a company are more likely to work on the top floors of office buildings (Locker, 2003).

[This summary is the most effective. In addition to including all of the main points, it leaves out the unimportant details.]

Source: http://www.sdc.uwo.ca/writing/handouts/Summary%20Writing.pdf
ELJ Journal, Vol. 2, No. 2. Fall 2001 (p. 1)

Punctuation

(Full IMP)

- Punctuation in English writing is like traffic lights and traffic signs. It helps the reader understand what you are writing. The punctuation marks used most commonly in English are:

Period (.)	Question Mark (?)
Comma (,)	Exclamation point (!)
Semicolon (;)	Quotation mark (“)
Colon (:)	Parenthesis ( )
Apostrophe (‘)	Dash

The period is a red light or stop sign. So use a period to end a sentence.

- Bill asked whether our class will be cancelled tomorrow.

Use a period to improve the flow of writing.

Sometimes, there are too many ideas packed into one sentence. Use periods and shorter sentences as follows to improve the flow and understanding.

1. For temperatures above 1100K, the four fuels had about the same ignition delay when the ignition delay was defined as the time to recover the pressure loss from fuel evaporation, in spite of the large variations in ignition delay among the four fuels at lower temperatures.

2. Ignition delay is the time required to recover the pressure loss from fuel evaporation. Despite the large variations in ignition delay at lower temperatures, the four fuels had about the same ignition delay for temperatures above 1100K.

Use a period in conventional abbreviations.

Mr. (mister); Mrs. (misses)
Dr. (doctor); Ph.D. (Doctor of Philosophy)
e.g. (exempli gratia); etc. (et cetera)
i.e. (id est); p.s. (post scriptum)

Sometimes the period is omitted in an abbreviation using capital letters:

AM PM
BA MA

Do not use a period in abbreviating names of organizations.

UN USA WHO
IBM FAO ILO

THE COMMA:

Use a comma before a coordinating conjunction (and, but, or, nor, for, so, yet) when it is used to join independent clauses.

- She looks very young, *but* she is already in her 30's.

If the two independent clauses are short and not likely to be misread, no comma is needed.

- The plane took off and we were on our way.

Use a comma after an introductory clause or phrase.

- When Sam looked in the path near the school building, he found his lost book.

Use a comma after an introductory participial phrase that describes the noun or pronoun that follows.

- Struggling with large amounts of homework, the class feared the exam.
- Having seen pictures of the beach, the children eagerly looked forward to summer.

Use 'a' in semi-parenthetical clause

- Bill, the tall one, is here.
- Jinnah, the founding father of Pakistan, was a lawyer by profession.

Use a comma between all items in a series

- I brought my books, papers, and computer to the classroom.
- We will prepare the specimens, conduct the tests, and record the data.

Use a comma between multiple adjectives.

- Same has become a strong, confident, independent man.
- The laboratory is a small, windowless, poorly lighted room.

Do not use a comma between cumulative adjectives.

- Three large gray trucks tooled down the street.

Use a comma in a dialogue

- She said, "Hello."

Dates

- December 25, 2006

Titles

- Joe Smith, Ph.D.

Informal letter salutation

- Dear Aroma,

Letter closing

- Yours truly,

Inverted names

- Smith, Joe

Use comma to set off numbers

- The total price is Rs 23,456.

Use commas to set off contrasting elements.

Sharp contrasts begin with words such as not, never, and unlike.

- Unlike Robert, Viola loved speech contests.
- We use alcohol, never water, to sterilize the instruments.

Use commas to set off transitional expressions.

However, therefore, moreover, for example, as a matter of fact, in other words

- As a matter of fact, many of the musicians have hearing problems
- Therefore, they frequently need hearing assistance.

If a transitional expression is between independent clauses, precede it with a semicolon (;) and follow it with a comma.

- Natural foods are not always salt free; for examples, celery contains more salt than most people would imagine.

Use commas to set off direct address, question tags, and interjections.

- Forgive us, *Professor*, for being late in sending our homework.
- *Yes*, but don't do it again.
- This is the third time you have been late, *isn't it*?
- *Well*, we sometimes have lots of other homework to do.

Use commas to avoid confusion.

- To err is human; to forgive, divine.

THE SEMICOLON (;)

Let's begin with a simple sentence:

- Grandma stays up too late.

Now let's expand on that a bit:

- Grandma stays up too late. She's afraid she's going to miss something.

What if we try to combine the two ideas?

- Grandma stays up too late, she's afraid she's going to miss something.

We could insert a coordinating conjunction:

- Grandma stays up too late, as she is afraid she'll miss something.

We could also try subordinating one of these ideas

- Grandma stays up too late because she's afraid she's going to miss something.

Let's try using a semicolon in this sentence

- Grandma stays up too late; she's afraid she's going to miss something.

Stronger than a comma

- Peace is difficult; war is hell.

To set off conjunctive adverb

- He was tired; therefore, he quit.

Use semi-colons to connect information groups in a sentence

- The committee included Dr Val, Professor of Linguistics, from Nottingham; Virginia Villa, Professor of English, from Manchester; Paul Anderson, Director of Rad-Tech, from Reading; and Joan Leach, Professor of Nursing, from Edinburgh.

THE COLON (:)

Introduce a series

- He has three things: money, brains, charm.

Separate sub-titles/sub-heads

- The book: How To Read It.
- Punctuation: the colon

Set of a clause

- The rule is this: Keep it simple.

Letter salutation like Dear Sir:

Times and ratios

- 7:45 A.M, Mix it 3:1

To form possessive

- Bill's bike.

Contractions

- Isn't

Plurals of symbols

- 1960's, two A's

THE QUESTION MARK (?)

At the end of question

- Who is he?

T

- He weighs 250 (?) pounds.

THE EXCLAMATION MARKS (!)

Show strong emotions

- Aroma is the best!
- Wow!

THE QUOTATION MARK ("

- He said, "Hello."

Titles

- He read, "King Lear."

Special words or slang

- He is "nuts."

THE PARENTHESIS ( )

Supplementary material

- The map (see illustration) is good.

Stronger than commas

- Joe (the bad boy) is dead.

Enclose numbers

- Her car is (1) a Ford, (2) too slow.

THE DASH

Show duration

- 1947-2007, Lahore-Pakistan

Parenthetical material

- The girl-the pretty one-is here.

Two show omissions

- She called him a ---.

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

MECHANICS

ABBREVIATIONS

Use standard abbreviations for titles immediately before and after proper names.

TITLES BEFORE PROPER NAMES	TITLES AFTER PROPER NAMES
Mr. Rafael Zabala	William Albert, Sr.
Ms. Nancy Linehan	Thomas Hines, Jr.
Mrs. Edward Horn	Anita Lor, Ph.D.
Dr. Margaret Simmons	Robert Simkowski, M.D.
The Rev. John Stone	Margaret Chin, LL.D.
Prof. James Russo	Polly Stein, D.D. S.

- My history prof. was an expert on America's use of the atomic bomb in Work War II.

CIA	FBI	AFL-CIO	NAACP
NBA	UPI	NEA	CD-ROM
YMCA	CBS	USE (for U.S.A)	ESL

Use B.C., A.D., A.M., No., and $ only with specific dates, times, numbers, and amounts.

40 B.C. (or B.C.E)	4:00 A.M. (or am)	No. 12 (or no. 12)
A.D. 44 (or C.E.)	6:00 P.M. (or pm)	$ 150

- We set off for the late early in the A.M. (morning)

Be sparing in your use of Latin abbreviations.

cf. (Latin *confer,* "compare"
e.g. (Latin *exempli gratia,* for example")
et al. (Latin et *alii*, "and others")
etc. (Latin *et cetera*, "and so forth")
i.e. (Latin *id est,* "that is")
N.B. (Latin *nota bene,* "(note well")

Avoid inappropriate abbreviations.

PERSONAL NAME Charles (Not chase)

UNITS OF MEASUREMENT pound (not lb.)

DAYS OF THE WEEK Monday (not Mon)

HOLIDAYS Christmas (not Xmas)

MONTHS January, February, March, (Not Jan., Feb., Mar)

COURSES OF STUDY political science (not poli Sci)

DIVISIONS OF WRITTEN WORKS Chapter, page (not ch, p)

STATES AND COUNTRIES Massachusetts (not MA or Mass)

PARTS OF A BUSINESS NAME Adams Lighting Company (not Adams Lighting Co.); Kim and Brothers,

Inc. (not Kim and Bros., Inc)

- Eliza promised to buy me one lb. of Govida chocolate for my birthday, which was last Fri.

NUMBERS

Spell out numbers of one or two words or those that begin a sentence. Use figures for numbers that require more than two words to spell out.

- Now, some 8 (eight) years later, Muffin is still with us.
- I counted one hundred seventy six (176) CD's on the shelf.
- (One hundred and fifty) 150 children in our program need expensive dental treatment.

Generally figures are acceptable for

1. **Dates:** May 20, 2007
2. Addresses: 20 The Mall Road, Lahore 54000
3. **Parentages:** 55 percent (or 55%)
4. Fractions, Decimals: ½, 0.047
5. **Scores:** 7 to 3, 21-18
6. Statistics: average age 37, weight 180
7. **Survey:** 4 out of 5
8. Exact amount of money: Rs. 10,000
9. **Divisions of books:** volume 3, chapter 4, page 189
10. Division of plays: act 3, scene 3
11. **Time of day:** 4:00 P.M.

ITALICS (UNDERLINING)

Underline or italicize the titles of works according to convention.

Titles of books The Great Gatsby, A Distant Mirror

MAGAZINES Time, Scientific American

NEWSPAPERS the St. Louis Post-Dispatch

PAMPHLETS Common Sense, Facts about Marijuana

LONG POEMS the Waste Land, Paradise Lost

PLAYS King Lear, A Raisin in the Sun

FILMS Casablanca, Independence Day

TELEVISION PROGRAMS Friends, 60 Minutes

RADIO PROGRAMS All Things Considered

Underline or italicize the names of spacecraft, aircraft, ships, and trains.

- The success of the Soviets Sputnik galvanized the U.S. space program.

Underline or italicize foreign words used in an English sentence.

- Although Joe's method seemed to be successful, I decided to establish my own modus operandi.

Underline or italicize words mentioned as words, letter mentioned as letters, and numbers mentioned as numbers.

- Tim assured us that the howling probably came from his bloodhound, Hill Billy, but his probably stuck in our minds.

- Sarah called her farther by his given name, Johnny, but she was unable to pronounce J.

Avoid excessive underlining or italics for emphasis.

- In line skating is a sport that has become an addiction.

SPELLING

Become familiar with your dictionary.

n.	noun	adj.	adjective
pl.	plural	adv.	adverb
Sing.	singular	pron	pronoun
v.	verb	prep pronoun	
tr.	transitive verb	conj.	preposition
intr.	intransitiveverb	interj.	interjection

Discriminate between words that sound alike but have different meanings.

Affect (verb: "to exert an influence")
Effect (verb: "to accomplish": noun: "result")

Its (possessive pronoun: "of or belonging to it")
It's (contraction for "it is")

Loose (adjective: "free, not securely attached")
Lose (verb: "to fail to keep, to be deprived of")

Principal (adjective: "most important"; noun: "head of a school")
Principal (noun: "a general or fundamental truth")

Their (possessive pronoun: "belonging to them")
They're (contraction for "they are")
There (adverb: "that place or position")

Who's (contraction for "who")
Whose (possessive form of "who")

Your (possessive form of "you")
You're (contraction of "you are")

Become familiar with the major spelling rules.

i BEFORE e relieve, believe, sieve, frieze,
e before i receive, deceive, sleigh, freight, eight

EXCEPTIONS seize, either, weird, height, foreign, leisure

Generally, drop a final silent e when adding a suffix that begins with a vowel. Keep the final e if the suffix begins with a consonant.

Desire, desiring, remove, removable
Achieve, achievement, care, careful

When adding –s or –d to words ending in –y, ordinary change the –y to –ie when the y is preceded by a consonant but not when it is preceded by a vowel.

Comedy, comedies, dries, dried
Monkey, monkeys, play, played

If a final consonant is preceded by a single vowel and the consonant ends a one syllable word or a stressed syllable, double the consonant when adding a suffix beginning with a vowel.

Bet, betting, commit, committed, occur, occurrence,

Add –s to form the plural of most nouns, add –es to singular nouns ending in –s, -sh, -ch, and –x
Table, tables, paper, papers
Church, churches, dish, dishes

AMERICAN BRITISH	
Canceled, traveled	Cancelled, travelled,
Color, humor Colour, humour	___ ___
Judgment	Judgement
Check Cheque	___
Realize, apologize,	Realise, apologise
Defense Defence	_
Anemia, anesthetic	Anaemia, anaesthetic
Theater, center Theatre, centre	_ _
Fetus	Foetus
Mold, smolder	Mould, smoulder
Civilization	Civillisation
Connection, Inflection Connexion, inflexion	
Licorice	Liquorice

THE HYPHEN

Consult the dictionary to determine how to treat a compound word.

- The prosecutor chose not to cross – examine any witnesses.
- Grandma kept a small note book (notebook) in her apron pocket.

Use a hyphen to connect two or more words functioning together as an adjective before a noun.

- Mrs. Douglas gave Toshiko a seashell and some newspaper-wrapped fish to take home to her mother.
- Pricilla hood is not yet a well –known candidate.
- After our television campaign, Priscilla Hood will be well-known.

Hyphenate the written form of fractions and of compound numbers from twenty one to ninety nine.

- One fourth of my income goes to pay off the national debt.

If a word must be divided at the end of a line, divide it correctly.

- When I returned from overseas, I didn't recog-

-nize one face on the magazine covers.

CAPITAL LETTERS

Capitalize proper nouns and words derived from them; do not capitalize common nouns.

	Common Nouns

Capitalize titles of persons when used as part of a proper name but usually not when used alone.

- Professor Margaret Barnes; Dr. Harold Stevens; John Scott Williams, Jr.; Anne Tilton, LL.D
- District Attorney Marshal was reprimanded for badgering the witness.
- The district attorney was elected for a two years term.

Capitalize the first, last, and all major words in titles and subtitles or works such as books, articles songs, and online documents.

The Impossible Theater: A Manifesto
The F Plan Diet
"Fire and Ice"
"I Want to Hold Your Hand"

Capitalize the first word of a sentence

- When lighting struck the house, the chimney collapses.

Capitalize the first word of a quoted sentence but not a quoted phrase.

- In *Time* magazine Robert Hughes writes, "There are only about sixty Watteau paintings on whose authenticity all experts agree."
- Russell Baker has written that in our country sports are "the opiate of the masses."

[illegible] the first word [illegible] gins in independent clause, in which case capitalization is [illegible]

- Most of the bar's patrons can be divided into two groups: the occasional after work socializes and the nothing to go home to regulars.
- This we are forced to conclude: The (or the) federal government is needed to protect the rights of minorities.

C[illegible] corporations, capitalize the call letters of radio and television stations.

- EPA, FBI, OPEC, IBM, WCRB, KNBC-TV

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

READING SKILLS FOR WRITERS

Types of reading:

(IMP) **1. ACADEMIC READING:** L.Q Write the Traditional way of academic reading.

Step 1: Read the questions carefully and underline the key words.
Step 2: Read the topic and then read the first and last sentences of every paragraph in the passage.
Step 2: Read the bold types inside the paragraphs. For example: bold, italic, underlined, bracketed, hyphenated, words or information. Read any graphic representation or illustration like any pictures, graphs, charts, tables etc.
Step 3: Now start answering the questions.

Example:
Hidden History: the beetle's secret cycle of life

The death-watch beetle is thought of as a devil's pest in churches and old houses, but in natural habitats it infests a wide range of decaying hardwoods. It has been found in *hornbeam*, *sweet chestnut* ….and *yew*, but the two most commonly infested species in Britain are *oak* and *willow*. In buildings, oak timbres are usually the focus of attack by the beetle, but alder, walnut, elm, larch and Scots pine can be affected too. Death-watch beetles attack wood that has been decayed by fungi, so it is the damp prone parts of timbers, at the ends and near leaking gutters and enclosed spaces that are normally attacked first.

Adult beetles emerge from holes in the timber in spring, or occasionally in autumn. They breed once and a week or two later the females lay eggs, usually about fifty, in small cracks on the surface of the wood. Adults depend on stored reserves; they do not feed, so the adult life span is largely determined by body size and metabolic demands. Emergent females rarely live for more than ten weeks, and males eight or nine weeks, at a temperature of about *20° C*.

The eggs hatch after two to five weeks and the *larvae* then wander across the wood to find suitable entry points through which to bore into timber. Then they take between two and ten years to complete their development. The larvae pupate in late summer to early autumn, each individual ……the mature beetle ……..emerges.....wood powder.

Questions to answer:

1. What is the subject of the passage as a whole?
2. Which paragraph contains information about the larvae?
3. Which paragraph contains information about the adult beetles?
4. Which paragraph contains information about where the beetles live?
5. The death-watch beetle is found most often in …1… and …2… They infest damp-porn timber which has been affected …3… Adults do not feed, so they survive on …4… and live for only two or three months. The larvae, on the other hand, live for up to …5…, feeding on the timbers during that time. They pupate in …6… but the adult does not emerge until the following spring.

2.

1. **Skimming** (for getting the gist of something)
2. **Scanning** (for a specific focus)
3. **Detailed reading** (for extracting information accurately)

Skimming: for getting the gist of something

The technique you use when you're going through a newspaper or magazine: you read quickly to get the main points, and skip over the detail. It's useful to skim:

- to preview a passage before you read it in detail
- to refresh your understand of a passage after you've read it in detail.

Use skimming when you're trying to decide if a book in the library or bookshop is right for you.

Scanning: for a specific focus

The technique you use when you're looking up a name in the phone book: you move your eye quickly over the page to find particular words or phrases that are relevant to the task you're doing. It's useful to scan parts of texts to see if they're going to be useful to you:

- the introduction or preface of a book
- the first or last paragraphs of chapters
- the concluding chapter of a book.

Detailed reading: for extracting information accurately

Q.When reader reads every word and works to learn from the text, he is involved in the process of

1. Where you read every word, and work to learn from the text.
2. In this careful reading, you may find it helpful to skim first, to get a general idea, but then go back to read in detail. Use a dictionary to make sure you understand all the words used.

3. PURPOSE READING

Things you read:

- A reading piece
- A note book
- A dictionary

STEPS:

- Read a selected paragraph twice.
- Underline the key words and read their meanings from your dictionary.
- Read it once more
- Decide about the text pattern
- Find out the topic sentence, supportive details and the conclusion.
- Underline the signal words
- Find out the collocations
- See the structural choices
- Check literal and figurative use
- Check any idiomatic entry.
- Note these down and everyday revise them.
- Rewrite the paragraph in your own words.

