2019

COMM 19999: Essential Communication Skills

Julie Warkentin
Sheridan College

Jonathan Filipovic
Sheridan College

Sheridan

COMM 19999

Essential Communication Skills

SHERIDAN FACULTY OF HUMANITIES & SOCIAL SCIENCES

COMM 19999: Essential Communication Skills

SHERIDAN FACULTY OF HUMANITIES & SOCIAL SCIENCES

Sheridan College Institute of Technology and Advanced Learning
Oakville, Brampton, and Mississauga, Ontario

Acknowledgements

The content in this open textbook was compiled and updated by Julie Warkentin, Coordinator of English and Communications, and Jonathan Filipovic, Professor of English and Communications, Faculty of Humanities and Social Services at Sheridan College.

As part of Sheridan Library & Learning Services' ongoing OER initiatives, Kathleen Oakey, Faculty of Humanities & Social Sciences Librarian, Sam Cheng, Copyright Coordinator, and Madeleine Crew, Access and Instructional Support Technician, assisted with the e-textbook production.

This project was also made possible by the generous support of eCampusOntario through their Open Library Portal (https://openlibrary.ecampusontario.ca/), Pressbooks platform, and technical assistance with the e-textbook production.

Contents

MODULE I - UNDERSTANDING RESEARCH AND SOURCES

In this module, we gratefully acknowledge the contributions of the following works, listed below.

CHAPTERS 1, 2, AND 10

Adapted from Chapters 1, 2, and 4 of:

Guptill, A. (2016). *Writing in college: From competence to excellence*. Licensed under CC BY-NC-SA. Retrieved from https://textbooks.opensuny.org/writing-in-college-from-competence-to-excellence/

CHAPTERS 3-8

Adapted from Chapters 1, 2.5, 3.2, 4.9, 7.2 and 10.3 of:

Horkoff, T. (2019). *Writing for success* (1st Canadian ed.). Licensed under CC BY-NC-SA. Retrieved from https://opentextbc.ca/writingforsuccess/

CHAPTER 9

Adapted from:

Sheridan Library & Learning Services. (2019). *Sheridan Library services.* Retrieved from https://www.sheridancollege.ca/life-at-sheridan/student-services/library-services.aspx

CHAPTER 11

Adapted from:

Chandler-Gilbert Community College. (n.d.). *Writing a visual analysis.* Retrieved from: https://www.cgc.edu/Academics/LearningCenter/Writing/Documents/Specific%20Genres/Writing%20a%20Visual%20Analysis.pdf

Chapter 1: Value of Communications Courses

Really? Writing? Again?

Yes. Writing. Again.

Obviously you can write. And in the age of Facebook and smartphones, you might be writing all the time, perhaps more often than speaking. Many students today are awash in text like no other generation before. You may have even performed so well in high school that you're deemed fully competent in college level writing and are now excused from taking a composition course.

So why spend yet more time and attention on writing skills? Research shows that deliberate practice—that is, close focus on improving one's skills—makes all the difference in how one performs. Revisiting the craft of writing—especially on the early end of college—will improve your writing much more than simply producing page after page in the same old way. Becoming an excellent communicator will save you a lot of time and hassle in your studies, advance your career, and promote better relationships and a higher quality of life off the job. Honing your writing is a good use of your scarce time.

Also consider this: a recent survey of employers conducted by the Association of American Colleges and Universities found that 89 percent of employers say that colleges and universities should place more emphasis on "the ability to effectively communicate orally and in writing."[1] It was the single-most favored skill in this survey. In addition, several of the other valued skills are grounded in written communication: "Critical thinking and analytical reasoning skills" (81%); "The ability to analyze and solve complex problems" (75%); and "The ability to locate, organize, and evaluate information from multiple sources" (68%). This emphasis on communication probably reflects the changing reality of work in the professions. Employers also reported that employees will have to "take on more responsibilities," "use a broader set of skills," "work harder to coordinate with other departments," face "more complex" challenges, and mobilize "higher levels of learning and knowledge."[2] If you want to be a professional who interacts frequently with others[3]—presumably you do; you're in college—you have to be someone who can anticipate and solve complex problems and coordinate your work with others,4 all of which depend on effective communication.