Exercise: Apply the above steps

Every day the factory whistle bellowed forth its shrill, roaring, trembling noises into the smoke-begrimed and greasy atmosphere of the workingmen's suburb; and obedient to the summons of the power

of steam, people poured out of little grey houses into the street. With sombre faces they hastened forward like frightened roaches, their muscles stiff from insufficient sleep. In the chill morning twilight they walked through the narrow, unpaved street to the tall stone cage that waited for them with cold assurance, illumining their muddy road with scores of greasy, yellow, square eyes. The mud smeared under their feet as if in mocking commiseration. Hoarse exclamations of sleepy voices were heard; irritated, peevish, abusive language rent the air with malice; and, to welcome the people, deafening sounds floated about--the heavy whir of machinery, the dissatisfied snort of steam. Stern and sombre, the black chimneys stretched their huge, thick sticks high above the village.
(Excerpt from Mother by Maxim Gorky)

ACTIVE READING

When you're reading for your course, you need to make sure you're actively involved with the text. It's a waste of your time to just passively read, the way you'd read a thriller on holiday.
Always make notes to keep up your concentration and understanding.
Here are four tips for active reading.

Underlining and highlighting
Pick out what you think are the most important parts of what you are reading. Do this with your own copy of texts or on photocopies, not with borrowed books.
If you are a visual learner, you'll find it helpful to use different colors to highlight different aspects of what you're reading.

Note key words
Record the main headings as you read. Use one or two keywords for each point. When you don't want to mark the text, keep a folder of notes you make while reading.

Questions
Before you start reading something like an article, a chapter or a whole book, prepare for your reading by noting down questions you want the material to answer. While you're reading, note down questions which the author raises.

Summaries
Pause after you've read a section of text. Then:

1. put what you've read into your own words;
2. Skim through the text and check how accurate your summary is and fill in any gaps.

A tip for speeding up your active reading
You should learn a huge amount from your reading. If you read passively, without learning, you're wasting your time. So train your mind to learn.

Try the **SQ3R** technique. SQ3R stands for **Survey, Question, Read, Recall** and **Review**.

Survey
Gather the information you need to focus on the work and set goals:

- Read the title to help prepare for the subject
- Read the introduction or summary to see what the author thinks are the key points
- Notice the boldface headings to see what the structure is
- Notice any maps, graphs or charts. They are there for a purpose
- Notice the reading aids, italics, bold face, questions at the end of the chapter. They are all there to help you understand and remember.

Question

Help your mind to engage and concentrate. Your mind is engaged in learning when it is actively looking for answers to questions. Try turning the boldface headings into questions you think the section should answer.

Read

Read the first section with your questions in mind. Look for the answers, and make up new questions if necessary.

Recall

After each section, stop and think back to your questions. See if you can answer them from memory. If not, take a look back at the text. Do this as often as you need to.

Review

Once you have finished the whole chapter, go back over all the questions from all the headings. See you if can still answer them. If not, look back and refresh your memory.

LECTURE 32

PARTS OF A NEWSPAPER (M.IMP)

THE LANGUAGE OF NEWSPAPERS I

Layout, typical features and technical terms

Some or all of these may be found on the front pages of newspapers.

- **Box-out** – A small part of the page shaded in a different colour.
- **By-line** – The name of the reporter, if they are important is often included at the beginning of the feature, rather than at the end, or not at all.

Q. Diff b/w caption & credit

- **Caption** – typed text under photographs explaining the image.
- **Credits** – the author of a feature may be given credit in the form of a beeline. Photographs may have the name of the person who took them or the agency that supplied them alongside them.
- **Crosshead** – this is a subheading that appears in the body of the text and is centred above the column of text. If it is se to one side then it is called a **side-head**.
- **Exclusive** – this means that newspaper and no one else solely cover the story. The paper will pay their interviewees, buying the story so it cannot be used by another paper.
- **Feature** – not necessarily a 'news' item (current affairs), but usually with a human-interest angle presented as a spread.
- **Headline** – this is the main statement, usually in the largest and boldest font, describing the main story. A **banner headline** spans the full width of the page.
- **Kicker** – this is a story designed to stand out from the rest of the page by the use of a different font (typeface) and layout.
- **Lead Story -** the main story on the front page, usually a splash.
- **Lure** – a word or phrase directing the reader to look inside the paper at a particular story or feature.
- **Masthead** – the masthead is the title block or logo identifying the newspaper at the top of the front-page. Sometimes an emblem or a motto is also placed within the masthead. The masthead is often set into a block of black or red print or boxed with a border; the 'Red-tops' (The Sun, The Mirror, The News of the World) are categorised by style and the use of a red background in the masthead.
- **Menu** – the list of contents inside the paper.
- **Pugs** – these are at the top left and right-hand corners of the paper and are known as the 'ears' of the page. The prices of the paper, the logo or a promotion are positioned there. They are well placed to catch the reader's eye.

- **Secondary Lead** – this is usually only a picture and headline, it gives a sneak preview of a story that you might find inside the paper.
- **Sidebar** – when a main feature has an additional box or tinted panel along side of it.
- **Splash** – the splash is the main story on the front of the paper. The largest headline will accompany this, along with a photograph.
- **Spread** – a story that covers more than one page.
- **Stand first** – this is an introductory paragraph before the start of the feature. Sometimes it may be in bold.
- **Strap line** – this is an introductory headline below the headline.
- **Tag** – a word or phrase used to engage a reader's interest in a story by categorising it e.g. 'Exclusive', 'Sensational'.

(IMP)

1. Headline – the most important news and latest developments are featured here.
2. Local and foreign news – news of lesser importance.
3. Editorial – article written by the editor expressing opinion about the latest developments or news of national interest.
4. Feature stories – special stories about different fields of interest.
5. Articles of opinion or commentaries and views – articles expressing the views and comments of writers or notable personalities.
6. Obituary – listing of persons who recently died, or of death anniversaries.
7. Fun page – includes puzzles and comic strips for entertainment.
8. TV and movie guide – a listing of movies currently showing or about to be shown and movie reviews.
9. Sports page – articles written about the latest news and developments in sports.
10. Society page – articles about the latest parties, weddings, birthdays, and other happenings in society.
11. Classified Ads – list of things for sale of for rent, employments, business opportunities, etc.

Source: Richard Williams, Royton & Crompton School, 2002

LECTURE 33

THE LANGUAGE OF THE NEWSPAPERS II

The newspapers can be divided into two general categories:
TABLOIDS and BROADSHEETS

BROADSHEET NEWSPAPER:

Broadsheet is the largest of the various newspaper formats and is characterized by long vertical pages (typically 22 inches or more). The term derives from types of popular prints usually just of a single sheet, sold on the streets and containing various types of matter, from ballads to political satire. The first broadsheet newspaper was the Dutch Courante uyt Italien, Duytslandt, &c. published in 1618.

Many broadsheets measure roughly 29½ by 23½ inches (74.9 cm × 59.7 cm) per full broadsheet spread, twice the size of a standard tabloid. Australian and New Zealand broadsheets always have a paper size of A1 per spread (84.1cm by 59.4cm).
In the United States the traditional dimensions for the front page half of a broadsheet are 15 inches wide by 22¾ inches long. However in efforts to save newsprint costs many U.S. newspapers (including The Wall Street Journal) are downsizing to 12 inches wide by 22¾ inches long for a folded page.

S.Q Diff b/w The two versions of the broadsheet are:

- **Full broadsheet** - The full broadsheet typically is folded vertically in half so that it forms four pages (the front page front and back and the back page front and back). The four pages are called a spread. Inside broadsheets are nested accordingly.
- **Half broadsheet** - The half broadsheet is usually an inside page that is not folded vertically and just includes a front and back.

In uncommon instances an entire newspaper can be a two-page half broadsheet or four-page full broadsheet. Totally self-contained advertising circulars inserted in a newspaper in the same format are referred to as broadsheets.
Broadsheets typically are also folded horizontally in half to accommodate newsstand display space. The horizontal fold however does not affect the page numbers and the content remains vertical. The most important newspaper stories are placed "above the (horizontal) fold." This contrasts with tabloids which typically do not have a horizontal fold (although tabloids usually have the four pages to a sheet spread format). Historically, broadsheets were developed when in 1712 a tax was placed on British newspapers based on the number of their pages.

TABLOID NEWSPAPER:

A **tabloid** is a newspaper industry term which refers to a smaller newspaper format per spread; to a weekly or semi-weekly alternative newspaper that focuses on local-interest stories and entertainment, often distributed for free (often in a smaller, tabloid-sized newspaper format); or to a newspaper that tends to emphasize sensational crime stories, gossip columns repeating scandalous innuendos about the personal lives of celebrities and sports stars, and other so-called "junk food news" (often in a smaller, tabloid-sized newspaper format).

The tabloid newspaper format is particularly popular in the United Kingdom. A tabloid format newspaper is roughly 23½ by 14¾ inches (597 mm × 375 mm) per spread. This is the smaller of two standard newspaper sizes; the larger newspapers, traditionally associated with 'higher-quality' journalism, are called broadsheets (although some British 'quality' papers have recently adopted the tabloid format; *The Guardian* being the exception by adopting the Berliner format). A third major format for newspapers is the Berliner, which is sized between the tabloid and the broadsheet.

Examples of Newspapers:

Broadsheet Newspapers	**Tabloid Newspapers**
The Guardian	The Express
The Independent	The Mail
The Telegraph	The Sun
The Times	The Mirror
The Financial Times	The Star

Editorial Policy

Tabloids and broadsheets do not look different by accident. Each paper is trying to appeal to whom it sees as its readership. The readers of the broadsheets don't generally read tabloids and vice versa. Tabloid stories are generally shorter, while broadsheet stories are more in-depth. Both are written in a particular style.
It is the job of the editor, and the various sub-editors, to know what the paper should look and feel like and then to make sure that only stories that suit the style of the paper are actually published.

Editorial Choice

The amount of 'hard news' that a paper decides to print is determined by the editorial policy of the paper. Tabloids do feature political stories, though they tend to prefer to focus on personalities of the politicians rather than the actual issues that may be relevant.
There is likely to be a much closer correlation between the news in the broadsheets and the TV news. In most cases the lead story will be the same. The order of importance in which the news has been ranked is also likely to be similar in the case of TV news and the broadsheets.

One picture is worth a thousand words...

Generally speaking, tabloids make far greater use of pictures than the broadsheets do. The total area of the paper that is given over to pictures is likely to be far greater in the tabloid - perhaps 25% as opposed to 10%. You can quickly estimate these figures for yourself.
The types of picture are also different. The popular tabloids tend to use pictures to liven up sensational stories: they are unlikely to have many photographs of politicians making speeches. One of the main differences in style between tabloid and broadsheet is this use of images.
This is a complex area. Both types of paper are good at choosing and displaying the images that they think their readers would like to see. It is not only the tabloids that use images effectively. Broadsheets often use photographs in striking ways, though they are less likely to cover celebrity scandal stories.

Language

This is probably the most difficult area of all to define. Much of the work on this will have to come from your own reading of newspapers. Below are some general pointers as to how to analyze the language of newspapers.
Tabloids often use subjective language (subjective means allowing personal opinion to dominate).
Broadsheets tend to make greater use of objective language (objective means dealing with facts in a detached manner).
Opinion tends to be acknowledged and kept separate from fact e.g. 'Some people felt the woman was unbalanced.'

Using language **subjectively** is a common trait of the tabloid. Deliberately using **emotive** language (language designed to stir up the emotions) is a feature found commonly in tabloids.
Opinion might be passed off as being fact in order to persuade you: e.g. 'The woman's mad - she should be locked up.'
Such features of language are to be found throughout articles as well as in headlines. Weighing up the balance between subjective and objective language is a useful way to look at the approach that a newspaper has to news.
Of course not all stories in any newspaper are entirely serious. There are times when humor assists the telling of a story. It is for you to judge whether this is a good ploy to use on all occasions.

Recap

You should now feel confident about explaining:
The differences between tabloid and broadsheet newspapers (size, style and content)
How editorial policy affects newspapers.
The use of language and pictures in the two types of paper
The use of language and pictures in the two types of paper
How tabloid and broadsheets cover the same story differently

Source: http://www.bbc.co.uk/education/asguru/generalstudies/culture/04news/news01.shtml
Source: http://en.wikipedia.org/wiki

IMPORTANT: Let's analyse the language of the two newspapers.

PAPER 1: A Broadsheet Report

Girl frozen alive on her own doorstep

A TWO-year-old girl accidentally locked outside her home for almost six hours in sub-zero temperatures was "like a block of ice" by the time she was found lying on her front doorstep, doctors said.

Karlee Kosolofski had no heartbeat and was nearly frozen when she arrived at Plains Hospital in Regina, Saskatchewan, on Monday and was still in a serious condition the following day.

"She was practically dead," said John Burgess, one of the doctors who revived her. "It is just amazing to get a child of this age who literally comes in like a block of ice."

The girl apparently followed her father out of the house when he left about 2.30 am to begin work at a dairy in Regina, the capital of the central Canadian province.

He did not notice Karlee following him, wearing a coat and boots over her pyjamas.

She was trapped outside when the front door swung shut and became locked behind her. Her mother, Mrs Karrie Kosolofski found her nearly six hours later in temperatures of about −8F. An ambulance took her to the hospital 30 miles away.

Dr Burgess said the girl's body temperature had fallen to 58F. Surgeons fought for more than three hours to bring her temperature back up to normal. He added. "It took nearly an hour and a half for her heart to start beating."

Dr Joy Dobson said Karlee was in intensive care with extensive frostbite to her legs, one of which may have to be amputated, although she was alert and improving.

"She's definitely very strong, very happy and very determined," her mother, Mrs Karrie Kosolofski said. "Today we're just really, really relieved."

PAPER 2: A Tabloid Report

ICE-BLOCK KID

Karlee, 2, survives six hours locked out of home at –22°C

A GIRL of two who was frozen solid after being shut out of her home for six hours at minus 22°C has been brought back from the dead by doctors.

Tiny Karlee Kosolofski was like "a human ice cube" when she arrived at hospital. She had no heartbeat and her body temperature had fallen to 58°F.

It took medics almost an hour and a half to get her heart beating and three hours to bring her body temperature back to the normal 98.4°F.

Doctors are amazed the toddler is alive. They say no one is known to have survived such a low body temperature.

Karlee, wearing a coat and boots over pyjamas, followed her dad outdoors when he left for work at a dairy in Regina, Canada, at 2.30am.

He failed to spot her — and she was trapped when the front door slammed shut.

From CAROLINE GRAHAM in New York

Mum Karrio found her lying on the doorstep six hours later. She was taken to hospital 30 miles away in Saskatchewan.

Doctor John Burgess, one of six medics who wrapped Karlee in blankets, said: "She was practically dead.

"It's amazing to get a child this age who literally comes in like a block of ice. She was frozen solid — like a human ice cube."

Karlee, who is in intensive care, has severe frostbite and her left leg may have to be amputated. But dad Robert said: "She's sitting up in bed, grinning away.

"She's no idea what she's been through but she knows from all the attention she's getting that she's a very special little girl."

An Example Language Analysis:

Both of these two news articles cover the same basic facts: the age of the child; the temperatures outside; the length of time she spent on the doorstep; the child's clothing; and so on.
The difference between the reports emerges in the way they treat their subject matter.
He headlines immediately demonstrate the variation in approach of a quality broadsheet and a popular tabloid.
The broadsheet newspaper uses a straightforward, factual headline which is simple and yet still dramatic. It is a simple sentence in structure:

"Girl frozen alive on her own doorstep"

The prepositional phrase functioning as an adverbial highlights the fact that this too place at home, making the story more interesting. The headline is less dominant than that of in the other paper (paper 2) ad, in line with the papers house style I does not use capitalization.
The report in tabloid (paper2) aims to attract attention and uses both a capitalized headline and an underlined sub-headline. It provides far more information than the broadsheet (Paper 1), aiming to catch the reader's interest. The colloquial noun *Kid* is typical of the paper' chatty style and the use of parenthesis to give the child's age also contribute to the personal approach. By providing specific details like the age, the number of hours spent outside and the temperature, the paper hopes to arouse the reader's emotions.
The headline is a noun phrase made up of a compound modifier and noun.

"ICE BLICK KID"

The sub- headline is a complex sentence:

"Karlee, 2, survives six hours locked out of home at -22°C"

The use of the present tense creates a sense of immediacy, adding to the dramatic impact.

The spreadsheet (Paper 1) uses **modifiers** which give the reader precise information:
Serious condition (lines 12-13); six hours (line 5); extensive frostbite (line 38)

The tabloid (Paper 2) uses noun phrases in which the modifiers give the reader details about the child. They are emotive, but not particularly sensational:
Low body temperature (line 19); severe frostbite (line 35-6)

The naming of the participants and **places** tells the reader something about the nature of broadsheets and tabloids. The parents are named in different ways by the both of these papers. The spreadsheet (paper 1) uses the formal *Mrs Karrie Kasalofski* whereas the tabloid (paper 2) uses informal ways like *Mum Karrie* and *Dad Robert.* For child, the broadsheet uses a *two-year-old girl* whereas the tabloid uses the more informal words, *kid, toddler* and *tiny* to how more vulnerability and thus sensationalises.

The **connotations** of words add to the effects created. The lexis of the broadsheet are more formal and therefore does not rely on wider associations of individual words to create a sense of drama. The tabloid (paper 2) uses the word *amazed* to show an extraordinary event.

The **adverbials** in these reports are quite similar, many providing information about the length of time the child spent outside and the place.

Marked themes are used to dramatise the narrative of the action story.

The passive voice is used to suggest that no one can really be blamed for this accident.

The direct speech is important in this kind of story because it adds a personal feeling to the drama. Both these reports quote the doctors and their exact words give authority to the statements.

Action stories have chronological structure and this is apparent here.
And, this ends the analysis.

LECTURE 34

News Writing and Style I

WHAT TO LOOK FOR IN A NEWSPAPER

1. Register:
2. Lexis:
3. Grammar
4. Metaphorical language:
5. Sources:
6. Typographical features:

Newspaper Style: Practice

1 For each of the following headlines find the sentence below which expresses it as it would appear in an ordinary news announcement.

'POLLS RIGGED' CHARGES
TWO SOUGHT AFTER BREAK-OUT DRAMA
CABINET RESHUFFLE URGED
SERVICE CHIEFS GAGGED: TWO QUIT
GEMS HAUL SEIZED IN SWOOP

CHIEF	DRAMA	RESHUFFLE	GAG	GEMS	SWOOP
POLL(S)	QUIT	SEEK/SOUGHT	RIG	HAUL	

(a) jewels
(b) goods stolen in robbery or taken by police or customs
(c) to falsify
(d) director, high-ranking officer or official
(e) raid, to raid
(f) to look for, ask for, want
(g) to silence, censor, censorship
(h) exciting, dramatic event
(i) election, voting, public opinion survey
(j) to rearrange, rearrangement (of senior jobs)
(k) to resign, leave

1 For each of the following headlines find the sentence below which expresses it as it would appear in an ordinary news announcement.