Writing is one of the most important skills to our society, and it almost always has been. Having the ability to write is what separates history from pre-history! That's a pretty big deal! Because most professors have different expectations, it can be tricky knowing what exactly they're looking for. Pay attention to the comments they leave on your paper, and make sure to use these as a reference for your next assignment. I try to pay attention and adapt to the professor's style and preferences.

The pay-off from improving your writing comes much sooner than graduation. Suppose you complete about 40 classes for a 120-credit bachelors' degree, and—averaging across writing-intensive and non-writing-intensive courses—you produce about 2500 words of formal writing per class. Even with that low estimate, you'll write 100,000 words over your college career. That's about equivalent to a 330-page book. Spending a few hours sharpening your writing skills will make those 100,000 words much easier and more rewarding to write. All of your professors care about good writing, whether or not they see their courses as a means to improve it. Formal written work is the coin of the academic realm. Creating and sharing knowledge—the whole point of the academy—depends on writing. You may have gotten a lot of positive feedback on your writing before college, but it's important to note that writing in college is distinct in ways that reflect the origins of higher education.

~Aly Button

THE ORIGINS OF HIGHER EDUCATION

College may look and feel similar to high school, and, for the most part, you already know how to perform your student role within this setting. However, there are some fundamental differences. The most obvious ones are that high school is mandatory (to a certain point), freely available, and a legal right. They have to offer you the opportunity, regardless of your grades. College is optional, costly, and performance-based. Most institutions will dismiss you if your grades don't meet a certain minimum. But college is different in more subtle ways as well, and those differences reflect the evolution of the university.

In their original ancient and medieval forms, universities were centers for scholarship, existing at the pleasure of the crown, church, or state. While centers of study go at least back to ancient Mesopotamia 2500 years BCE, the Islamic and European universities of the first and second millennium CE are usually considered the first of the modern model. Highly privileged people went to these universities as students, but they didn't really attend classes, write papers, and take exams like college students today. Instead they acted as independent, though novice, scholars: they read everything they could find in their areas of interest, attended lectures that expert scholars gave, and, if they were lucky (and perhaps charming), got some feedback from those scholars on their own work or assisted scholars in theirs. Students were simply the most junior of scholars at a university, enjoying the extraordinary privilege of interacting with the revered academic superstars of their day.

Obviously, colleges and universities today are much more student-centered, and most higher education faculty spend most of their time carefully crafting educational experiences for students. But the notion of the university as a center for scholarship and exchange still shapes how colleges and universities operate today. Some points:

1. *Professors are scholars and artists*: Most of your professors have had little to no formal training in

pedagogy (the science of teaching). They're extensively trained in their scholarly or creative fields, well versed in relevant theories, methods, and significant findings. Many taught during graduate school, but most come to their jobs relative novices about teaching. Professors apply themselves to the craft of teaching with the same creative and intellectual fervor that drew them into their fields. They attend conferences and presentations about effective teaching and learning, keep journals and portfolios to reflect on their teaching work, and read books and articles about cognitive neuroscience, trends in higher education, and the social worlds of their students. There are some professors who still see themselves in the classical model—as someone who delivers content through lectures and assesses performance through a final exam or term paper, but that approach is becoming ever rarer. Almost all professors seek out innovative and engaging pedagogies.

2. *Professors have competing obligations*: While you may view your professors primarily as teachers, your instructors are also collecting data, writing books and articles, making films, writing poetry, consulting with businesses and organizations, or inventing things. Even those who spend a majority of their time on teaching think of themselves as scholars or artists who *also* teach.[4] Scholarship and creative activity are central ways that colleges and universities serve society. In addition to educated graduates, higher education also produces ideas, findings, and innovations. High school teachers, though similarly engaged in the craft of teaching, have much more formal training in instruction and are more likely to see themselves primarily as teachers, even those that are writing magazine articles, restoring wetland ecologies, or composing music on the side.
3. *Students drive their own learning*: The assumption behind high-school instruction is that the teacher is the engine of learning. Consequently, a lot of time is spent in direct face-to-face instruction. Homework is for further practice to reinforce material from that day. Teachers will often tell students what each night's homework assignment is, follow up on missing work, and closely track students' progress. The assumption behind college instruction, in contrast, is that students are the engine of learning, and that most of the significant learning happens outside of class while students are working through a dense reading or other challenging intellectual task on their own. Most college classes meet only 1-3 times a week for a total of about 3 hours. Consequently, college instructors think of class meetings as an opportunity to prepare you for the heavy-lifting that you'll be doing on your own. Sometimes that involves direct instruction (how to solve a particular kind of problem or analyze a particular kind of text). More often, though, professors want to provide you with material not contained in the reading or facilitate active learning experiences based on what you read. The assumption is that all students—like their medieval counterparts—have the skill and self-motivation to carefully read all the assigned texts. Professors lay out a path for learning—much like how personal trainers develop exercise routines—but it is up to students (and athletes) to do the difficult work themselves.

While university systems have clearly shifted toward student-centered practices, colleges and universities still see themselves as communities of scholars, some senior (i.e., faculty), most junior (i.e., students). Your professors are passionate about their fields, and they want to share their excitement with you as effectively as they can. However, they also know that *you* came to *them* on a voluntary basis, and they fully expect you to take complete responsibility for your own learning.

COLLEGE WRITING IS DIFFERENT

The origins of the university help explain why even skilled wordsmiths benefit from studying the assumptions and expectations behind college-level writing. College is a fundamentally different educational model; as a result the purposes and expectations for writing are different. You have learned many of the essential skills and practices of formal written communication throughout your schooling; now it's time to take your writing a step further.

By the end of high school you probably mastered many of the key conventions of standard academic English such as paragraphing, sentence-level mechanics, and the use of thesis statements. These practices are foundational, and your teachers have given you a wonderful gift in helping you master them. However, college writing assignments require you to apply those skills to new intellectual challenges. Professors assign papers because they want you to think rigorously and deeply about important questions in their fields. To your instructors, writing is for working out complex ideas, not just explaining them.

Professors look at you as independent junior scholars and imagine you writing as someone who has a genuine, driving interest in tackling a complex question. They envision you approaching an assignment without a pre-existing thesis. They expect you to look deep into the evidence, consider several alternative explanations, and work out an original, insightful argument that you actually care about. This kind of scholarly approach usually entails writing a rough draft, through which you work out an ambitious thesis and the scope of your argument, [5] and then starting over with a wholly rewritten second draft containing a mostly complete argument anchored by a refined thesis. In that second round, you'll discover holes in the argument that should be remedied, counter-arguments that should be acknowledged and addressed, and important implications that should be noted. When the paper is substantially complete, you'll go through it again to tighten up the writing and ensure clarity.[6] Writing a paper isn't about getting the "right answer" and adhering to basic conventions; **it's about joining an academic conversation with something original to say, borne of rigorous thought**.

When approaching college writing assignments, many students first figure out what they want to say and then (and only then) write it down as clearly (and quickly) as they can. One quick round of proof-reading and they're done. Many students have a powerful distaste for truly revising (i.e., actually rewriting) a paper because it feels like throwing away hard-won text. Consequently, when students are invited or required to revise an essay, they tend to focus on correcting mechanical errors, making a few superficial changes that do not entail any rethinking or major changes. Professors find that tendency incredibly frustrating. Some instructors craft an assignment sequence to force a true revising process; others leave it up to you. Virtually all shape their expectations for the final project around the idea that you're writing to learn, writing to develop, writing to think—not just writing to express.