'POLLS RIGGED' CHARGES
TWO SOUGHT AFTER BREAK-OUT DRAMA
CABINET RESHUFFLE URGED
SERVICE CHIEFS GAGGED: TWO QUIT
GEMS HAUL SEIZED IN SWOOP

(a) Allegations have been made that election results were falsified.
(b) Police raided a house today and took possession of jewellery stolen in a recent robbery.
(c) Police are hunting two men who made a daring escape from prison by helicopter.
(d) Senior officers of the armed forces have been instructed not to talk to the media and, as a result, two of them have resigned.
(e) Strong appeals have been made to the Prime Minister to make changes in his ministers.

3 Express each of the following headlines as it would appear ordinary news announcement.

(a) EDITORS URGE END TO PRESS GAG
(b) INDIA SEEKS US AID
(c) GEM SMUGGLERS CAUGHT IN PORT SWOOP
(d) BANK RAID CASH HAUL FOUND: 3 CHARGED
(e) HEAD QUITS OVER 'RIGGED' EXAM RESULTS
(f) RAIL CHIEFS RESHUFFLED AFTER BIG LOSSES
(g) GOVT DEFEATED IN POLL DRAMA

4 For each of the following words, all frequently used in headlines, find the meaning in the list below. It will help you if you look to see how they are used in the headlines at the foot of the exercise. Then express each headline as it would appear in an ordinary news announcement.

MOVE	CLASH	WOO	BID	FOIL	HALT
OUST	QUIZ	PLEA	BAN	BACK	FLEE

(a) to prevent
(b) strong request, call for help, appeal
(c) attempt, to attempt
(d) stop, to stop
(e) to prohibit, prohibition
(f) fighting, argument, conflict, to argue, to fight
(g) support, to support
(h) to force out of office, remove from high position
(i) run away from, escape
(j) to try to attract
(k) action, step, to take action
(l) to question, interrogate

(a) DICTATOR OUSTED: PLEA FOR CALM
(b) NEW MOVES TO HALT BORDER CLASHES
(c) GOVT BACKS ARMS BAN TO WOO LEFT
(d) KIDNAP BID FOILED: 3 QUIZZED, 2 FLEE

Still, news professionals agree on at least seven main factors that help them determine if an event is news. These are:

a) Impact—how many people does the event affect? How seriously does it affect them?

b) Proximity—an event will be more important if is closer to the readers. An earthquake in a far-off land is not as interesting as one that is close to home.

c) Timeliness—is the event fresh? Is it new? The news must be timely to be of use to readers.

d) Prominence—Names make news, and big names make big news. Ordinary people are intrigued by the doings of the rich and famous.

e) Novelty—this is the new in news, the unusual. The "firsts," "lasts" and "only" have been the staples of the news business for many years.

f) Conflict— Conflict has been the currency of great literature, drama and movies for all time. From the stories of Shakespeare to those of Disney, conflict has played a crucial role. Newspapers are no different.

g) Audience—who is the audience? The answer to that question helps determine whether an event is news at all, and if it is, where it will be played in the paper.

The ABC of news writing:

- Accuracy
- Brevity:
    - No wordy expressions.
    - Include only relevant statements.
    - Avoid Unnecessary Repetition
- Clarity:
    - Choose short, familiar but standard words.
    - Construct effective sentences and paragraphs
    - Achieve appropriate readability
    - Include sources both official and unofficial to authenticate your evidence, if possible.

"I want stories to startle and engage me within the first few sentences, and in their middle to widen or deepen or sharpen my knowledge of human activity, and to end by giving me a sensation of completed statement."
- *John Updike*

LECTURE 35

NEWS WRITING II

"I want stories to startle and engage me within the first few sentences, and in their middle to widen or deepen or sharpen my knowledge of human activity, and to end by giving me a sensation of completed statement."
- John Updike

Reporting boils down to three things:

(IMP S.Q) **1. Accuracy**

As a reporter, you have a lot of power. What you write can influence decisions, help form public opinions of people and contribute to the general attitude of your readers. With that power come responsibilities that can't be taken lightly. Get a fact wrong, misspell a name or omit a vital piece of information and you not only can distort the truth and misinform the public, but you also damage the credibility of your newspaper. Guard it carefully.

2. Clarity S.Q newspaper writing.

Newspaper writing is not academic writing. We don't use big words and long sentences to show our readers how smart we are. Newspaper readers are pressed for time. You have to give them the news quickly, concisely and without a lot of extra words or information they don't need. Every story competes for a reader's attention ... against other stories, against the TV in the background, against every distraction you can think of.

With every story you write, ask yourself: **What is the news here? Why should my readers care? What does this mean to them?** Your lead, and then the rest of your story, should spring from those questions. Then, ask yourself (and the people around you), "What questions will the reader have that I need to answer?" Jot them down, and be sure none are left unanswered.

Write short: short sentences, short paragraphs, short stories. Use simple language. Think hard about every word you use. Is it necessary? Is there a clearer, concise way to say this?

Read your story aloud. It sounds dumb, but you'll spot places that don't sound right and might trip up the reader.

3. Style

Good writers are artists. Good news writers are, too. They can entertain, inspire, anger and educate. News stories don't have to follow the old, worn-out, inverted pyramid format. Sure, you'll still use it sometimes, particularly for important, breaking news on deadline. But look for opportunities to veer from that format into something more interesting. Never forget, though, that your No. 1 objective is to tell people what they need to know -- not to show them how much of a literary artist you are.

First five paragraphs

All the work of producing a news story is futile if the story does not engage the reader immediately. Writing coaches have identified four key elements that should be present in the first five paragraphs of any news story (not necessarily in any particular order). They are:

News

The newest information: the basic facts of who, what, when, where, why and how ... the most relevant information.

Impact

what a situation means and who is affected. Tells readers what the news changes about their lives and, maybe,

what they should do.

Context
The general perspective, which frames the background of the news, addresses the relationship of things around the news. Context helps readers understand whether something is normal or surprising.

The human dimension takes a story from abstract to reality. It offers personal elements that help readers understand the story. This is not necessarily a quote, but it could be.

Neil Hopp's "First Five" formula (Inverted Pyramid Structure of News)
(Hopp is the former writing coach at the Northwest Herald in Crystal Lake)

1. Effective lead. Focused, short, memorable
2. A second paragraph that amplifies the lead.
3. A third paragraph that continues to build detail.
4. Nut graph. Provides context or tells reader why this is important.
5. Power quote: An interesting quote that propels meaning. Not just a fluffy quote that gets in the way.

Leads
Before you write, know your point: **What is this story about and why is it important?**
Common problems in leads

- Cluttered. More than one idea.
- Flabby. It says, "I don't know what this story is about."
- Dull. Ho-hum. No tension. No energy that drives the writing forward.
- Mechanical. No human voice, no "music." Just another burger and fries.
- Closed. A private conversation between those who speak the same jargon. It says, "Stay away. You don't know enough to read this."
- Predictable. Written in journalese or bureaucratese. Clichés. No surprises, no unexpected words of phrases that are unexpected and that delight us as they capture and clarify a news event. No "chuckle quality."

(IMP) **Qualities of Effective Leads** LQ. How to write an effective lead for an article?

- Focus. Make a specific promise to the reader, and then deliver.
- Context. Involve the reader. Show clear, immediate significance. Answer the question, "Why should I read this story?"
- Form. Implies a design, a plan, a structure, a pattern that will help the reader understand the meaning.
- Information. Whets the readers' appetite, promises delivery.
- Voice. A human voice talking to the reader. Provides the "music" to support the meaning of what is being read.
- Surprise. The promise of something new.

(SQ) **SVO<24**
What's that mean? **Subject-verb-object** sentences of generally less than 24 words.

Good writing starts with good sentence structure, and that means simple construction: subject-verb-object. Not blah, blah, blah, S-V-O. All that does is delay meaning.
This also is called the **right-branching sentence**: Think of S-V-O as the engine of a train. A short train

Problem writers use a lot of commas and other punctuation. A good remedial exercise is to try writing a story with no commas. That, of course, means sentences should be short. Research shows that 20-word sentences are fairly clear to most readers. Thirty-word sentences are not.
Here's an even easier test: If you can't read a sentence aloud without taking a breath, it's too long.

TEN GUIDELINES TO CLEARER WRITING

1. One idea per sentence.
No: Columbine High School in Littleton, Colo., experienced the largest of recent high school murder rampages last week, and DeKalb schools, along with police, are reacting to a rumor of violence at DeKalb High School.
Yes: School officials and police are reacting quickly to a rumored threat of violence at DeKalb High School. The response follows last week's high school massacre in Littleton, Colo.

2. Limit sentence length to 23-25 words. If you can't read a sentence aloud without a breath, it's too long.

3. S-V-O: Subject-Verb-Object. Right-branching sentences (think of a train engine). Don't delay meaning. Don't use a lot of commas.
No: Mauger, who worked as a bursar at DePaul University in Chicago prior to working at Beloit, said she missed the university environment.
Yes: Mauger was a bursar at Chicago's DePaul University before her Beloit job. She missed the university environment.

4. Use strong verbs and an active voice. *No:* The poem will be read by La Tourette. *Yes:* La Tourette will read the poem.

5. Reduce difficult words to their simplest terms. Don't let bureaucrats dictate your word choices.
No: The search committee will be constructed in accordance with Article 8 of the NIU constitution.
Yes: NIU's constitution dictates the search committee's makeup.

6. Don't back into a sentence.
No: The end of the academic year and the end of the legislative session were two reasons Dr Val cited.
Yes: Dr Val cited two reasons: the end of the academic year and the end of the legislative session.

7. Don't use more than three numbers in any one sentence.
No: Wednesday, the NIU baseball team's winless streak hit 22 as NIU (4-37-1) dropped a twin bill to Miami (21-18-1), 8-2 and 10-5, at Oxford, Ohio.
Yes: Oxford, Ohio Ñ NIU's baseball losing streak reached 22 as the Huskies dropped a doubleheader Wednesday to Miami, 8-2 and 10-5.

8. Use no more than three prepositional phrases per sentence.
No: Students who will be graduating from NIU will be honored at a senior luncheon from 11 a.m. to 2 p.m. Friday in the Regency Room of the Holmes Student Center.
Yes: Friday's senior luncheon will honor students about to graduate. The event runs from 11 a.m. to 2 p.m. in the Holmes Student Center's Regency Room.

9. Choose the precise word.
No: This will increase the number of participants from 55 students a week to 200 students a week, and in that extra 145 students the age for attendance also will change. The present center is only equipped to handle children ages 2-6, but the new center will have the capacity to serve infants, too. (2 sentences, 53 words total)
Yes: This will increase the center's weekly capacity, from 55 children to 200. And, while the current center takes children ages 2-6, the new center will take infants, too. (2 sentences, 28 words total)

No: Biological sciences professor Karl Johnson passed away Tuesday at the age of 55, following a long, courageous battle with cancer.
Yes: Biology professor Karl Johnson died of cancer Tuesday. He was 55.

Using quotes
The best quotes are short and bright. They surprise, shock or amuse. They reveal insights or secrets. They prove points. They allow experts to give perspective, and real people to air grievances. Don't quote simple statements of fact.

Sins to avoid when quoting people

- **Stutter quotes:** Saying the same thing twice.

Mayor Bessie Chronopoulous said "Tuesday she will seek a second term. I intend to run for a second term,"

- **Partial quotes:** Often, it's less awkward just to paraphrase.

Weak: Smith said the money was "spent by me" in order to buy "better-looking plants for the office."
Better: Smith said he spent the money on better-looking plants for the office.

- **Parenthetical info in quotes**

WEAK: "We can't get (the concrete barrier) to stay in one place because (La Tourette) keeps driving into it," Smith said.
BETTER: La Tourette's driving habits appear to be the main obstacle to keeping the concrete barrier from being moved. "We can't get it to stay in one place because he keeps driving into it," Smith said.

- **Junk quotes**. Vague, bureaucratic. Quotes that say nothing.
- **Stacking quotes**. Just stringing a bunch of them together rather than constructing a story.
- **Weak lead quotes**. Empty, boring, vague, repetitive.
- **Weak end quotes**. Using any old quote just to finish off the story.

STORY ORGANIZATION

Are you a planner or a plunger?

- Planners execute four or five elements in advance. Plungers start tight in and discover what they want to say in the process. But they tend to write long and then cut back. They're slower. They may run out of time and give editors grey hair.
- Both ways can and do work. But writers need to understand which one they are and what works for them.
- Being a plunger requires a good memory and the ability to formulate in your head. Being a planner requires marking up notes.
- Plungers are better on breaking, deadline stories. Planners are better on more-complicated, no deadline stories.

Source: **www.northernstar.info**

LECTURE 36

EDITORIAL WRITING

(IMP L.Q)

An editorial is an article that states the newspaper's ideas on an issue. These ideas are presented as opinion. Editorials are meant to influence public opinion, promote critical thinking, and sometimes cause people to take action on an issue. In essence, an editorial is an opinionated news story.
According to Webster's Dictionary an editorial is "an article in a publication expressing the opinion of its publishers or editors."

Editorials appear on the newspaper's **editorial page**, a page which includes editorials, columns, opinion articles, reviews and cartoons. If the paper contains more than one opinion page, the others are called **op-ed pages**. Another important item that appears on the newspaper's editorial page is the **masthead**, also known as a staff box, which includes a statement providing the details of publication.

Since a newspaper is not a living, breathing human being, it cannot form these ideas or opinions. However, the **editorial board** is made up of living, breathing human beings who determine, hopefully by consensus, the opinions that will be presented in the editorial. The **editorial board** is a group of people, usually the top editors, who decide on a plan for each editorial that will appear in a newspaper. Please note that eeditorials are not written by the regular reporters of the news organization, in fact, most major newspapers have a strict policy of keeping "editorial" and "news" staffs separate. That's why editorials are written without any byline. Most editorial pieces take the form of an essay or thesis, using arguments to promote a point of view. Requirements for article length varies according to each publication's guidelines, as do a number of other factors such as style and topic. An average editorial is 750 words or less. But this length can vary depending upon the need and requirement.

WHAT SHOULD AN EDITORIAL DO?

- **Criticize or attack**: If they criticize, they require suggestions for change. If you launch an attack against something, you must be impeccable in your charge. An attack is forceful; criticism does not have to be forceful, but it has to be held down with facts and suggestions for change.
- **Defend:** Stand up for an individual or an institution that is under attack by society.
- **Endorse:** But you must give solid reasons for your endorsement of a political candidate, an issue, or the reasons behind building a new gymnasium.
- **Compliment:** Show evidence that the compliment is deserved. Do praise when warranted.
- **Instigate, advocate or appeal:** To instigate editorially would mean that the newspaper intended to go on a crusade for something--improvements in the school study hall system, for example. Or you might advocate that this be accomplished by backing suggestions put out by a school committee that studied the problem. An appeal editorial might mean that you'd encourage people to donate to a school fund drive or vote for a tax levy increase.
- **Entertain:** An entertaining editorial is good for the reader's soul, but it should have a worthwhile point and should be written about something worth the reader's time.
- **Predict:** Support your predictions with fact.

G. SMITH 1997. IS THE ROLE OF A NEWSPAPER EDITORIAL TO …?

- act as a voice for the ruling class,

- advocate for the rights of individuals
- be strictly accurate,
- bring down a government,
- criticize government policies,
- fight for the freedom of the press,
- indicate preferred foreign policy directions,
- nurture enlightened values,
- preach,
- set a high tone for debate,
- suppress important facts,
- Promote critical thinking?

QUALITIES OF A GOOD EDITORIAL:

1. Precise conveyance of ideas
2. Colour
   Using words that evoke images
3. Concreteness
   Being specific
4. Economy
   Making every word count
5. Tone
   The general impression of the writing
6. Tempo
   The pace (how the writing moves- fluency)
7. Variety
   Vary word choice, [illegible]

WRITING AN EDITORIAL:

The writing process:

1. **Invention: choose an issue**

Your editorial could be about how the readers could help the environment, inform the public about a particular endangered species, praise an effort by a group who has helped to take an endangered animal off of the endangered species list, or any other idea that can be used as an editorial.

2. **Collection: gather support**

Gather as many details to convince others about your opinion. (Facts or evidence, written statements from sources or authorities in the subject (experts), comparisons to similar situations to support your argument, pictures or images that strengthen your argument, be able to counter argue your opponents on this issue.)

3. **Organization: stretch from straight forward opening to closing**

4. **Drafting: write the first draft**

Body should have clear and accurate details and examples. Give strong arguments in beginning of editorial and at the end. Show the opposing arguments and their weaknesses. Offer a solution at the end. Do not be wishy washy. Stick to your argument or opinion.

5. **Revising: get it right**

Your editorial should be clear and forceful. Avoid attacking others, do not preach, paragraphs should be brief and direct. Give examples and illustrations. Be honest and accurate. Don't be too dramatic.

6. **Proofreading: check the language**

Check content, format and mechanics

(Imp SQ) **STRUCTURING AN EDITORIAL:**

Whatever type of editorial you write, it must be built around a logical framework. It must have a/an:

- To get the reader's attention
- **Body:** To persuade the reader
- **Conclusion**: To prompt the reader into action

(Imp SQ) An effective formula for editorial writing is **SPECS**. (IMP)

State the problem or situation;
Position on the problem;
Evidence to support the position;
Conclusions: Who's affected and how; state and refute the position of the other side
Solutions to the problem: At least two.

DO'S AND DON'TS OF EDITORIAL WRITING

Do's:

- Change abstractions into living examples
- highlight emotional hooks - a warm positive tone is essential
- soften criticism; never divide your readership
- speak as the voice of the whole community
- tie the editorial to a news item or current issue of public concern
- show a local flavour; local loyalties and interests relate to readers
- beware legal challenges over reputations
- avoid a preachy tone and rhetorical flourishes
- convert statistics into factions
- simplify grammar and vocabulary
- limit questions to a minimum; your task is to offer answers
- Clarify your point of view before beginning; state a Headline.
- establish your authority, credibility
- Simplify expressions; talk plainly.
- focus on three points only
- Avoid language knots: in which, through which.., of which...
- Avoid lists; avoid "First, second ..." etc.
- Avoid need to cross reference: not "as was said above." name it again.

- Avoid dialogue. It is not a novel.
- avoid "I you me" pronouns; use a plural voice = the community

Don’ts:
What NOT to put in your editorial

- the singular pronoun "I"
- falsehoods, suppositions, exaggerations
- libel and defamation
- advocate anything illegal
- long paragraphs
- subheadings
- difficult, technical words
- grammatical knots, confused writing
- questions to finish
- forget to devise and include a headline
- ignore the obvious a
- Vague ambiguous references, the unattached "It".

Source: http://home.pacific.net.au

LECTURE 37

WRITING FEATURES

WHAT'S A FEATURE? THE BASIC SCOOP: IMP

A news feature goes way deeper than the headlines – it explores an issue thoroughly. To write one requires plenty of research and interviewing. Yes, it takes some honest toil to create something worthwhile, but it's fun – especially once you see the result of all that hard work.