Professors love to be asked questions and interact with students. If you ever need help, do not hesitate to ask for advice on how you could do better.

> Another major impact of this shift to a junior-scholar role is that you not only have to learn to write like a scholar, you also have to learn to write like a political scientist, a chemist,

an art historian, and a statistician—sometimes all in the same semester. While most of the conventions of academic writing are common across disciplines, there is some variation. Your professors—immersed as they are in their own fields—may forget that you have such varied demands, and they may not take class time to explain the particular conventions of their field. For every new field of study, you're like a traveler visiting a foreign culture and learning how to get along. Locals will often do you the kindness of explaining something, but you'll have to sleuth out a lot of things on your own.
~Timothée Pizarro

SO WHAT DO PROFESSORS WANT?

At one time or another, most students will find themselves frustrated by a professor's recalcitrant refusal to simply "Tell us what you want!" It's a natural feeling and, at times, a legitimate one. While professors want to set you up to succeed, they may find their expectations hard to articulate, in part because they struggle to remember what it's like to be a beginner in the field. Often, however, the bigger and better reason that professors won't just tell you what to do is that there simply isn't a particular "answer" they want you to give in the paper. They want to see your own ambitious and careful analysis. Some students assume that they should be able to envision a paper and its thesis within minutes of receiving the assignment; if not, they complain that the assignment is unclear. Other students assume that every professor has a completely different set of expectations and, consequently, conclude that writing papers is just an unavoidable guessing game about entirely subjective and idiosyncratic standards. Neither of those assumptions are true. Good, well constructed writing assignments are supposed to be challenging to write, and professors are, above all, looking for your own self-motivated intellectual work.

Despite some variations by discipline, college instructors are bringing similar standards to evaluating student work. The following illustrates especially well the scholarly mindset and independent work habits they expect students to bring to their work:

- "thorough understanding of context, audience, and purpose,"
- "mastery of the subject,"
- "detailed attention" to writing conventions,
- "skillful use of high-quality, credible, relevant sources," and
- "graceful language."

Professors want to see that you've thought through a problem and taken the time and effort to explain your thinking in precise language.

The following chapters in this book seek to concretize these ideas. They begin with the most fundamental issues (the purpose of the assignment and the thesis), move through organizational strategies, and end with sentence-level expression. The expectations laid out here may seem daunting—and perhaps unreasonable, given that very few of you are going to follow your professors into academic life. But communication isn't just about expressing yourself; it's about connecting with others. And it's other people—in families, couples, communities, and workplaces—that shape the most important experiences of your life.

> Don't get discouraged! On my first college paper I got a very low grade. It felt like a slap in the face because I was a straight-A student in high school. It's just a fact of life. Talk to your professor about what you could have done differently. This will help you be better prepared for future papers.
> ~Kaethe Leonard

Other resources

1. The Transition to College Writing 2nd ed. (New York: Norton, 2009), by Keith Hjortshoj (pronounced "Hort-shoy") is written expressly for the new college student. It offers a nicely plain-spoken and comprehensive introduction to college writing.
2. This online text (also called "Writing In College") by Joseph M. Williams and Lawrence McEnerney provides another good process-based run-down.
3. This fun website summarizes the daily routines of some famous writers.

Practice Exercises

1. Interview a professor about his or her work. What drew them into their field? What do they work on in their scholarly or creative endeavors? What do they most enjoy about teaching? What behaviors do they like to see in students?
2. Go to Professor Stephen Chew's website about good study practices and watch the first video titled "Beliefs that Make You Fail … or Succeed." How can the concept of metacognition be used to explain why good papers are challenging to write?

References

1 Hart Research Associates, *Raising the Bar: Employers' Views on College Learning in the Wake of the Economic Downturn*, http://www.aacu.org/leap/documents/2009_EmployerSurvey.pdf, 9.
2 Ibid., 5.
3 If you don't want to be as interactive, but you want to make good money, you're better off seeking training in a skilled building trade like plumbing or electrical work. Frankly, a lot of plumbers make more money than a lot of your professors!
4 Hart Research Associates, *It Takes More Than a Major: Employer Priorities for College Learning and Student Success.* http://www.aacu.org/sites/default/files/files/LEAP/2013_EmployerSurvey.pdf.
5 This is why some instructors are VERY persnickety about being addressed as "Doctor" or "Professor" and not "Mr." or "Ms." Not all fields have doctoral degrees—for example, many professors in the arts have MFA degrees (Masters of Fine Arts) — but "Professor" is always an appropriate choice for addressing your instructors.
6 The term of art for this, coined by novelist and memoirist Anne Lamott is "shitty first drafts." "Zero draft" is a more polite term for it.

Chapter 2: Understanding Assignment Outlines and Instructions

What Does the Professor Want? Understanding the Assignment

WRITING FOR WHOM? WRITING FOR WHAT?

The first principle of good communication is knowing your audience. This is where writing papers for class gets kind of weird. As Peter Elbow explains:[1]

> When you write for a teacher you are usually swimming against the stream of natural communication. The natural direction of communication is to explain what you understand to someone who doesn't understand it. But in writing an essay for a teacher your task is usually to explain what you are still engaged in trying to understand to someone who understands it better.

Often when you write for an audience of one, you write a letter or email. But college papers aren't written like letters; they're written like articles for a hypothetical group of readers that you don't actually know much about. There's a fundamental mismatch between the real-life audience and the form your writing takes. It's kind of bizarre, really.

It helps to remember the key tenet of the university model: you're a junior scholar joining the academic community. Academic papers, in which scholars report the results of their research and thinking to one another, are the lifeblood of the scholarly world, carrying useful ideas and information to all parts of the academic corpus. Unless there is a particular audience specified in the assignment, you would do well to imagine yourself writing for a group of peers who have some introductory knowledge of the field but are unfamiliar with the specific topic you're discussing. Imagine them being interested in your topic but also busy; try to write something that is well worth your readers' time. Keeping an audience like this in mind will help you distinguish common knowledge in the field from that which must be defined and explained in your paper. Understanding your audience like this also resolve the audience mismatch that Elbow describes. As he notes, "You don't write *to* teachers, you write *for* them."[1]

Another basic tenet of good communication is clarifying the purpose of the communication and letting that purpose shape your decisions. Your professor wants to see you work through complex

1. Ibid., 220.

ideas and deepen your knowledge through the process of producing the paper. Each assignment—be it an argumentative paper, reaction paper, reflective paper, lab report, discussion question, blog post, essay exam, project proposal, or what have you—is ultimately about your learning. To succeed with writing assignments (and benefit from them) you first have to understand their learning-related purposes. As you write for the hypothetical audience of peer junior scholars, you're demonstrating to your professor how far you've gotten in analyzing your topic.

> Don't be scared whenever you are given an assignment. Professors know what it was like to be in college and write all kinds of papers. They aren't trying to make your lives difficult, but it is their jobs to make us think and ponder about many things. Take your time and enjoy the paper. Make sure you answer the question being asked rather than rant on about something that is irrelevant to the prompt.
>
> ~Timothée Pizarro

Professors don't assign writing lightly. Grading student writing is generally the hardest, most intensive work instructors do. [3] With every assignment they give you, professors assign themselves many, many hours of demanding and tedious work that has to be completed while they are also preparing for each class meeting, advancing their scholarly and creative work, advising students, and serving on committees. Often, they're grading your papers on evenings and weekends because the conventional work day is already saturated with other obligations. You would do well to approach every assignment by putting yourself in the shoes of your instructor and asking yourself, "Why did she give me this assignment? How does it fit into the learning goals of the course? Why is this question/topic/problem so important to my professor that he is willing to spend evenings and weekends reading and commenting on several dozen novice papers on it?"