- Human interest features
- News features
- Personality profiles
- Personal experience narratives
- How-to-Stories
- Historical features
- Brites

EXAMPLE OF BRITES:

Ready, aim, bake!

Joe Carle of Westland called police Sunday night after he heard gunshots hitting his house. He told police someone was shooting from outside.

But police found Carle, 31, had placed a loaded semiautomatic handgun in his oven that night, forgot it was there, then turned on the oven. The gun warmed up and fired bullets through the oven into the kitchen walls. No one was hurt.

Police didn't know why Carle put the gun in the oven.

WHAT TO FEATURE IN A FEATURE?

Features can run up to 10,000 words in length. Even if your story is only one tenth as long YPP features tend to be from 1000-1500 words in length), it's important to have a clear idea of what you are going to write about – and what specific angle you will explore – as you get started.

GENERATING FEATURE STORY IDEAS

1. Start with your own experience
2. Community you are part of
3. Read the papers and listen to newscast
4. Clip saving
5. Fact files: who, what, where, etc
6. History
7. Hobbies
8. Dreams: nearly everyone wants to be rich.
9. How and why behind a news event

Story mapping can keep you from wasting a lot of time doing research that you won't be able to use. Here's an example of how to focus a feature by using the technique of story mapping. We'll look at raves once again: You love raves, and want to do a story on them. OK, cool, **you've got your initial idea.** But what exactly are you going to write about? **For every general story idea, there are many angles, or ways the story can be**

handled. For instance, a story about raves could address the drugs, the venues, the music, the dangers, the police, parents, the rave culture, clothing, trends…the list goes on and on. If you try to cover everything, you will have zero focus. Without a clear angle, the likely result after lots of hard work will be one big mush!

Narrow your idea down to a few main sub-topics. Choose sub-topics that relate logically, and you will find it easier to focus your story. For example, to write a feature on raves, you might choose to focus on drugs, recent trends and music.

Your next step is to **brainstorm as many angles as you can within each sub-topic**, the same way you did the main story idea. What possible details are there to touch upon?

Break down drugs: The physical effects, the peer pressure, the prices, the quality, the testing process, bad trips, the potential for dying, for getting busted.

Break down trends: What's cool in the scene and what's not? What's the future? Are raves becoming too trendy? Is there a dominant style? How do trends relate to the kinds of drugs people take?

Break down music: What's hot? What's not? What are the different styles and scenes? What kind of equipment is used? Who are famous DJs? What is house? Techno? Happy Hardcore? Trance…

Based on the angles you come up with, decide what the main angle for your story is. Suddenly, you have an interesting story about raves waiting to happen. It's straightforward, and will be relatively easy to write because you know where you want to go, and what types of information you need to take you there.

What's next?
As always, you need to become an expert in your subject. Go out and get the information. You will need to do some research on the net or in a library, talk to people on the phone and set up your key face-to-face interviews.

A reporter has to hustle to get their facts straight. Find a DJ to profile and set up an interview. Go to some raves, check out the trends; what are people wearing and taking? Take notes. Go to rave wear stores and get prices. Figure out how to talk to some designers. What are the latest rumours about drugs? Who's doing what and why? Make sure you interview some ravers so you can ground your story through their first-hand voices. Youth journalists should strive to represent youth perspectives as often as possible.

The entire time you are doing your research, REMEMBER TO KEEP YOUR FOCUS. Keep asking yourself what information you really need. When you get extra information (which you most certainly will), don't get bogged down and distracted by it. If you stay true to your focus, you will spend your time and energy doing research efficiently. Once you've got all the information you need to cover your chosen angles, and then transcribe your tapes (if you record interviews) and notebooks.

IT'S TIME TO WRITE!
Are you ready to get funky? Features are the crown jewel of news stories, where you can use colourful language and have some freedom to express yourself. Whereas hard news stories concentrate on the facts – just the facts – news features blast past those limitations. This is where you get to show off and be creative as a writer. **Test your limits; push your use of language and your ability to set a scene.** You are the Storyteller now.

There's no one right way to write, and there's no single best way for you to tell your story, so **trust yourself**…insist on coming up with an original and effective approach. The more work you put into story development and research, the more you can go with the flow of your notes when you actually sit down and write the feature.

Try to make your reader feel like they are there. *Your writing can trigger all five senses!*

You can think of a feature story as a series of mental images, presented one after the other. If these scenes are developed thoughtfully, creatively and skilfully, they can come together in extraordinary ways to create a

beautiful montage.

Consider the story about raves. A great feature will put the reader INSIDE the club, next to the DJ (what does s/he looks like, smell like, sound like…does s/he wear their headphones crooked on their head, or around their neck), in the mind of a 17 year-old taking "E," make them feel the music washing over the swaying crowd, connect the trends they learned about with the outfits of the dancers gyrating by.

What's the point of your story?
In a feature, you have some room to develop your ideas and your characters (much like in a play or a short story). You **don't** have to start with a lead that summarizes the whole piece.

If you create a vivid atmosphere for your readers, it can be very effective to have your characters narrate the story from within that scene.

Say the rave story starts off right in the heart of a club: the lights, the beats, the gear, the heat, and the turntables. The description ends with the turntables, and the DJ takes over telling the story in one's own words. By sharing some details about other aspects of the club, and quoting other ravers and DJs, the whole feature can unfold within the atmosphere of the party. **Just be sure that whatever approach you use allows you to stay with the initial idea and main sub-topics**.

Your role as a feature writer is that of narrator. You take all the pieces of information that you've assembled and decide how to put them together. Build a complete jigsaw puzzle, using your own perspective to envision and then assess the final result.

Remember that your opinions shouldn't enter a feature story. You are there to fairly and accurately represent different people, and to let the reader draw their own conclusions about who and what to believe.

FEATURE LEADS:

1. **Question lead:**
   - Is it better to buy new or used textbooks?
   - Should the death penalty be abolished?
   - Do birds aim?

2. **Direct address:**
   - Would you like free season football tickets – and a ride to the stadium?
   - Tired of smoky cafes, sleazy pickup lines and stale pretzels? Then try the newest single scene: cyberspace

3. **Quotations:**
   At the end it was Cassie who told her mother not to cry.
   "I had started to cry," Angela said, "and Cassie looked at me and said, 'Don't cry, Mother, even when I die, don't cry,' and then she went quietly to sleep."
   -Lexington Herald-Leader

4. **Anecdotes:**
   Gretchen Brown, president and chief executive officer of Hospice of the Bluegrass, remembers the well-intentioned but confused college student who called her one day. "I asked him, 'Do you know what hospice is?' and he said, 'Oh, that's where they kill people.'"

5. **Allusion:**
   At the Berks County jail, crime doesn't pay. The inmates do: $ 10 a day for room and board – no credit cards accepted. -Wall Street Journal

6. **Contrast:**
   Richard Roy Grant was, by all appearance, a life insurgence agent, a beloved husband and stepfather, a kind neighbour, a caring friend.
   He was also a burglar, whose speciality was breaking into the homes of high school athletes while their families were away, watching their sons play football.
   Associated Press

7. **Descriptive leads:**
   Every day the factory whistle bellowed forth its shrill, roaring, trembling noises into the smoke-begrimed and greasy atmosphere of the workingmen's suburb; and obedient to the summons of the power of steam, people poured out of little grey houses into the street. With sombre faces they hastened forward like frightened roaches, their muscles stiff from insufficient sleep. In the chill morning twilight, they walked through the narrow, unpaved street to the tall stone cage that waited for them to welcome the people with deafening sounds floated about--the heavy whir of machinery, the dissatisfied snort of steam. Stern and sombre, the black chimneys stretched their huge, thick sticks high above the village. No mercy!

REVISION AND EDITING

Always reread your work. Read it out loud; read it as if you have no knowledge of the subject; pretend you are a critical editor seeing it for the first time; pretend you are one of your targeted readers. Do your own grammar and spell check. **If possible, let it sit for a couple days and then read it again**. This is the beauty of revision: you'll be amazed by all the improvements you can make when you look at it with a fresh perspective. Also, consider printing it out and reading it as printed text, because things read differently on paper than they do on screen.

It sucks to have words that you sweated and slaved over deleted with the click of a button, but editing – and cutting in particular – almost always has to happen. Though you need to try and edit yourself as ruthlessly as possible, it's almost impossible to have an editor's perspective when you are the author. It helps to hear someone else suggest what passages they think aren't crucial, what sentences need to be tightened up, where there's clutter that can be eliminated.

It can be incredibly hard to see your writing cut up, but that, after all, is why editors exist. The lesson to be learned when it comes to dealing with editors is to **cultivate a thick skin**. To master the craft of writing you have to discipline yourself to hear criticism without construing it as a personal attack. If your piece of writing is too long (as most are, once you're trying to squeeze into a word count allotted to you by a publication), then something *has* to be cut, you may not like it, but you have to accept it.

Of course, you must struggle to find a balance; as the author you are ultimately responsible for keeping the heart of your story intact…alive…vibrant! So you can't accept every suggested revision, but you also can't stake your feelings to every sentence you've ever written. Not if you want to be a published writer.

When your piece appears in print, don't be surprised if you find changes have been made to your story that you've never seen. Again, don't take it personally when your work is revised. Sometimes it's done to better suit the style of the publication. Sometimes it's minor grammar alterations. And sometimes there's such major cutting, pasting and rewording that it's hard to recognize your story anymore. When this happens, don't scream and threaten your editor. Calmly express your concerns at an appropriate time, and if the editor isn't willing to accommodate you and you don't want it to happen again, don't submit anything else to that publication.

HINT: If you get sick and tired of reading over your own piece during the revision process, show it to a friend. They will see things that you can't – guarantee!
YPP Writer's Guide: A Handbook for Youth Journalists 48

ACTIVITY: UNDERSTANDING A FEATURE

Find a feature and read it carefully. What is the feature about, in your own words…the main, focused idea?

Cite three major sub-topics, or angles, used to explore aspects of the main idea.

1

2

3

For each of the above three sub-topics, cite one piece of evidence the author includes as support. Hint: look for facts or quotes.

1

2

3

Cite two sentences where the author uses descriptive, evocative language.

1

2

List three people that the story quotes, and why they are qualified to serve as appropriate references and sources of authority.

1

2

3

Cite the sentence that you think is weakest. Hint: Look for something that either reveals the author's personal opinion, or that is unrelated to the main focus of the story.

1

Comment on something you like about the writer's style.

1

STORY GENERATION: BRAINSTORMING

There are many stages to writing a story for a newspaper, and a good reporter is good at shifting gears as they tackle the different kinds of work required.

Doing research and conducting interviews calls for a left-brained mind like a steel trap, tracking details and thinking very rationally. However, before you reach that stage of the game, you should already have tapped into the right side of your brain and made good use of your creativity.

imp

Story mapping is a great way to generate your own overview of the story you want to write. Try this exercise in the first steps of story mapping to help get your creative juices flowing.

What are some general ideas for stories that you could write about? List at least three.

Settle on one of the ideas, and cross out the others. Now, brainstorm sub-topics and ideas or things that relate to your main idea. Write down as many angles that relate to your story as you can come up with.

List the three or four important related ideas from the above list, and then repeat the brainstorming process: try to come up with as many sub-topics for each of them as you can.

Write down three people or organizations you could contact in order to get quotes or information that would address important sub-topics you have brainstormed.

What is one sub-topic you came up with that you think should not be included in your story because it shifts the focus to a different angle?

_____

_____

_____

_____

What is the most important sub-topic you have found – the one that you think will be a (or the) major theme in your story.

READING – FEATURE (an example)

"Air Carter," by Afrodite Balogh-Tyszko and Anika Jarrett

Mean dunks. Dirty, grimy dunks Blood-curdling, rim-rocking, crowd shocking dunks. Dunks that is completely unfathomable until you witness one.

Yes, this is basketball – "Air Canada" style. And Raptor fans have rookie sensation Vince Carter to thank for all the hoop-la.

Carter, 22, has helped lead the struggling expansion team out of the woods and into playoff contention. Each night, he pulls a new trick out of his well-equipped bag and elevates the game to a new zenith in Toronto. The former North Carolina Tar Heel is a bona fide crowd pleaser, but his flashiness comes naturally to him. While he is sometimes referred to as "Air Canada," he is simply incomparable.

High-flying dunks aside, Carter have the makings of a complete player. He is a fierce competitor and inside the paint, he can make an opposing player look dumb and dumber. Give him the ball and watch things happen! He can soar over a defender but he has also got the court vision of a guard who will selflessly pass the ball to open team mates.

Carter says he doesn't have a specific style. "I don't really have a patent move," he remarks. "(Perhaps) the fade away, I guess. I use that a lot, but eventually good teams will catch on."

One thing is for certain. Once Carter takes flight within the perimeters of the key, he is virtually untouchable.

As much as his on-court athleticism distinguishes him as a prime candidate for Rookie of the Year honours, as a young pro with a champion's heart and veteran's demeanour Carter is an ambassador of good will and hard work both on and off the court.

Playing ball, he combines his remarkable basketball skills with a tremendous sense of fair play and modesty – qualities which have led to his winning the "Most Sportsmanlike Player" honours for the Central Division. Off the court, Carter is careful to avoid the trappings of celebrity – the fast-paced life of the young, handsome and wealthy – choosing instead to lead a quiet existence between games.

"(The NBA) is tough," says the young superstar. "You have to learn how to take care of your body and to get rest. A lot of players don't do that."

Despite the tremendous rigors of the NBA schedule, Carter has chosen to volunteer what little free time he has as a role model and mentor to a select group of Toronto youth, the participants in the "Vince's Hoop Group"

program. The program is an extension of his "Embassy of Hope Foundation," based in his hometown of Daytona Beach, Florida.

"I'm all about putting smiles on young kids' faces," says Carter. "As soon as I got drafted I started the organization."

Carter selected West view Centennial Secondary School in North York as the home for his program because he was impressed with the school's unique approach to motivating students and its strong links to the community.

Students who take part in "Vince's Hoop Group" are asked to set and meet challenging goals. The reward for fulfilling these objectives is silver seats to a Raptor home game at Carter's personal expense and the opportunity to meet and chat with the young star.

"We had to have regular attendance, raise our marks, and be positive role models in the school," explains Germaine Brown, 15. "I'm here because I did all that and I'm glad to have been involved."

While meeting with students, Carter emphasizes the importance of a good education and tells the participants that he is proud of their accomplishments and that they should be too.

The young basketball star's message to these students and to youth in general, is to take school seriously. "Learn how to study," he asserts. "It will mean a lot later on in college." Carter also encourages youth to get involved in volunteer work. "It never hurts to go out and do something in your community."

Teachers involved with "Vince's Hoop Group" couldn't be happier with Carter's enthusiasm. "Sometimes there's only so much we as teachers can do to motivate our students," says West view physical education teacher Peter Stefaniuk. "I'm especially happy about Vince Carter serving as a role model for this program because he not only has fantastic basketball skills which scores him pretty high on the 'cool' scale with kids, but he seems to be very well rounded and have a real sense of integrity. Certainly, good footsteps for our students to follow in"

Spending a few choice moments with Carter could be enough to send some youth back out on to the basketball court dreaming of the big leagues, but his advice seems to have rubbed off on the starry eyed youngsters.

"I want to play in the NBA," says 15-year-old Dwight James. "But right now, school comes first and I want to get into business. Maybe I'll become a bank manager."
James' team mate Brown has similar goals. "If not the NBA," he says, "I want to get into accounting."

Carter practices what he preaches. He is soaring to reach his goals, but has both feet planted firmly on the ground.

"Basketball means a lot to me," he says, "but it's not everything. If I wasn't doing what I'm doing, I'd probably be at a (historical) Black college."

The Raptor rookie couldn't be happier with where he is right now. Perhaps his real patent move, both on and off the court, is his vibrant smile, which has warmed the hearts of millions.

It shows that he is a young man who is relishing every minute of his exciting life.

Afrodite Balogh-Tyszko, 19, attends St. Martin's Secondary School in Mississauga. Anika Jarrett, 18, attends Pickering High School in Ajax.

Source: **http://www.ypp.net/**

LECTURE 38

WRITING COLUMNS

What is a column?

"The heart of journalism may be news reporting, and the soul of journalism the editorial page, but the personality of journalism is the column." Sam Riley a forme[illegible]

"What should a columnist write about?" What's on his heart? What has provoked him or her to outrage or the small, day-to-day, real-life dramas of ordinary folk? Should the columnist's goal be to inform, to persuade, to entertain? I'd say some of all.

A column is written weekly, monthly or bi-monthly, and must be focused on one particular topic. You have to be consistent in what you write, maintain the same tone of voice, and stay focused on the issue at hand. A column can last from three to four months, to ten or maybe even twenty.

What differentiates a column from other forms of journalism is that it meets each of the following criteria:

- It is a regular feature in a publication
- It is personality-driven by the author
- It explicitly contains an opinion or point of view

There are two main types of analytical writing in newspapers: editorials and opinion columns. Opinion columns are often found on the page opposite the editorial page. The page is usually labeled "Opinions" or "Comment." Opinion columns may be found elsewhere in the newspaper as well, especially on the page preceding the editorial page. Opinion columns are usually labeled as such, to separate them from news reports.

Column and a news report:

The main difference between a column and news reports is that opinion columns are subjective rather than objective. This means that they express an opinion or make an argument. A news report, for example, might list various mistakes that a politician has committed. It would not however, go on to state that because of these mistakes the politician should resign. An opinion column, however, may do exactly this.

When reading an opinion column, it is helpful to imagine that the writer is engaged in a debate with his or her readers. The writer is trying to persuade you or convince you that a certain point of view is the correct one. There are, however, important differences between editorials and opinion columns.

Column and an editorial:

Personal columns differ from editorials in that editorial is a voice, policy and ideology of the newspaper whereas a column is a view point of the columnist himself. This view point of the columnist may come in clash with the newspaper or the editorial's stance at times. Only columnist is responsible for his words whereas the whole newspaper is responsible is for the words which appear in editorials.

HOW TO WRITE A COLUMN?

Before writing a column, think about purpose, audience, content and structure.

Purpose

Why are you writing? Is it to inform the community about an event? Does the paper's editor, the community or co-workers want it? Are you entertaining, informing or educating? Do you seek an identity or exposure?

Audience

Whom are you trying to reach? Who are you reaching? Decide on your audience. Write in their language, at their level, about things the audience needs to know or wants to know.

Content

What will your column discuss? How will you discuss it? Answering why and how will help determine what. Remember, columns should be based on facts and should be accurate.

Names are crucial in a personal column. Personal columns may be informal; yet accuracy and sourcing material counts.

Structure

How will your message get to your audience? There are other types of columns besides the personal column, too. Some of these cover specific topics or types of information. They can be "question and answer," "new ideas," "how-to-do-it" pieces or "calendars." Personal columns often have departments. These departments help you to write your column. Departments can be "coming events," applications, notes or some of the categories suggested for the non-personal columns.

Before writing, decide on the purpose, content, audience and structure. Personal columns should have many local names. They also use words like: "I," "we" or "you."

DO'S AND DON'TS OF COLUMN WRITING:

When writing a column, do

- Give the reader timely, helpful information.
- Develop a **structure** and keep it. Write on a regular schedule.
- Write simple and short sentences and paragraphs.
- In personal columns, use local names and places.
- Let others speak for you by use of quotes and references.
- Learn the difference between a column and a news story.

When writing a column, don't

- Use technical or complex words.
- Talk in jargon or unfamiliar terms.
- Talk about one topic constantly.
- Include too much detail or material. You should be stimulating interest, not exhausting a subject.
- Refer to yourself as a third person (this author, your reporter) or quote yourself (Jimmy Jones said). Instead use **mine**.

Skills to be a good Columnist:

Ability to thinking
Strong Observation skills
Avid reading
Ability to use narration and humor (Humor in writing takes many forms: satire, parody, irony, lampoon and just plain nonsense.)

"So long as there's a bit of a laugh going, things are all right. As soon as this infernal seriousness, like a greasy sea, heaves up, everything is lost." D. H. Lawrence

Tools for Beginning:

Epigraph/quotation: (Quote an authority that you either agree or disagree with and use it as a starting point to build into your thesis statement. Quote a famous saying, or truism to orient the reader to your topic.)

Example: *" Jon Peters, President of Marine land Park, argues that, `captivity for the whales is the best thing for them. Our habitat pool is just like the Pacific Ocean: our killer whales can't even tell the difference. They're very happy here.'"*

Concession: (If you're writing a persuasive piece, you might consider beginning with a concession--that is, by beginning with an acknowledgement of part of your opponent's argument as being valid. Remember that a

concession is not a form of weakness. In fact a concession is strength as it finds common ground with your opponent and establishes your ethical appeal: you are a reasonable person willing to listen to/acknowledge that there are more sides to an issue than yours.)

Example: *"I think you're quite right; gun control legislation in Canada needs to be tightened to prevent us from becoming as violent as our neighbors to the south. However, I don't think your proposal goes far enough. We need also to..."*

Narrative / hypothetical example: (Use a personal story or a "what if" scenario to help your reader to visualize the topic.)

Example: *"When I was seven years old, I remember being at the Marine land park in Niagara Falls, wondering how such a big whale could be happy in such a small pool."*

Example: *"If we don't introduce tougher restrictions on assault weapons, our city streets will become a war zone for gangs, drug deals, and drive-by shootings, much like our southern neighbors."*

Question or a set of questions: (A question or a series of questions can be very effective in orienting your reader and outlining the issues you plan to discuss in your text.)

Example: *" What is the average life span of a whale in captivity compared to a whale in the wild?"*

Striking fact or statistic (Use a striking fact to engage your audience's interest Cite a startling statistic from a reliable authority.)

Example: *"According to a 1999 Statistics Canada poll, 93% of Canadians would support legislation to ban assault weapons."*

Paradox: (Begin with a statement that seems absurd, but may be true.)

Example: *If writing a paper on disciplining children in the home, you might begin by arguing that "Parents must be cruel to be kind." At a first glance, this may seem to endorse child abuse. However, a more detailed discussion in your paper might reveal your belief that in order to help children grow into responsible adults, rules in a household must be followed. You're not necessarily endorsing physical punishment: instead, you might be endorsing grounding the child.*

Background information: (Introduce relevant background information to orient your reader to the topic.
Keep such material focused and condensed, particularly for shorter papers. If you're writing a persuasive piece, it's a good idea to use background material that leans toward your position.)

Example: *You might, for instance, provide background on the Water world Marine Park, highlighting the shortcomings of its pool habitats, or detailing the number of fines it has had to pay for its inappropriate treatment of the animals.*

Analogy: (You might employ a striking comparison to make a point or introduce your reader to an unfamiliar topic. Usually, you draw a comparison to something common in order to explain something uncommon or unfamiliar.)

Example: *"A habitat at Marine land Water Park is a cell not unlike what you'd find at the Kingston Penitentiary, or at the Kent Correctional facility. The difference, of course, is that every inmate at Water world has been wrongfully persecuted and incarcerated. The inmates are serving life sentences without having committed any crimes."*

Definition (not from a dictionary): (Using a definition can be very effective in efforts to clarify difficult terms or in an effort to orient your reader to a particular topic or your angle on a particular topic. Avoid using dictionary definitions--especially of common terms--because your reader will likely know what they mean, or can easily access such definitions themselves. You might, however, cite a dictionary definition and then go on either to dispute the definition, or expand upon it within the context of your paper. Definitions from authoritative texts can be very helpful when writing persuasive texts.)

Example: *When arguing for or against the use of physical discipline of children in the home, for instance, you might cite the Criminal Code of Canada definitions of the terms "child abuse" and "corporal punishment."*

Humor: (You might use a humorous example or personal anecdote to establish your topic and engage your reader. Remember that humor can be an effective tool only if it is funny and appropriate to the audience and the writing context.)

"Columns sell newspapers." Shahida Imran

Signed columns give you the opportunity to speak out.
The style can be formal or informal, depending on the subject. The column can focus on any subject--sports, social issues, daily lives, religion, and observations. The column should be written so that the reader can "hear" the writer thinking. The columnist's voice should be so powerful that readers can hear the writer talking to them.

What should a column do?

- Highlight creative expression of opinion.
- Reflect the personality of the author.
- Showcase superior writing ability and distinctive style.
- Express the viewpoint of one writer rather than a newspaper. (Any approach--persuasion, praise, explanation, entertainment--can work)
- Build on careful, thorough reporting that incorporates purposeful interviews and documented observations.
- Focus on subjects that appeal to many readers.
- Present new insights in a lively manner that shows the writer's conviction.
- Provide commentary that stimulates readers to think, to evaluate, to act, and to see everyday life from a new perspective ranging from the serious to the humorous.
- Use an original title that defines the slant or the type of content. Good titles often play on the writer's name or reflect the writer's skills. Also the "live" headlines must follow appropriate styles. By lines are essential, and photos of the writer are appropriate.
- Appear regularly in a newspaper on the same page.
- To establish an appropriate identity and to distinguish the column from other articles, the column title should use typography and graphics to complement the publication design. A column, however, should never be confused with a regular feature in the paper.

HOW SHOULD A COLUMN BE WRITTEN?

- A simple way is to follow the pattern of the editorial.
- A better way is to make the viewpoint come alive by showing rather than telling. Use colourful nouns and action verbs.
- The issue, not the writer or the writer's experiences, should be the focal point of the column.
- The message of the columnist dictates the form of the writing.
- First person is permissible but not required--and always it should be used in a subdued manner.
- Rather than argue a specific viewpoint, often a column achieves a more powerful effect by using a creative

style, such as the following:

Narrative story Fictional dialogue Witty comment Critical Review
Editorial slant any freeform structure that fits subject

- A column contains a consistent tone, such as the following:

  Thoughtful (stimulating) Analytical (serious) Conversational Confidential

  Reportorial Critical Satirical

TIPS ON COLUMN WRITING

- Write the way you talk. But don't discard good English usage and grammar by being friendly and informal.
- Try to uncover a "lead" or opening that will catch the interest of your readers.
- Use a variety of material, not just one subject.
- Write about people. Keep heavy subject matter to a minimum. When using subject matter, try to tell the story through the experiences of local people.
- Write simply. Avoid technical or difficult words, long sentences, long paragraphs.
- Don't weigh your column down with too much detail. Try to stimulate interest in a subject, but don't exhaust the subject.
- Jot down ideas, names, figures, impressions, etc., in a note pad while visiting farms and homes. This provides the very best column material.
- Be timely. Keep up with the effect of weather conditions, seasons, etc., pointing out the significance of these conditions locally.
- Remember the people you're talking to and give them information that will benefit them in a way they can understand.
- Always get your column to the editor on schedule. Remember, the editor is holding space for it.

BECOMING A COLUMNIST:

Columns are a great way to share information and ideas, promote your business and philosophy, and have some fun in the process. But that's just part of their appeal. They also help you develop your "voice" and writing muscle, so you can move more confidently toward equally ambitious projects, be they articles or books. How do you create—and market—a winning column that attracts a loyal following? Read on!

1. Understand the genre

Shorter than most newspaper and magazine articles, columns generally run between 350 and 1,000 words. Their writing is tight, light, and bright, and their subject area, like their format, is predictable (e.g., personal development, politics, parenting, gardening). The columns themselves, however, are unpredictable, meaning fresh. Readers know they'll be getting new information and insights with each instalment, and so they return for more.

2. Learn from the masters

Follow the work of three to five established columnists over a several-week period. Or, go to your local library or bookstore for the collected works of favourite columnists. Read actively to discover key tricks of the trade. Study how columnists organize their work, open and close their pieces, interweave quotes and statistics. Observe how each has a "voice," or style, that is as distinctive as a fingerprint. Note what you like and don't like—and why.

3. Determine your goals.

As mentioned, columns can be great vehicles for promoting your service or cause. But they'll only get you where you want to go if you know where you're going. Accordingly, take a few moments to determine where you want to be one, two, or three years or more from now. In what ways can a column support your efforts, further your goals, and keep you on track?

4. Question yourself.

Articles are distinct units; when they're done, they're done. Not so columns; finish one and another dozen or two are waiting in the wings to be written. Your audience and editor literally await your next instalment, and so you must deliver, be it daily, weekly, or monthly. So here's the key question you must ask and answer: Do you have what it takes to produce a column over time, given your busy schedule and competing priorities?

5. Serve others.

The successful column has a dedicated readership. These folks take time out of their busy schedules because they need something from you, be it information, insight, or entertainment. As a columnist, it's your job to give them all they want—and more. And you do this by identifying the many ways you can be of service to them.
The greater your willingness to serve their specific and individual needs, the greater your column's relevancy and popularity

6. Attract the right reader.

Different strokes for different folks—and different columns as well. That's because all columns appeal to somewhat narrow (though not necessarily small) groups of individuals. To attract the right group for you, pinpoint their key characteristics. For example, what's their age and sex, their educational and economic level their political and spiritual beliefs? Where do they live and work? The more specific you can be, the greater your ability to "talk your reader's talk," not just in terms of subject matter but word choice

7. Play with format.

Columns may be short, but they've got lots of room for creativity. Anything goes ... as long as it works for readers and is replicate. Play with several formats before zeroing in on one. Study what other columnists have done (see No. 2 above), and use their work as a template. Or create a wholly new format tailored precisely to your audience and message. The key is to experiment and to have your content and format mesh seamlessly.

8. Develop your prototypes.

Once you determine your format, write five to seven sample columns. This serves two purposes. First, you will get your feet wet, shake out all bugs, and polish your writing style. (The more distinctive the style, the more unique the column) Second, you will create a representative sample of your work, which you can then market or launch; editors, after all, want to see a column's treatment over time, not just a single column.

9. Choose your marketing approach.

Columns can be marketed in a number of different ways. You can distribute your work through syndicates, for example, which are companies that serve as your sales/marketing/PR teams in one and which take a cut of the proceeds. Or you can self-syndicate your work by going directly to individual newspapers, magazines, or Web sites. You also can launch your column via your own e-mail or snail mail newsletter, or Web site. (There are pros and cons to each of these approaches, as discussed in the WriteDirections.com teleclass "Become a Columnist"; some, like working through syndicates, are more of a long shot than, say, self-syndication.)

10. Be patient.

Columns take time to develop, so if you're looking for quick results, look elsewhere. Like a fine wine, they tend to get better with time. Their scope deepens, their writing improves, their audience builds. These things take time and patience; however, if you're truly willing to make the investment, the payoffs can be enormous.

AN EXAMPLE

The first steps to column writing are remembering why you are writing and your audience. In the sample column, "Helpful Hints," the columnist has a general homemaker audience in mind.
The style is light with personal pronouns (I, you, your) liberally included. The lead sentence clues the reader to the column's tone. The rest should continue to develop this tone.

Notice the entire name is given the first time. After that, it is only a first-name basis. Sentences are short and so are paragraphs. Credit is given when the columnist is quoting another source.
One topic has been given primary emphasis. Shorter topics follow this lead topic. That means this column can be shortened by cutting paragraphs from the bottom up, just like a news story.

Jamie Shanen **Area home economist** **MU Extension center** **Macon, MO 63552**	**Helpful Hints**

If your bottom's bare, it's time to "beef up" **your** home freezer.
I'm talking about your freezer bottom. In fact, you should keep that freezer at least one-third full to be economical.

Anyway, bare bottom or not, this is a good time to buy beef. Mason Good, who operates Good Meat Storage and Packing, says prices are lowest on beef in the winter, generally between November and January. **Mason** said most of the county's farmers and cattle producers generally sell off their stock in the fall that means there's more beef available to drive prices down.

While talking with Mason, Judith Ann Johnson, 335 Peabody Lane, came over. **Judy** said she found what Mason said was true.

A few weeks ago she and her husband Tom decided to buy a side of beef. After checking around and talking with some of the University food scientists, they discovered mid-January was the best time for them to buy. So they did.

I asked Harold Lamar about what to look for in beef. You may remember Harold. He came over to Macon from the University last spring and talked about pork and beef. Harold told me about a couple of good booklets you can get from the MU Extension center here in Macon.

If you are going to buy a side, think about your family size and eating habits. They may prefer steaks and ground instead of roasts. Out of a 300-pound side you'll get 225 pounds. The forequarter will give you about 118, while the hindquarter will yield about 100.

Good quality is important too. Our local people have good reputations, but what about elsewhere? Don't buy from people you don't know.
Your meat should have two USDA stamps. Check to see if there is a round one for wholesomeness and a shield for quality inspections. Grading is optional with the processor both Mason and Harold said.

A lot of people asked me about aging meat. Yesterday, Maude Grady, Oak Ridge Retirement Center, asked about some meat that's been in her freezer nine months. Aging helps meat develop flavor and become tender, but only ribs, and loins of high-quality beef and lamb are aged. If Maude had purchased "aged" meat, it is questionable whether she got her money's worth. After meat has been frozen six months -- it's already been aged enough.

Source: **http://www.writedirections.com/becomecolumnist.html**

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LECTURE 39

WRITING ARTICLES FOR NEWSPAPERS

Articles (or op-ed writing), as a matter of fact, are analytical essays in which a writer attempts to analyze an issue and offers his view point to his readers. Of course, his aim can be to inform, educate, and even to influence his readers' behavior. To compose an analysis, the writer collects the information that is central to the issue he is examining — **the claims**, **the evidence**, and **the assumptions** — and interprets the strengths and weaknesses of all sides in the debate. The writer often asks a series of questions to determine the relative merits of each side of the debate, questions that assess the quality and quantity of several different types of evidence any author could use.

1. How to Write an Article.

Definition: An article is a piece of writing that investigates an interesting topic. It has to be written in a clear, expository style, and has to be interesting to a wide range of readers.

General guidelines:

- think about a topic;
- if needed, do some researches; try to look for interesting, but not commonly know facts that can be informative;
- write down your thoughts

Tips on article writing:

- Don't prepare yourself for an exhausting and hard-to-accomplish job. An article is shorter than a research paper, and can be a lot of fun if you relax and just give it your best.
- Be simple.
- Try to reach for people's interests. Think about things that are common to your surrounding.

2. How to Writean Article. The Heading

Definition:
The heading is a summary of your article.

General guidelines:

- try to summarize an article in three-four words;
- If you are not sure what your writing is going to be about, write a workable heading that you can change or alter afterwards.

Tips on article writing:

- Headings for news articles should be informative.
- Headings for amusing articles can and should be intriguing.
- Headings don't have to be long. They also shouldn't contain unfamiliar words, or terminology.

3. How to Writean Article. The Lead

Definition:
Leads identify narrow topics.

General guidelines:

- a lead summarizes the topic while saying to the reader that some conflict exists;
- it gives the reader motivations to read an article;
- try to stay with three sentences in your lead;
- For short articles, a lead can be one sentence long.

Tips on article writing:

- For informative heading leads can be either informative, or motivating. For motivating headings leads have to be informative, for at least one part of this dual structure has to tell the readers what is going on.

4.

Definition: A conclusion at the top is especially essential for informative articles. It gives the reader all the necessary information about a problem that the writing is about.

General guidelines:

- tell the reader that facts, reasoning and investigation have yielded a result that affects them;

Tips on article writing:

- Eliminate unimportant information, long sentences, unfamiliar words, and everything that can turn a short summary into a long storytelling.

5 (IMP)

Definition: These requisites will explain your findings and allow you to make a case.

General guidelines:

- body paragraphs are called expository because they explain facts and events, or certain points to the readers;
- expository paragraphs begin with topic sentences that signal the beginning of a new thought;
- next sentences support the topic sentence with reasonable data;
- expository paragraphs in articles usually have from four to five sentences;
- add additional sentences if you need to support your paragraph's topic further;
- start with the most interesting information;
- an article allows you to explain something that no one has solved before;
- Write an ending using less formal language and a clever statement.

Tips on article writing:

- The reason why you should start with the most interesting information first is not only in catching the readers. If there is not enough space on the page, an editor can allow cutting the last paragraphs of your writing in order to fit an article into small space available. And you don't want to lose your best information, do you?
- Don't try to write one more conclusion. You've already placed it at the top, so no restatements, please.

Source: http://custom-writing.org/blog/writing-tips/52.html

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LECTURE 40

WRITING ANALYSIS (IMP)

An opinion article focuses primarily on the writer's use of evidence and assumptions to support his/her claim or argument. However, opinion article will on occasion include a discussion of **the hidden arguments** and the **inherent contradictions** in an argument, if the reader finds that those elements are important to the argument as a whole. Often an article (or analytical essay) has the following "sections," not always in this exact order, though this is a common order of elements:

1. a summary of the original pieces – an abstract usually – is a common way to start (In fact, it is traditional to write as if your reader is unfamiliar with the original work, *even if s/he is not*, because by writing the summary in such a fashion, your reader gets a sense of how you interpret the arguments you are reading.)

- **purpose**
  - What is the author's reason for writing?
  - What is the author's main idea?
- **scope**
  - What is the author's focus in this piece?
  - Where does the author concentrate his/her attention?
- **method**
  - What kinds of evidence does the author provide?
  - How does the author try to convince the reader of the validity of his/her main idea?
- **results**
  - What are the consequences of the problem or issue that the author is discussing?
- **recommendations**
  - What solutions does the author present to the reader to resolve the problem of issue in the piece?
  - Does the author recommend action or change in his/her piece?
- **conclusions**
  - Does the author describe a 'cause and effect' relationship or explain the origins of this issue or problem?
  - What conclusions does the author draw from his/her study of the issue or problem?

V.imp 2. Your claim (Your reaction/response to the situation. You will support your claim, your interpretation of the different sides in the debate, by the details of your analysis of the assumptions and evidence used in the argument.). There are three types of claims:

Faucal claims: those that can be verified through experimentation, observation, or reason. For example:

- The current temperature is above 0° Fahrenheit.
- Sunshine is warm.
- My car's battery must be dead since the car will not start and the lights and horn do not work either.