Most instructors do a lot to make their pedagogical goals and expectations transparent to students: they explain the course learning goals associated with assignments, provide grading rubrics in advance, and describe several strategies for succeeding. Other professors … not so much. Some students perceive more open-ended assignments as evidence of a lazy, uncaring, or even incompetent instructor. Not so fast! Professors certainly vary in the quantity and specificity of the guidelines and suggestions they distribute with each writing assignment. Some professors make a point to give very few parameters about an assignment—perhaps just a topic and a length requirement—and they likely have some good reasons for doing so. Here are some possible reasons:

1. *They figured it out themselves when they were students*. Unsurprisingly, your instructors were generally successful students who relished the culture and traditions of higher education so much that they strove to build an academic career. The current emphasis on student-centered instruction is relatively recent; your instructors much more often had professors who adhered to the classic model of college instruction: they gave lectures together with, perhaps, one or two exams or papers. Students were on their own to learn the lingo and conventions of each field, to identify the key concepts and ideas within readings and lectures, and to sleuth out instructors' expectations for written work. Learning goals, rubrics, quizzes, and preparatory assignments were generally rare.
2. *They think figuring it out yourself is good for you*. Because your professors by and large succeeded

in a much less supportive environment, they appreciate how learning to thrive in those conditions gave them life-long problem-solving skills. Many think you *should* be able to figure it out yourself and that it would be good practice for you to do so. Even those who do include a lot of guidance with writing assignments sometimes worry that they're depriving you of an important personal and intellectual challenge. Figuring out unspoken expectations is a valuable skill in itself.

3. *They're egg-heads*. Many of your instructors have been so immersed in their fields that they may struggle to remember what it was like to encounter a wholly new discipline for the first time. The assumptions, practices, and culture of their disciplines are like the air they breathe; so much so that it is hard to describe to novices. They may assume that a verb like "analyze" is self-evident, forgetting that it can mean very different things in different fields. As a student, you voluntarily came to study with the scholars, artists, and writers at your institution. Rightly or wrongly, the burden is ultimately on you to meet them where they are.
4. *Professors value* academic freedom; that is, they firmly believe that their high-level expertise in their fields grants them the privilege of deciding what is important to focus on and how to approach it. College professors differ in this way from high school teachers who are usually obligated to address a defined curriculum. Professors are often extremely wary of anything that seems to threaten academic freedom. Some see specified learning goals and standardized rubrics as the first step in a process that would strip higher education of its independence, scholarly innovation, and sense of discovery. While a standardized set of expectations and practices might make it easier to earn a degree, it's also good to consider the benefits of the more flexible and diversified model.

It is understandably frustrating when you feel you don't know how to direct your efforts to succeed with an assignment. However, except for rare egregious situations, you would do well to assume the best of your instructor and to appreciate the diversity of learning opportunities you have access to in college. Like one first-year student told Keith Hjortshoj[2], "I think that every course, every assignment, is a different little puzzle I have to solve. What do I need to do here? When do I need to do it, and how long will it take? What does this teacher expect of me?" The transparency that you get from some professors—along with guides like this one—will be a big help to you in situations where you have to be scrappier and more pro-active, piecing together the clues you get from your professors, the readings, and other course documents.

THE PROMPT: WHAT DOES "ANALYZE" MEAN ANYWAY?

Often, the handout or other written text explaining the assignment—what professors call the assignment prompt—will explain the purpose of the assignment, the required parameters (length, number and type of sources, referencing style, etc.), and the criteria for evaluation. Sometimes, though—especially when you are new to a field—you will encounter the baffling situation in which you comprehend every single sentence in the prompt but still have absolutely no idea how to approach the assignment. No one is doing anything wrong in a situation like that. It just means that further discussion of the assignment is in order. Here are some tips:

1. *Focus on the verbs*. Look for verbs like "compare," "explain," "justify," "reflect" or the all-purpose "analyze." You're not just producing a paper as an artifact; you're conveying, in written

2.

communication, some intellectual work you have done. So the question is, what kind of thinking are you supposed to do to deepen your learning?