- My car's battery must be alright even though the car won't start; the lights and the horn still work.

Value claims: those that express a writer's value system — what the writer believes is good or bad, right or wrong. For example:

- Democracy offers the greatest chance for people to realize their full potential.
- The State of Illinois building in downtown Chicago — sometimes referred to as "Spaceship Illinois" — is an aesthetic failure.

Policy claims: those that seek to change people's attitudes and behaviours toward a particular issue. For example:

1. We ought to register and license guns the same way we do automobiles.
2. Drivers under the age of 25 with even the slightest amount of alcohol in their blood should have their licenses revoked for 5 years.
3. An analysis of assumptions (You describe and evaluate the warranted and the unwarranted, the explicit and the implicit assumptions.)
4. An analysis of hidden arguments (You describe how the assumptions create another implied argument, the hidden argument.)
5. An analysis of inherent contradictions (If the original authors make statements that contradict your experience of the world or your ideas, explain those differences.)
6. An analysis of intended audience (See the paragraph below on this page.)
7. An analysis of evidence
    - rational appeal
    - emotional appeal
    - ethical appeal

Evidence

Rational appeal	**Emotional appeal**	**Ethical appeal**
facts case studies statistics experiments logical reasoning analogies anecdotes	• the higher emotions – altruism – love – ... • the base emotions – greed – lust	trustworthiness credibility expert testimony reliable sources fairness

...

(L.Q)

(V.IMP) **Logical Fallacies: The following logical fallacies are seen common in articles. Remember, logical fallacies are ways of arguing that are illogical and meaningless**

1. **APPEAL TO AUTHORITY**

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

2. **APPEAL TO EMOTION**

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

3. **APPEAL TO IGNORANCE**

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

4. **APPEAL TO POPULAR OPINION**

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

5. **COMPOSITION**

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

6. **CORRELATION IMPLIES CAUSATION**

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

7. **FALSE CAUSE AND EFFECT**

- *EXAMPLE: Yesterday I ate tuna sandwich and then failed my test. I'm never eating tuna sandwich before a test again.*

8. **HASTY GENERALIZATIONS**

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

Source: Kies, Daniel, Department of English, College of DuPage

LECTURE 41

LETTERS TO EDITORS

Guide to Letter-Writing

Sometimes the pen — or word processor — really is mightier than the sword — and you don't have to be Shakespeare! Writing letters to newspapers, businesses, and legislators is an easy, effective way to help animals. Here's how...

Letters to the Editor

When you write letters to the editors of local newspapers instead of writing to just one person, you reach thousands! And it's easier than you might think.

- Read local papers and magazines for fuel for letters. Watch for articles, ads, or letters that mention animals.
- Letters don't have to be rebuttals. Circus in town? Noticing a lot of strays? Or use the calendar for inspiration: At Easter, tell readers why they shouldn't buy bunnies. On Mother's Day, remind your community of the animals whose babies are taken from them on factory farms.
- Write on good news, as well as bad. Thank the paper for its coverage of an anti-fur protest or for running profiles of animals available for adoption at shelters.
- Be brief! Sometimes one short, pithy paragraph is enough—tries to stay under 300 words (about one typed page). Editors are less likely to print long letters.
- Type, if possible. Otherwise, print legibly. Be sure to use correct grammar and spelling, and remember to have it proofread.
- Make sure you include your name, address, and telephone number in your letter. Some newspapers verify authorship before printing letters.
- Look for opportunities to write op-ed pieces for local papers. These are longer articles of about 500 - 800 words that summarize an issue, develop an argument, and propose a solution. Send the article to the Editorial Page editor.
- You can also write (or call) television and radio stations to protest glorification of animal abuse or to compliment them on a program well done.
- You can also write (or call) television and radio stations to protest glorification of animal abuse or to compliment them on a program well done.

Four important aspects about letters:

Purpose: - your reason for writing, main idea, the bottom-line.

- **Prompt: - supportive details, various aspects of the issue, your points of discussion**
- **Tone: - formality, courtesy, politeness,**
- **Format: - protocol for letter, layout etc.**

Letter parts:

Core Components	Optional Components
1. Sender's address	1. Status
2. Date	2. Reference line
3. Inside address	3. Attention line
4. Salutation	4. Typing notation
5. Subject line	5. Enclosure
6. Bottom-line	6. Copy notation
7. Discussion	7. Post script
8. Windup	8. Page notation
9. Closing notation	
10. Signed name	
11. Typed name	
12. Designation	

Punctuation: Open and closed-punctuation
Layout: Full blocked, blocked and semi-blocked
Paragraphing: point by point and in accordance with principles of organization
Tone:

No name-calling
No blames or allegations
No criticism on people but their ideas
Use positive words and be assertive throughout your writing.

Organizing letters:

1. State your purpose first unless you have overriding reasons for not doing so.
2. When a message has more than one purpose, state all purposes at the beginning, or write additional messages.
3. State your purpose first, even if you know the editor needs background information before he can fully understand the purpose of your communication.
4. Bottom-line non-sensitive information in order of importance to the editor.
6. Put longer messages to the editor into an attachment.
7. In case of negative situations, consider a circuitous approach.
8. In negative-persuasive situations, use a circuitous pattern for most."

Some Tips on Style

- Increase your credibility by mentioning anything that makes you especially qualified to write on a topic: For instance, "As a nutritionist, I know a veggie diet is healthy," or, "as a mother," or, "as a former fur-wearer," or, "as a cancer survivor," etc.
- Try to tell readers something they're not likely to know—such as how chickens are raised to produce eggs—and encourage them to take action (such as to stop buying eggs).
- Keep personal grudges and name-calling out of letters; they'll hurt your credibility.
- Don't give lip service to anti-animal arguments. Speak affirmatively.

  EXAMPLE

  "It's not true vegetarians are weaklings."

  BETTER

  "Vegetarians are healthier and slimmer and live years longer than flesh-eaters."
- Avoid self-righteous language and exaggeration. Readers may dismiss arguments if they feel preached to or if the author sounds hysterical.

  EXAMPLE

  "Only a heartless sadist could continue to eat animals when any fool knows their lives are snuffed out in screaming agony for the satisfaction of people who can't be bothered to take a moral stand."

  BETTER

  "Most compassionate people would stop eating meat if they saw how miserable the animals are."
- Don't assume your audience knows the issues.

  EXAMPLE

  "Don't support the cruel veal industry."

  BETTER

  "Calves factory-farmed for veal are tethered in small stalls and kept in complete darkness. Their mothers also endure sad fates, starting with the loss of their infants a few days after birth."
- Inclusive language helps your audience identify with you.

  EXAMPLE

  "Eating meat is bad for your health."

  BETTER

  "We know eating meat is bad for our health."
- Use positive suggestions rather than negative commands.

  EXAMPLE

  "Don't go to the circus."

  BETTER

  "Let's take our families to non-animal circuses."

- Personalize your writing with anecdotes and visual images.

  EXAMPLE

  "Leg hold traps can trap an animal by the face, leg, or stomach."

  BETTER

  "Have you ever seen a yearling fox with her face caught in a leg hold trap? I have, which is how I know traps tear into an animal's face, leg, or stomach."
- Avoid speciesist language. Instead of referring to an animal with an inanimate pronoun ("it" or "which"), use "she" or "he."
- Avoid euphemisms ("negative reinforcement," "culling the herd"); say what you really mean ("painful electric shocks," "slaughtering deer").
- Criticize the cruelty, not the newspaper.

  EXAMPLE

  "There is no excuse for your article promoting the circus."

  BETTER

  "There is no excuse for the abuse that goes on in the circus."

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LECTURE 42

BROADCAST AND WEB NEWS WRITING

"Writing is hard work- it's only easy for those who haven't learned to write."

Writing broadcast news can be divided into two story types. Both types are based on the time it takes to present the information to your targeted audience.

News Features are stories **between 3 and 7 minutes long** about things that have happened in the past. The ideas and pictures for feature news stories are usually planned out on a storyboard. Writing news feature storyboards involves explaining how the audio (sounds) and the shots, (visual details) will present the researched background facts and information.

Breaking news and **daily announcements** are stories that are happening today or in the near future. Breaking news and daily announcements are usually written into a teleprompter to be read on-air by announcers. Writing breaking news and daily announcements involves presenting information in **short stories between 15 seconds and 1 minute long.** Sources of information may be limited. The information can be incomplete or possible inaccurate. Usually, you have a very short time to contact sources to confirm or correct information. A rule-of-thumb that advertising writers use to estimate a story's time is that **at a normal speaking pace, 65 words equal 30 seconds.**

Whether you are writing news features, breaking news or daily announcements, the following are basic rules to follow:

1. **WRITE CONVERSATIONALLY:** Tell a story without being boring. Say it as though you were telling your best friend or your Mom or Dad with enthusiasm.
2. **WRITE CONCISELY:** Use short sentences. Use one idea per sentence. Avoid words you don't need.
3. **SIMPLIFY COMPLICATED IDEAS:** Present straight-forward facts in a way that does not talk down to people. Remember, they will only hear the information once, so it is important that what they hear is easy to understand.
4. **RESEARCH & VERIFY ALL INFORMATION:** Know what you are talking about. Check the facts. Get first hand information, not second hand opinion. Research will tell you which way your story will go in finding the truth. Be objective; there are always two sides to a story.
5. **AVOID NEWSPAPER CONSTRUCTION IN YOUR WRITING:** The viewer **"hears"** your story. They can not read your script. Don't use terms like, **"In the Headlines"** - **"Front Page News"** or **"Cover Story" Newspaper words: "vie" "nab" "bust" "laud" "grill" "foe" "woe" "fray" "hike"**- for raise or increase **"ink"**-for signs **"pact" "opt" "eye"**-for watch **"blast" "rap" "hit"**-for criticize **"slay, slew, or slain" "youth"** -for young person **"former, latter, or respectively"** or **"Accord"** -for contract or agreement. Viewers want to hear you speak naturally- like they do in every-day conversations. Don't start or end stories with prefabricated phrases -(headlines) **"It's Official" "It Shouldn't Come As a Surprise" "It Had to Happen Eventually"**
6. **DON'T SCARE THE VIEWERS:** Why would you start a story with "This story is very complicated and confusing?" Viewers don't want to know about the labor pains, they just want to see the baby!

7. **DON'T GIVE ORDERS: "Listen Up"** or **"Attention"** Just tell the information- don't tell them what to do with it...
8. **DON'T BURY A STRONG VERB IN A NOUN:** Say, **"a bomb exploded"** not **"a bomb explosion"** Use **"VIGOROUS VERBS"** for Go Power!
9. **DON'T START A STORY WITH: "As expected"** or **"In a surprise move"** People don't want the expected or like feeling as though they don't know what's going on. Phrases like **"A new development"** or **"Making the news"** are redundant. Why else would it be on the news?
10. **DON'T CHARACTERIZE THE NEWS AS GOOD, BAD, INTERESTING, OR SHOCKING:** Let the viewers decide what good, bad, shocking, etc is. What is good for one person might be bad for another.
11. **DON'T START A LEAD SENTENCE WITH A PARTICIPLE PHRASE (ING-WORD) OR A DEPENDENT CLAUSE:** We don't say, **"Needing new shoes, I will buy a new pair tomorrow."** The best pattern for a broadcast lead sentence is **SUBJECT-VERB-OBJECT (S-V-O) - "I bought new shoes."** Don't start a story with a quotation. The viewers don't know if the words are yours or someone else's. Always put the source before the quote, it sounds more natural. **"Assistant Principal Brown said, "blah, blah, blah."** Don't start a lead sentence with a question. They sound like a quiz show or commercial. Viewers want answers and information- not questions.
12. **DON'T START A STORY WITH "THERE IS"- "THERE ARE" OR "IT IS": "Is"** and **"are"** are not **"action verbs."** They are **"linking verbs"** as are **"have" "seen" "feel"** and **"become"**. **Is-Are-Was-Were**- and **Will Be** are weak verbs. What viewers hear first is crucial, if they are going to keep listening and watching.
13. **DON'T START A LEAD SENTENCE WITH THE NAME OF AN UNKNOWN OR UNFAMILIAR PERSON:** If the name means nothing to the viewers, they won't keep listening. Use a title or label before the name- **"Seattle newspaper photographer..." "Tacoma mayor..." "President..."** And don't use personal pronouns (he or she) to start a story.
14. **DON'T WRITE A FIRST SENTENCE WITH "YESTERDAY" OR "CONTINUES":** Yesterday is **"old news."** The word "continues" tells viewers that **"nothing is new."** If something is ongoing, find a new angle to describe it. The word **"Details"** is a dirty word! It's like the fine print in a legal contract and tells the viewer that, **"there is more, but we can't really explain all that right now."** Try to be positive in your leads. Avoid using **"no"** or **"not"** in a first sentence. Change **"did not remember"** to **"forgot." "Did not pay attention"** to **"ignored"** etc
15. **DON'T START A STORY WITH "ANOTHER" "MORE" OR "ONCE AGAIN":** These are viewer/listener turn-off words. What they hear is **"Old News"** or **"Just the Same Old Thing."** Don't try to cram too much information into a story. Give the viewer the **"highly concentrated essence of the story."** Remember, the audience only gets to hear and see the piece once. (Who records the news on their VCR so they can review it later? Not normal people!) People have difficulty processing a steady stream of facts - (think of the teacher who just lectures.) **Waste Words: "in order" "in the process" "literally" "actually" "really" "suddenly" "gradually" "finally" "flatly" "personally" "officially"**

"miraculously" "local" "nearby" "area" "separate" "a total of" "then" "the fact that" "meanwhile" "on a lighter note"

16. DON'T LOSE OR FAIL TO REACH THE VIEWERS: Talk **"to"** them, not **"at"** them. Don't make factual errors! If you lose your credibility, you lose your audience. Learn to spell correctly and properly pronounce names. If you are not sure about something, look it up or find someone who does know! Writing is hard work. It's only easy for those who haven't learned to write. Confucius should have said, **"Easy writing equals hard listening. Hard writing equals easy listening!"**

BROADCAST STYLE

The following is intended to work as a reference list for you to use while writing your stories. Please refer to this guide while writing stories in lab. In this context, the phrase "broadcast style" refers to the actual look of the written material in scripts which are intended to be read "on the air." It is to be assumed that your written material will be used in an actual broadcast. Therefore you must pay attention to such elements as punctuation and abbreviations. Most of these guidelines come from Wimer & Brix in their book "Radio and TV News Editing and Writing." In some cases their suggestions have been altered.

General Rules:

Double space

Most stations today are double spacing their scripts. Your formatting steps will automatically double space your scripts).

In the upper left corner of each page write the following:
(You can pencil this in after the script comes off the printer).

- Reporter's name
- One or two word slug
- Date
- Page Number

Place individual stories on separate pages.

Place ### marks at the end of each story.

Capitalization:

There has been a raging debate about which style is most suitable -- a mixture of upper and lower-case or all upper-case. In the early years of broadcasting, the poor quality of the script appearance on a teleprompter required the use of all upper-case letters. However, as Teleprompters have improved these rules, have largely changed. It is argued that lower-case letters, with their ascenders and descenders, have varied shapes which readers more easily pick up. When scripts are done entirely in upper-case, all the letters have the same block-shape. For the purposes of this class your scripts should be upper and lower-case.

Abbreviations:

In general, do not use abbreviations.
Exceptions:
MR. MRS. MS. DR. ST. LOUIS ST. PAUL FT. LAUDERDALE
(These are considered "common usage" and are preferred by most newscasters).
Exceptions:
F-B-I Y-M-C-A G-O-P F-C-C
(These are well known and readily identifiable by their initials. Also, note that a hyphen is used between the

letters when you want the newscaster to read each letter separately).

Abbreviations of names of some organizations are pronounced as a single word and do not require hyphens. NATO SEATO

When referring to the United States, the abbreviation U-S may be used if it is used as an adjective.

YES: "HE WORKS FOR THE U-S INFORMATIONS AGENCY" OTHERWISE: "BOLIVIA WANTS HELP FROM THE UNITED STATES"

Phonetic Spelling:
You must indicate how hard to pronounce words and names are pronounced. Type the phonetic spelling in parenthesis after the name. Break down the phonetic spelling into syllables by using hyphens. Use all capital letters in the syllable to be stressed, and lower case letters in the other syllables. Use phonetic spelling every time you use the word or name, not just the first time.

The following is an IPA guideline that can be used to spell out words phonetically.

Consonants (including approximants)

p	-	pip
b	-	bib
t	-	ten
d	-	den
k	-	cat
g	-	get
f	-	fish
v	-	van
θ	-	thigh
ð	-	thy
s	-	set
z	-	zen
ʃ	-	ship
ʒ	-	leisure
h	-	hen
tʃ	-	church
dʒ	-	judge
n	-	man
ŋ	-	sing
l	-	let
ɫ	-	pull
r	-	ride, parrot
ɾ	-	(Scots) rubbish
w	-	wet
ʍ	-	which (aspirated)
j	-	yet
ʔ	-	bu'er (glottal stop)
x	-	(Scots)loch
ɹ	-	(Liverpool) Speke

Vowels (monophthongs)

ɪ	-	pit
ɛ	-	pet
æ	-	pat
ɒ	-	pot
ʌ	-	putt
ʊ	-	put
ə	-	patter
o	-	(French) eau,
a	-	(Liverpool) calm, farm
y	-	(French) tu, (Liverpool) look
ø	-	(French) peu, (Newcastle) boat
i:	-	bean
ɜ:	-	burn
ɑ:	-	barn
ɔ:	-	born
u:	-	boon
e:	-	(Northern UK) bait

Diphthongs

aɪ	-	bite, night
əɪ	-	(Scots) night
ɛɪ	-	bait
ɔɪ	-	boy
əʊ	-	roe
aʊ	-	house
əʊ	-	(Scots) house
ʊə	-	poor
uə	-	(Northern UK) poor
ɪə	-	ear
iə	-	(Northern) ear
ɛə	-	air

<u>OR</u>

YOU CAN FOLLOW THE FOLLOWING SYSTEM TO SPELL OUT DIFFICULT WORDS PHONETICALLY

VOWELS

A

Use AY for long A in mate.
Use A for short A as in cat.
Use AI for nasal A as in air.