2. *Put the assignment in context*. Many professors think in terms of assignment sequences. For example, a social science professor may ask you to write about a controversial issue three times: first, arguing for one side of the debate; second, arguing for another; and finally, from a more comprehensive and nuanced perspective, incorporating text produced in the first two assignments. A sequence like that is designed to help you think through a complex issue. Another common one is a scaffolded research paper sequence: you first propose a topic, then prepare an annotated bibliography, then a first draft, then a final draft, and, perhaps, a reflective paper. The preparatory assignments help ensure that you're on the right track, beginning the research process long before the final due date, and taking the time to consider recasting your thesis, finding additional sources, or reorganizing your discussion.[5]

   If the assignment isn't part of a sequence, think about where it falls in the semester, and how it relates to readings and other assignments. Are there headings on the syllabus that indicate larger units of material? For example, if you see that a paper comes at the end of a three-week unit on the role of the Internet in organizational behavior, then your professor likely wants you to synthesize that material in your own way. You should also check your notes and online course resources for any other guidelines about the workflow. Maybe you got a rubric a couple weeks ago and forgot about it. Maybe your instructor posted a link about "how to make an annotated bibliography" but then forgot to mention it in class.
3. *Try a free-write*. A free-write is when you just write, without stopping, for a set period of time. That doesn't sound very "free;" it actually sounds kind of coerced. The "free" part is *what* you write—it can be whatever comes to mind. Professional writers use free-writing to get started on a challenging (or distasteful) writing task or to overcome writers block or a powerful urge to procrastinate. The idea is that if you just make yourself write, you can't help but produce some kind of useful nugget. Thus, even if the first eight sentences of your free write are all variations on "I don't understand this" or "I'd really rather be doing something else," eventually you'll write something like "I guess the main point of this is …" and—booyah!—you're off and running. If your instructor doesn't make time for that in class, a quick free-write on your own will quickly reveal whether you need clarification about the assignment and, often, what questions to ask.
4. *Ask for clarification the right way*. Even the most skillfully crafted assignments may need some verbal clarification, especially because students' familiarity with the field can vary enormously. Asking for clarification is a good thing. Be aware, though, that instructors get frustrated when they perceive that students want to skip doing their own thinking and instead receive an exact recipe for an A paper. Go ahead and ask for clarification, but try to convey that you want to learn and you're ready to work.

   In general, avoid starting a question with "Do we have to …" because I can guarantee that your instructor is thinking, "You don't *have* to do crap. You're an adult. You chose college. You're free to exercise your right to fail." Similarly, avoid asking the professor about what he or she "wants." You're not performing some service for the professor when you write a paper. What they "want" is for you to really think about the material.

Potentially annoying questions	Preferable alternatives
I don't get it. Can you explain this more? or What do you want us to do?	I see that we are comparing and contrasting these two cases. What should be our focus? Their causes? Their impacts? Their implications? All of those things? or I'm unfamiliar with how art historians analyze a painting. Could you say more about what questions I should have in mind to do this kind of analysis?
How many sources do we have to cite?	Is there a typical range for the number of sources a well written paper would cite for this assignment? or Could you say more about what the sources are for? Is it more that we're analyzing these texts in this paper, or are we using these texts to analyze some other case?
What do I have to do to get an A on this paper?	Could I meet with you to get feedback on my (pre-prepared) plans/outline/thesis/draft? or I'm not sure how to approach this assignment. Are there any good examples or resources you could point me to?

RUBRICS AS ROAD MAPS

If a professor provides a grading rubric with an assignment prompt, thank your lucky stars (and your professor). If the professor took the trouble to prepare and distribute it, you can be sure that he or she will use it to grade your paper. He or she may not go over it in class, but it's the clearest possible statement of what the professor is looking for in the paper. If it's wordy, it may seem like those online "terms and conditions" that we routinely accept without reading. But you really should read it over carefully before you begin and again as your work progresses. A lot of rubrics do have some useful specifics. Even less specific criteria (such as "incorporates course concepts" and "considers counter-arguments") will tell you how you should be spending your writing time.