Use AH for short A as in father.
Use AW for broad A as in talk.
E
Use EE for long E as in meet.
Use EH for short E as in get.
Use UH for hollow E as in the or le (French prefix).
Use AY for French long E with accent as in pathe.
Use IH for E as in pretty.
Use EW for EW as in few.
Use EYE for long I as in time.
Use EE for French long I as in machine.
Use IH for short I as in pity.
O
Use OH for long O as in note, or ough as in though.
Use AH for short O as in hot.
Use AW for broad O as in fought.
Use OO for O as in fool, or ough as in through.
Use U for O as in foot.
Use UH for ough as in trough.
Use OW for O as in how, or ough as in plough.
U
Use EW for long U as in mule.
Use OO for long U as in rule.
Use U for middle U as in put.
Use UH for short U as in shut, or hurt.
CONSONANTS
Use K for hard C as in cat.
Use S for soft C as in cease.
Use SH for soft CH as in machine.
Use CH for hard CH or TCH as in catch.
Use Z for hard S as in disease.
Use S for soft S as in sun.
Use G for hard G as in gang.
Use J for soft G as in general.

Punctuation:

The rules of punctuation in the English language do not hold for broadcast announcers.
Do not use the following marks on broadcast scripts:
: ; ( ) except for phonetics and nicknames
& $ @ %

The most common punctuation marks are commas and periods. Do not use colons or semi-colons.

The dash is used frequently as a substitute for other punctuation marks. (The dash is a double hyphen --).

The hyphen is used to indicate when letters are to be read as such. C-I-O, Y-M-C-A

The hyphen is also used to in telephone numbers and license plate numbers.
Don't use quotation marks. It is best to paraphrase or rephrase direct quotations. When direct quotes are to be used you should use tell the audience that you are quoting

EXAMPLES:
WE QUOTE HIS EXACT WORDS-
HE SAID-AND WE QUOTE-
HE WENT ON TO SAY-
AS HE PUT IT-

Numbers:
Avoid using lists of numbers.

Round off large and detailed numbers.

Use figures instead of writing out the numbers. The exceptions are one and eleven which should be written out.

For numbers over 999, use a combination of spelling and figures.

EXAMPLES:
THERE ARE ELEVEN CHILDREN IN CLASS TODAY.
THERE ARE 15 CHILDREN IN CLASS TODAY.
THERE ARE 11-HUNDRED STUDENTS ENROLLED IN SCHOOL
NEW CENSUS FIGURES SHOW 25-THOUSAND-258 PERSONS LIVE IN HOMETOWN.

Exceptions:
Always write out a number if it begins a sentence.

Always spell out fractions.

EXAMPLES:
TWENTY-FIVE PERSONS ATTENDED THE MEETING
OFFICIALS SAY ONE-HALF OF THE MEMBERS WERE ABSENT

Don't use PM or AM Use THIS MORNING, THIS AFTERNOON, TONIGHT.

When using addresses, dates, and ordinals, use figures. Use st, nd, rd, th after figures to be read as ordinals.
Exceptions to this are first and eleventh. Always spell them out.

Avoid "PER" in news for the air. Write it:
17-CENTS A POUND
24- DOLLARS A DAY
60 MILES AN HOUR

BROADCAST NEWS ETHICS

In groups, come up with a brief statement which outlines your policy with regard to each of the following legal/ethical concerns. What will your news organization's policies be? Talk it over and achieve some sort of consensus.

1.) Advance Examination of Broadcasts:

Are there any circumstances under which a broadcast, or any part of it, may be seen or heard by outsiders before it is aired? If so, what are the circumstances? Be very specific.
What about advertisers?
What about the police?
What about "outtakes"?...material which won't appear on the air.

2.) Coverage of Civil Disturbances:

It has been argued that coverage by the news media, and particularly television coverage, causes or intensifies the very disturbances that are being covered; that people who seek publicity for their grievances will deliberately create of intensify a disturbances so that they may "perform" before reporters, cameras, and microphones; and that, consequently, minimizing or omitting coverage will minimize or eliminate civil disturbances.

What do you think of this assessment?
How can a television news organization do it's job and still address these concerns?
What specific steps can be taken to avoid inciting further disturbance?
What is your responsibility in obeying police orders regarding your presence at the scene?
If you disagree with an officer's orders, what should you do?

3.) Commercial Messages:

Should employees of your organization be allowed to participate in commercial messages? If not, why not? If so, who and why?

4.) Interviewing Accident Victims and Their Relatives:

Under what circumstances, if any, should broadcast news employee's interview people who have been involved in tragic or traumatic situations? How should such interviews be conducted? i.e. what sort of questions should you ask and which ones would you avoid? What about funerals? Should you cover the funeral of a prominent person or the funeral of a family member? If you decide to cover a funeral, how should it be handled?

5.) Limitations on Interviews as Requested by Interviewees:

Occasionally, potential interviewees seek to impose limitations on the manner in which the interview may be conducted or used. What basic standards should such requests is measured against?
Would you agree to submit questions in advance?
Would you agree to refrain from asking specific questions?
Would you let the interviewee participate in the editing of the recorded material?
Would you make a commitment that a recorded interview, or portion of the interview, will be broadcast?
Would you agree to not edit any portion of the interview?
Finally, what if such requests are made....how would you handle it...would you fail to do the interview at all?
Oh, one more thing...if the interviewee wants to dictate that who will conduct the interview, what will you do?
What will your policy be on this matter?

6.) "Reaction Shots" and "Reverse Question Shots" on Interviews:

Reaction Shots:
Shots of a reporter shot out of natural time sequence are sometimes used to cover edits within an interview.
Will your station allow such a practice?
What are some of the concerns with regard to this practice?
If you decide to allow this practice…What specific precautions will you ask reporters and editors to take?

Reverse Question Shots:
Shots of a reporter re-asking a question out of natural time sequence which are used to get the question on tape without needing two cameras at the interview site.
Will your stations allow such a practice?
What are some of the concerns with regard to this practice?
If you decide to allow this practice...What specific precautions will you ask reporters and photographers to take?
If the interviewee has to leave before you get the re- ask shot...will you shoot it and use it anyway?
Should you be able to shoot the re-ask question at a different time and a different location?

7.) Outside Produced Broadcasts:

These are often news "packages" produced by people who are not a part of your news organization.
Should there ever be a time when you would accept for broadcast a package produced by an outside group?
If so, what conditions must be met by the outside producers?
What about the use of raw footage shot by an amateur with a home camcorder? What will your station's policy be? How will such material be handled?

8.) Sound:

Should sound effects be used to simulate natural sound?
What about "non-synchronous" natural sound (sound shot at the same scene and same general time, but not the actual sound recorded with the shot being shown). Should the use of "non- synchronous" natural sound be allowed? If so, under what limitations

9.) Staging:

In broadcast news the best situation is to photograph news as it happens. But, what about "staging" certain events or occurrences? Will you allow staging under any circumstances?
If not, why and what sort of problems might you encounter?
Are there distinctions between "hard news" stories and "feature" stories with regard to staging certain activities?
If you allow some staging, what sort of circumstances?
Suppose you are doing a feature story on a woodcarver who wasn't planning to do any carving today. If you ask him or her to "carve" for your camera are you staging? If not, what makes this situation different?
In general, what will your policy be on "staging?"

10.) Gifts or Favors:

Employees must discharge their journalistic responsibilities with the appearance, as well as the fact, of complete independence and integrity. Outright payment either for news coverage or a particular slant on a story is illegal. Yet, there are other situations which fall into a gray area and are handled differently by different stations.

What will your station's policy be on the following?

* Transportation provided by others. (Air or land)
* A "free lunch".
* Free concert or sport tickets.
* Free lodging.
* Free ski lift tickets or season passes.

Can you make a distinction between your activities as a reporter and your "personal" activities? (I.e. you may argue that you accepted free sports tickets, not in your role as a reporter, but in a role not related to your employment by the station).

What about "personal and intimate" relationships with those you might be asked to report on? How would you handle this? (Could such activity be construed as a "gift" or "favor"?)

11.) Outside Activity: Controversial Issues:

This involves news employee who takes a position on a controversial issue. News employees have opinions and want to act as socially responsible citizens of a free society. For the rest of the population that means being involved in trying to influence an issue. It might mean joining a citizens group or mobilizing supporters for a political candidate.
Can a news employee publicly take a position and still act as an objective journalist?
Should a news employee be allowed to work on political candidates behalf?
Should a news employee be allowed to work for a public interest group?
What will your stations policy be? Be very specific.

12.) Computer Simulation of News:

Advances in computer technology have now made it possible to create virtual cities to simulate fires, explosions, accidents and other news. This allows the station to get "compelling" video before actual video arrives from the scene (if it arrives at all). A company called "Earth Watch" has primarily sold such systems for weather broadcasts to allow so-called "fly-through" weather simulations. However, their new product ("Reality 3-D") now permits such advanced graphics to fly-into (helicopter perspective) breaking news anywhere on earth via a virtual environment. The company has shown examples of the technology in Atlanta, Minneapolis and Washington, D.C.
What do you think of the use of this new technology?
What potential problems do you see in using simulations to illustrate news?

13.) Plane Crashes:

Before reporting the fact that a plane has crashed, what information should first be ascertained?

WEB NEWS WRITING

(IMP LQ) **The Difference between Paper and Online Presentation**

In print, your document forms a whole and the user is focused on the entire set of information. On the Web, you need to **split each document** into multiple hyperlinked pages since users are not willing to read long pages.

Users can **e** and move between pages as they chose, so make every page independent and explain its topic without assumptions about the previous page seen by the user.

Link to background or explanatory information to help users, who do not have the necessary knowledge to understand or use the page

Make the word count for the online version of a given topic about **half the word count** used when writing for print: Users find it painful to read too much text on screens, and they **read about 25 percent more slowly** from screens than from paper.

Users don't like to scroll through masses of text, so put the most important information at the top.

Web **users are impatient** and critical: They have not chosen your site because you are great but because they have something they need to do. Write in the "news you can use" style to allow users to quickly find the information they want.

Credibility is important on the Web where users connect to unknown servers at remote locations. You have to work to **earn the user's trust**, which is rapidly lost if you use exaggerated claims or overly boastful language; avoid "marketese" in favor of a more objective style.

A few hyperlinks to other sites with supporting information increase the credibility of your pages. If at all possible, **link quotes** from magazine reviews and other articles to the source.

The Web is an informal and immediate medium, compared to print, so users appreciate a somewhat informal writing style and small amounts of humor.

Do *not* use clever or cute headings since users rely on scanning to pick up the meaning of the text.

Limit the use of metaphors, particularly in headings: Users might take you literally.

Use **simple sentence structures**: Convoluted writing and complex words are even harder to understand online.

Puns do not work for international users; find some other way to be humorous.

Add bylines and other ways of communicating some of your personality. (This also increases credibility.)

The Web is a fluid medium: **Update pages** as time goes by to reflect all changes. Statistics, numbers, and examples all need to be recent or credibility suffers.

For example: Before a conference, the page about the event might point to a registration form; afterward, point to slides or presentation transcripts instead.

Source: http://www.mashell.com

English Studies, the University of Nottingham, UK
http://www.sun.com/980713/webwriting/wftw1.html

WRITING PRESS RELEASE, REVIEWS AND OBITUARIES

PRESS RELEASE

Guide to Writing Successful Press Releases

Press Releases is all about developing a persuasive communication within the framework of a traditional news story format.

Editors will quickly trash media releases that make promotional appearances. Instead, press release writers *must* think like a reporter. Media releases *must* follow journalistic style in order to be given any kind of consideration. How do you accomplish this task? Here's a barebones guideline.

1. **The Headline:** In about ten words -- or less -- you need to grab the attention of the editor. The headline should summarize the information in the press release, but in a way that is exciting and dynamic; think of it as a billboard along a highway -- you have just a few words to make your release stand out among the many others editors receive on any given day.
2. **Opening Paragraph:** Sometimes called a summary lead, your first paragraph is critical. This paragraph must explain "what, when, where" the story. This paragraph must summarize the press release, with the following paragraphs providing the detail.

   The opening paragraph must also contain the hook: the *one* thing that gets your audience interested in reading more -- but remember that the hook has to be relevant to your audience as well as to the news media. A hook is not a hard sell or a devious promotion -- it's just a factual statement.
3. **The Body:** Using a strategy called the *inverted pyramid*, the body of the press release should be written with the most important information and quotes first. This inverted pyramid technique is used so that if editors need to cut the story to fit space constraints, they can cut from the end without losing critical information.
4. **The Closing Paragraph:** Repeat the critical contact information, including the name of the person, his or her phone number and/or email address. About your company. Your press release should end with a short paragraph (company boilerplate) that describes your company, products, service and a short company history.

Press Release Tips and Guidelines:

Stick to the facts: Tell the truth. Avoid fluff, embellishments and exaggerations. If you feel that your press release contains 'Buy Me' means promotional material, it would be a good idea to set your press release aside until you have more exciting news to share. Journalists are naturally skeptical. If your story sounds too good to be true, you are probably hurting your own credibility. Even if it is true, you may want to tone it down a bit.

Present news content: Please make sure that you answer all of the "W" questions, who, what, where, when, why and how to ensure a complete press release.

PR length: The standard press release is 300 to 800 words and written in a word processing program that checks spelling and grammar before submission.

Headline length: The ideal headline is 80 characters long. (Max 170)

Lead length: The lead sentence contains the most important information in 25 words or less.

Correct grammar usage: Always follow rules of grammar and style. Errors in grammar and style affect your credibility. Excessive errors will cause your press release to be rejected by PR Web's editors.

Use active, not passive, voice: Verbs in the active voice bring your press release to life. Rather than writing "entered into a partnership" use "partnered" instead. Do not be afraid to use strong verbs as well. For example, "The committee exhibited severe hostility over the incident." reads better if changed to "The committee was enraged over the incident." Writing in this manner, helps guarantee that your press release will be read.

Economics of words: Use only enough words to tell your story. Avoid using unnecessary adjectives, flowery language, or redundant expressions such as "added bonus" or "first time ever". If you can tell your story with fewer words, do it. Wordiness distracts from your story. Keep it concise. Make each word count.

Beware of jargon: While a limited amount of jargon will be required if your goal is to optimize your news release for online search engines, the best way to communicate your news is to speak plainly, using ordinary language. Jargon is language specific to certain professions or groups and is not appropriate for general readership. Avoid such terms as "capacity planning techniques" "extrapolate" and "prioritized evaluative procedures."

More than one paragraph; It is nearly impossible to tell your story in a few sentences. If you do not have more than a few sentences, chances are you do not have a newsworthy item

Mixed case NEVER SUBMIT A PRESS RELEASE IN ALL UPPER CASE LETTERS. This is very bad form. Even if your release makes it, past PR Web's editors (most unlikely), it will definitely be ignored by journalists. Use mixed case

Follow a Standard Press Release Format

Make sure your press release looks like a press release. The following can be used as a template for your press release:

Headline Announces News in Title Case, Ideally Under 80 Characters

The summary paragraph is a little longer synopsis of the news, elaborating on the news in the headline in one to four sentences. The summary uses sentence case, with

City, State, Month 1, 2006 -- The lead sentence contains the most important information in 25 words or less. Grab your reader's attention here by simply stating the news you have to announce. Do not assume that your reader has read your headline or summary paragraph; the lead should stand on its own.

A news release, like a news story, keeps sentences and paragraphs short, about three or four lines per paragraph. The first couple of paragraphs should answer the who, what, when, where, why and how questions. The news media may take information from a news release to craft news or feature article or may use information in the release word-for-word, but a news release is not, itself, an article or a reprint.

The standard press release is 300 to 800 words and written in a word processing program that checks spelling and grammar before submission. This template is 519 words.
The ideal headline is 80 characters long. Include the most important news elements in the body of the release. Use title case in the headline only, capitalizing every word except for prepositions and articles of three characters or less.

The rest of the news release expounds on the information provided in the lead paragraph. It includes quotes from key staff, customers or subject matter experts. It contains more details about the news you have to tell, which can be about something unique or controversial or about a prominent person, place or thing.

Typical topics for a news release include announcements of new products or of a strategic partnership, the receipt of an award, the publishing of a book, the release of new software or the launch of a new Web site. The tone is neutral and objective, not full of hype or text that is typically found in an advertisement. Avoid directly addressing the consumer or your target audience. The use of "I," "we" and "you" outside of a direct quotation is a flag that your copy is an advertisement rather than a news release.

Do not include an e-mail address in the body of the release. The final paragraph of a traditional news release contains the least newsworthy material.

In the last paragraph, include a short corporate backgrounder, or "boilerplate," about the company or the person who is newsworthy before you list the contact person's name and phone number.
Contact:
Mary Smith, director of public relations
XYZ Company
555-555-5555

WHAT IS A REVIEW?

A review is a critical evaluation of a text, event, object, or phenomenon. Reviews can consider books, articles, entire genres or fields of literature, architecture, art, fashion, restaurants, policies, exhibitions, performances, and many other forms.

Above all, a review makes an argument. The most important element of a review is that it is a commentary, not a summary of the work. It allows you to enter into dialogue and discussion with the work's creator and with other audiences. You can offer agreement or disagreement and identify where you find the work exemplary or deficient in its knowledge, judgments, or organization. You should clearly state your opinion of the work in question, and that statement will probably resemble other types of academic writing, with a thesis statement, supporting body paragraphs, and a conclusion.

Typically, reviews are brief. In newspapers and academic journals, they rarely exceed 1000 words, although you may encounter lengthier assignments and extended commentaries. In either case, reviews need to be succinct. While they vary in tone, subject, and style, they share some common features:

- (Content) First, a review gives the reader a concise summary of the content. This includes a relevant description of the topic as well as its overall perspective, argument, or purpose.
- (Style) Second, a review offers a brief overview of the style or things are said in the work.
- (Assessment) Third, and more importantly, a review offers a critical assessment of the content. This involves your reactions to the work under review: what strikes you as noteworthy, whether or not it was effective or persuasive, and how it enhanced your understanding of the issues at hand.
- (Conclusion) Finally, in addition to analyzing the work, a review often suggests whether or not the audience would appreciate it.

(IMP) **Planning the review:** L.Q what step u will take to write the review of a book?

Let's say you want to write a review of a book. For this you need to collect the following information:

- Bibliographical Data
- Classification
- Author and Author Purpose

- Subject Matter (theme)
- Contents (development of the theme)
- Style (the style is effective in conveying content, and pleasing to the reader?)
- View of Life (author's stance, practical or impractical , realistic, idealistic,
- Value and Significance
- Format

Writing the review:

Once you have made your observations and assessments of the work under review, carefully survey your notes and attempt to unify your impressions into a statement that will describe the purpose or thesis of your review. Then, outline the arguments that support your thesis.

Introduction:

- The name of the author and the book title and the main theme.
- Relevant details about who the author is and where he/she stands in the genre or field of inquiry. You could also link the title to the subject to show how the title explains the subject matter.
- The context of the book and/or your review. Placing your review in a framework that makes sense to your audience alerts readers to your "take" on the book. Perhaps you want to situate a book about the Cuban revolution in the context of Cold War rivalries between the United States and the Soviet Union. Another reviewer might want to consider the book in the framework of Latin American social movements. Your choice of context informs your argument.
- The thesis of the book. If you are reviewing fiction, this may be difficult since novels, plays, and short stories rarely have explicit arguments. But identifying the book's particular novelty, angle, or originality allows you to show what specific contribution the piece is trying to make.
- Your thesis about the book.

Summary of Content:

- This should be brief, as analysis takes priority. In the course of making your assessment, you'll hopefully be backing up your assertions with concrete evidence from the book, so some summary will be dispersed throughout other parts of the review.

Analysis and Evaluation of the Book:

- Your analysis and evaluation should be organized into paragraphs that deal with single aspects of your argument. This arrangement can be challenging when your purpose is to consider the book as a whole, but it can help you differentiate elements of your criticism and pair assertions with evidence more clearly.
- You do not necessarily need to work chronologically through the book as you discuss it. Given the argument you want to make, you can organize your paragraphs more usefully by themes, methods, or other elements of the book.
- If you find it useful to include comparisons to other books, keep them brief so that the book under review remains in the spotlight.

- Try using a few short quotes from the book to illustrate your points. This is not absolutely necessary, but it's a good way to give your reader a sense of the author's writing style. Give a specific page reference in parentheses when you do quote.

Conclusion:

- Sum up or restate your thesis or make the final judgment regarding the book. You should not introduce new evidence for your argument in the conclusion. You can, however, introduce new ideas that go beyond the book if they extend the logic of your own thesis.
- This paragraph needs to balance the book's strengths and weaknesses in order to unify your evaluation. Did the body of your review have three negative paragraphs and one favorable one? What do they all add up to? The Writing Center's handout on Conclusions can help you make a final assessment.

Reviewing Specific Types of Books:

The type of book being reviewed raises special considerations as to how to approach the review. Information specific to the categories of nonfiction, fiction, and poetry can be found under the "Form and Technique" heading of this guide. Below are further questions to consider, based on a book's category:

- Biography/Autobiography
    - Does the book give a full-length picture of the subject? Focus on only a portion of life?
    - What phases of the subject's life receive greatest space? Is there justification for this?
    - What is the point of view of the author?
    - Are idiosyncrasies and weaknesses omitted? Treated adequately? Overplayed?
    - Does the author endeavour to get at hidden motives?
    - What important new facts about the subject's life are revealed in the book?
    - Is the subject of the biography still living?
    - What source materials were used in the preparation of the book?
- History
    - What training has the author had for this kind of work?
    - What particular historical period does the book address?
    - Is the account given in broad outline, or in detail?
    - Is the style that of reportorial writing, or is there an effort at interpretation?
    - Is emphasis on traditional matter, like wars, kings, etc.? Or is it a social history?
    - Are dates used extensively and/or intelligently?
    - Is the book likely to be out of date soon? Or is it intended to stand the test of time?
    - Are maps, illustrations, charts, etc., helpful to the reader?
- Contemporary Thought
    - Who is the author, and what right does he/she have to be writing on the subject? o What contributions to knowledge and understanding are made by the book?
- Travel and Adventure
    - Is the author credible? What is the author's purpose for writing the book?
    - Does the book contribute to knowledge of geography, government, folklore, etc.?

- Does the book have news value?

- Mystery
  - How effective are plot, pace, style, and characterization? Strengths? Weaknesses?
  - Is the ending worthwhile? Predictable?
  - Children's Literature
  - What is the age/interest group for which the book is intended?
  - What is the overall experience/feeling of reading the book? o Is the book illustrated? How? By whom?

Becoming an expert reviewer: Three short examples

Reviewing can be a daunting task. Someone has asked for your opinion about something that you may feel unqualified to evaluate. Who are you to criticize Toni Morrison's new book if you've never written a novel yourself, much less won a Nobel Prize? The point is that someone-a professor, a journal editor, peers in a study group-wants to know what you think about a particular work. You may not be (or feel like) an expert, but you need to pretend to be one for your particular audience. Nobody expects you to be the intellectual equal of the work's creator, but your careful observations can provide you with the raw material to make reasoned judgments. Tactfully voicing agreement and disagreement, praise and criticism, is a valuable, challenging skill, and like many forms of writing, reviews require you to provide concrete evidence for your assertions.

Take a look of a review of a book To Kill a Mockingbird by Harper Lee. You can use it as a model as you begin thinking about your own book review.

To Kill a Mockingbird
by Harper Lee
Review by Rodman Phil brick

I've never been to Alabama, but novelist Harper Lee made me feel as if I had been there in the long, hot summer of 1935, when a lawyer named Atticus Finch decided to defend an innocent black man accused of a horrible crime. The story of how the whole town reacted to the trial is told by the lawyer's daughter, Scout, who remembers exactly what it was like to be eight years old in 1935, in Maycomb, Alabama.

Scout is the reason I loved this book, because her voice rings so clear and true. Not only does she make me see the things she sees, she makes me feel the things she feels. There's a lot more going on than just the trial, and Scout tells you all about it.
A man called Boo Radley lives next door. Very few people have ever seen Boo, and Scout and her friends have a lot of fun telling scary stories about him. The mystery about Boo Radley is just one of the reasons you want to keep turning the pages to find out what happens in *To Kill a Mockingbird*.

Scout and her big brother, Jem, run wild and play games and have a great time while their father is busy with the trial. One of their friends is a strange boy called Dill. Actually Dill isn't really so strange once you get to know him. He says things like "I'm little but I'm old," which is funny but also pretty sad, because some of the time Dill acts more like a little old man than a seven–year–old boy.

To Kill a Mockingbird is filled with interesting characters like Dill, and Scout makes them all seem just as real as the people in your own hometown. Here's how Scout describes Miss Caroline, who wore a red–striped dress: "She looked and smelled like a peppermint drop." Dill and Boo and Jem are all fascinating, but the most important character in the book is Scout's father, Atticus Finch. You get the idea that Scout is writing the story down because she wants the world to know what a good man her dad was, and how hard he tried to do the right thing, even though the deck was stacked against him.

The larger theme of the story is about racial intolerance, but Scout never tries to make it a "lesson," it's simply part of the world she describes. That's why *To Kill a Mockingbird* rings true, and why it all seems so real.

The trial of the wrongly accused Tom Robinson takes place during the time of segregation, when black people were not allowed to socialize with white people. In that era, when a white man said a black man committed a crime, the black man was presumed to be guilty. The law required that they have a trial, but everybody knew the defendant was going to be convicted.

Atticus Finch, the quiet hero of the book, tries to persuade the jury that bigotry is wrong. His words are eloquent and heartfelt. He demonstrates that Tom Robinson couldn't possibly have assaulted the victim. Atticus even reveals the identity of the real villain, which enrages a very dangerous enemy. This act of courage endangers not only Atticus Finch but his family as well. They become the target of hate mongers and bigots.

Even though the story took place many years ago, you get the idea that parts of it could happen today, in any town where people distrust and fear each other's differences.
In a just world an innocent man should be found not guilty. But if you want to know what this particular jury finally decides and what happens to Scout and Jem and Dill and Boo Radley and the rest of the people who live and breathe in *To Kill a Mockingbird*, you'll have to read the book!

WRITING AN OBITUARY

What Is An Obituary?

More than merely a 'good-bye' to the deceased, this is a farewell which can, in chronological order, detail the services that are to take place. An obituary's length may be somewhat dictated by the space available in the newspaper it is to appear in. Therefore it's best to check how much room you have before you begin your composition. Remember that the obituary needs to appear in print a few days prior to the memorial service. There are some cases where this may not be possible, therefore give some consideration to the guidelines below when composing the obituary.

Many newspapers just put down the facts, and most guides to writing an obituary will suggest this pattern:

1. Name of deceased.
2. Date of death.
3. Cause of death
4. Date of birth.
5. Who the survivors are.
6. Anything notable done by the deceased.
7. Funeral information, plus visitation/viewing information if any.

This obituary will look like this:

Joe Blow, a 26-year resident of Podunk, Nevada, died Feb. 27, 2007, of cancer.
Born on Feb. 28, 1930, he married Sue Monish on Feb. 14, 1922. She preceded him in death.
He was a veteran of the Second World War and had received the Navy Cross and the Purple Heart for bravery.

Survivors are son Bill, Podunk, daughter, Jill Johnson, Las Vegas, 6 grandchildren.

Funeral services Saturday, 2 p.m., Podunk chapel Visitation one hour before the service Burial at Podunk cemetery with full military honors

Unless someone is notable, that's the kind of obit they're going to get.

Source: http://www.stetson.edu/~rhansen/prhowto.html
http://www.prweb.com/pressreleasetips.php#content#content
http://writing.colostate.edu
http://Teacher.scholastic.com
http://www.enc.edu

XXX

LECTURE 44

THE ART OF INTERVIEWINGS

There are three ways to gather information for your story—research, observation and interviewing. Of these, interviewing is clearly the most important. It can be done in person, over the phone, and now even by e-mail. It can be extensive or just a few questions. In whatever form, it is the key to the stories you write. Your ability to talk to people is the difference between being a mediocre reporter and a good one.

(IMP) Interview types: LQ.Write the types of interview?

1. The quickie
2. Vox pop
3. Ambush
4. Phony
5. Performa type
6. phone tip-offs
7. In-depth s

CONDUCTING INTERVIEWS: ADVICE

1. Preparation allows you to ask good questions and signals your subject that you are not to be dismissed lightly. Read all that is available. Talk to those who know the subject. As writer Tom Rosenstiel said, "A common ingredient of the superb interview is knowledge of the subject so thorough that it creates a kind of intimacy between the journalist and the interviewee."
2. What is the tentative theme for your story and how will this interview fit that theme? When you have answered those questions, prepare a list of questions. The best way to have a spontaneous conversation is to have questions ready. That way you can relax, knowing that you will not miss an important topic.
3. Mix open-ended questions, such as, "Tell me about your love for antique cars," with closed-ended ones, such as, "How old are you?" The closed-ended ones elicit basic information; the open-ended allow the interviewee to reveal information or feelings that you did not anticipate.
4. Decide how you will dress. You would dress differently for a hockey player than for the mayor. Ask yourself, how will my subject be dressed? Avoid anything in your dress or grooming that could be considered impertinent, flashy, sloppy or rebellious.
5. Think of your meeting with the subject as a structured but friendly conversation, not an interview. As writer Studs Terkel said, "I realized quite early in this adventure that interviews conventionally conducted were meaningless. The question-and-answer technique may be of value in determining favoured detergent, but not in the discovery of men and women. It was simply a case of making conversation and listening."
6. Try to establish a rapport with the person early on. You may want to wait a bit before pulling your notebook out. This meeting stage may determine how the rest of the interview will go. Do you share a common interest or friend? If so, mention that.
7. Look the subject in the eye and listen carefully to his/her answers. Be sure to smile. A smile, they say, is lubrication for the words and collaborator of the eyes in contact. A smile helps both you and your subject relax.

8. When the source is speaking, nod or make some verbal remark to show you are listening and understand. Sit on the edge of your chair and lean forward. This is a posture that projects an eager, positive attitude.
9. Observe and record the person's body language, mannerisms, dress, physical features, distinctive characteristics and interactions with others. These allow you to paint a word picture for your reader and may reveal something that is not being said. Observe and record the sights and sounds of the surroundings. Take good notes during the interview in a handwriting you will be able to read later. Take too many notes rather than too few.
10. Focus on what the source is saying, not on what you will ask next. Your next question will be better if you heard the answer to the last one. Listen critically. Do you understand what the source is saying? If not, ask the source to repeat or explain. Listen for what isn't said. Is the source avoiding a topic?
11. Don't interrupt, don't ask long questions, don't talk too much, don't challenge too early in the conversation. You're there to hear opinions, not offer them. Nevertheless, it can help to build rapport if you reveal something of yourself. Offer your own thoughts or observations, but sprinkle lightly.
12. Control your physical actions and mental attitude. If the subject senses that you disapprove of him or his opinions, the interview is doomed. If the subject wants to take you on a tour of her home, office, factory, garden, etc., accept the offer and record what you see.
13. Begin with easy questions, perhaps biographical ones. Ask for examples or anecdotes. Use the list of questions you have prepared and return to it frequently. As Anthony deCurtis, former editor of *Rolling Stone,* said, "Interviewing is a lot like talking, but you have to guide the conversation. You have to know what you want and go about getting it."
14. If the subject takes the interview in an unexpected direction, go with her/him. But remember, you are in charge of the interview. Make sure you accomplish your goals and be assertive if necessary. Stop after one hour. Be alert to the fact that the best material sometimes comes when you have reached the end and thanked the subject for their cooperation. Be sure to ask what the future holds.
15. Make ‘accuracy’ your goal. Be sure your quotes are accurate. If not, paraphrase. Ask for correct spellings. Don't pretend to know something that you don't. Summarize for the subject in your own words some of his main points. For example, you might say, "Let's see if I understand you. You mean..."
16. Tell the subject you will be calling back later to check facts (not quotes) and do so. Make the call when you are almost finished with the story. Use it as a second interview. Ask about areas you did not understand, or about areas that will be a part of the story but were not covered well during the original interview.
17. Tape-record the conversation if time permits and the story demands. Is this a profile? Does your subject have a distinctive way of speaking? Is this a controversial topic? Will the presence of a recorder put a chill on the conversation? If you decide to use a recorder, ask permission of the subject. Place it off to the side, but where it can be seen. Make sure it is in good working order with good batteries. Use it as a backup to your regular note taking.

18. Assume that the conversation is "on the record." If the subject asks for parts of it to be "off the record," try to convince him/her otherwise. If unsuccessful, make sure you and the subject understand the ground rules. Does "off the record" mean you can use the material, but not with her name attached to it? Can you go to someone else and get the information on the record? Or does "off the record" mean you cannot use the information, even without his name attached, and you can't go to someone else to get the information?
19. Direct quotes from your subject are essential for your story. They allow your reader to "hear" the person you are writing about. They also create the impression of objectivity that you, the reporter, are simply telling the world about something that happened. But quotes must be 100 percent accurate. If you are not certain of every word of the quote, remove the quote marks and paraphrase. However, it is permissible to "clean up" bad grammar within a quote.
20. Make sure the quote is revealing of your subject. Avoid direct quotes if the material is boring, if the information is factual and indisputable or if the quote is unclear. Make sure the quote advances the story and does not repeat the material above it.
21. Often the advice given for interviewing makes it sound like a game of wits with your subject. They've got something you want, and they won't give it to you. You are advised to "flatter them," "make them feel comfortable," "lead up to the tough questions with easy ones," "don't take no for an answer." What's implicit here is that there are several realities that you can report. A good reporter reports at one level. A great reporter reports at another level, closer to what I call "actual reality." Strive to discover during the interview the "actual reality."
22. Figure that there is material that your subject knows, will tell you and will let you report. That is the "reportable reality." There is another reality that the subject knows, will tell you, but will not let you report. This is the "private reality." There is a third reality that the subject knows but will not tell you, much less let you report. Strive to discover through every legal and ethical means this "actual reality" and report it. Remember, journalism is what somebody doesn't want you to print. Everything else is publicity.

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LECTURE 45

FINAL THOUGHTS

The purpose of this lecture is to review and re-stress the importance and the application of this course in the personal, academic and professional lives of students, novice writers and of course would-be journalists.

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

Writing is

- **Practical.**
- **Job-Related.**
- **Social.**
- **Stimulating.**
- **Therapeutic.**

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

Writer is

- An effective communicator.
- A fact finder.
- Reader, purpose and context sensitive.
- Influencer of readers' behaviors.
- Knows his medium.

And, good writing is
"Writing should be '**terse, simple and direct**' and should avoid the use of the 'unusual, longwinded, stilted and circumlocutory' phrases and words." **Gowers et al.**

Fowler's all time favorite words:

1. Prefer the familiar word to the far-fetched.
2. Prefer the concrete word to the abstract.
3. Prefer the single word to the circumlocution.
4. Prefer the short word to the long.
5. Prefer the Saxon word to the Romance.

Why to follow a writing process?
It can help writers

- To organize their thoughts.
- It can help writers to avoid frustration and procrastination.
- It can help writers to use their time productively and efficiently.

The writing stages are:

Invention, Collection, Organization, Drafting, Revising, Proofreading

Words and dictionaries:
How words are formed?

- Word forms, Portmanteau words, Prefixes, Suffixes, Compounding

Important word aspects:

- Collocations, Figurative language, Connotations

Dictionaries:

- Types: unabridged, abridged, learner's dictionaries

What dictionaries can tell you?

- Word, meaning, pronunciation, grammar, label, polysemy, etymology, collocation, register, etc.

Parts of speech:

- Picture words: noun, adjective, verb and adverb
- Function words: pronoun, determiner, conjunctions, interjection

Basic grammar sense:
Basic clause patterns:

- SV, SVO, SVC, SVI, D, SVOD

Sentence types:

- simple, compound, complex and compound-complex

Sentence purpose:

- declarative, imperative, interrogative and explanative

Modifiers:

Adjective, adverb, appositive and prepositional

Grammatical sentence:

- Subject-Verb Agreement
- Problems with Pronouns
- Adjectives and Adverbs
- Sentence Fragments
- Comma Splices & Fused Sentences

Effective sentence:

- Sentence length
- Unity
- Coherence
- Emphasis
- Parallelism

Style pitfalls:

- Colloquialism
- Circumlocution
- Ambiguity

- Redundancy
- Cliché
- Euphemism
- Grandiloquence
- Inseparable
- Slang
- Verbiage

Paragraphs and essays:
Paragraphs

- Simple listing paragraphs
- Order of importance paragraph
- Time order paragraph
- Spatial order paragraph

Essays

- Strategy and the terms of question
- Response, coherence, words, grammar

High impact language

- High impact words, sentences, appearance

Signal words

Writing styles:

- Report, Descriptive and Narrative writing

Art of persuasion:

- Ethos (ethics), pathos (emotion), logos (logic)
- Rhetorical device: parallelism, triads, antithesis, and rhetorical questions

Research writing:
APA and MLA

- Reference Page
- Parenthetical Citations

Reading skills

Punctuation and Mechanics

Journalistic language analysis: what to se in a newspaper language

1. Register
2. Lexis
3. Grammar
4. Metaphorical language
5. Sources

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Newspaper related writing:

- Inverted pyramid: news writing structure

- Editorials: opinion of the newspaper
- Columns: opinion of the columnist
- Features: a research and investigative or a detailed reporting
- Articles: analytical essays
- Letters to editors: opinion of the public
- Press release: sending new to newspaper
- Reviews: critical analysis or commentary of a text, object, place, or event
- Obituary: death news
- Interviews: to seek information from resource persons

As Jon Franklin, reporter, author and teacher, said:

> "A reporter does have to be **intelligent**, but the big thing is **courage**. Courage to open your mind and let the whole damned confusing world in Courage to always be the ignorant one, on somebody else's turf. Courage to stand corrected. Courage to take criticism Courage to grow with your experiences Courage to accept what you don't understand Most of all, courage to see what is there and not what you want to think is there."

Lauren Kessler/Duncan McDonald/Mastering the Message said:

> "Our society of the globe depends on **clear, concise and honest communication**; unless you master language skills, information gathering, organization and style, your wok will fall short of what this society needs."