Even the best rubrics aren't completely transparent. They simply can't be. For example, what is the real difference between "demonstrating a thorough understanding of context, audience, and purpose" and "demonstrating adequate consideration" of the same? It depends on the specific context. So how can you know whether you've done that? A big part of what you're learning, through feedback from your professors, is to judge the quality of your writing for yourself. Your future bosses are counting on that. At this point, it is better to think of rubrics as roadmaps, displaying your destination, rather than a GPS system directing every move you make.

Behind any rubric is the essential goal of higher education: helping you take charge of your own learning, which means writing like an independently motivated scholar. Are you tasked with proposing a research paper topic? Don't just tell the professor what you want to do, convince him or her of the salience of your topic, as if you were a scholar seeking grant money. Is it a reflection paper? Then outline both the insights you've gained and the intriguing questions that remain, as a scholar would. Are you writing a thesis-driven analytical paper? Then apply the concepts you've learned to a new problem or situation. Write as if your scholarly peers around the country are eagerly awaiting your unique insights. Descriptors like "thoroughness" or "mastery" or "detailed attention" convey the vision of student writers making the time and rigorous mental effort to offer something new to the ongoing, multi-stranded academic conversation. What your professor wants, in short, is critical thinking.

WHAT'S CRITICAL ABOUT CRITICAL THINKING?

Critical thinking is one of those terms that has been used so often and in so many different ways that if often seems meaningless. It also makes one wonder, is there such a thing as uncritical thinking? If you aren't thinking critically, then are you even thinking?

Despite the prevalent ambiguities, critical thinking actually does mean something. The Association of American Colleges and Universities usefully defines it as "a habit of mind characterized by the comprehensive exploration of issues, ideas, artifacts, and events before accepting or formulating an opinion or conclusion."[6]

The critical thinking rubric produced by the AAC&U describes the relevant activities of critical thinking in more detail. To think critically, one must …

(a) "clearly state and comprehensively describe the issue or problem",

(b) "independently interpret and evaluate sources",

(c) "thoroughly analyze assumptions behind and context of your own or others' ideas",

(d) "argue a complex position and one that takes counter-arguments into account," and

(e) "arrive at logical and well informed conclusions".[7]

While you are probably used to providing some evidence for your claims, you can see that college-level expectations go quite a bit further. When professors assign an analytical paper, they don't just want you to formulate a plausible-sounding argument. They want you to dig into the evidence, think hard about unspoken assumptions and the influence of context, and then explain what you really think and why.

Interestingly, the AAC&U defines critical thinking as a "habit of mind" rather than a discrete achievement. And there are at least two reasons to see critical thinking as a craft or art to pursue rather than a task to check off. First, the more you think critically, the better you get at it. As you get more and more practice in closely examining claims, their underlying logic, and alternative perspectives on the issue, it'll begin to feel automatic. You'll no longer make or accept claims that begin with "Everyone knows that …" or end with "That's just human nature." Second, just as artists and craftspersons hone their skills over a lifetime, learners continually expand their critical thinking capacities, both through the feedback they get from others and their own reflections. Artists of all kinds find satisfaction in continually seeking greater challenges. Continual reflection and improvement is part of the craft.

> As soon as I see the phrase “critical thinking,” the first thing I think is more work. It always sounds as if you’re going to have to think harder and longer. But I think the AAC&U’s definition is on point, critical thinking is a habit. Seeing that phrase shouldn’t be a scary thing because by this point in many people’s college career this is an automatic response. I never expect an answer to a question to be in the text; by now I realize that my professors want to know what I have to say about something or what I have learned. In a paper or essay, the three-step thesis process explained in Chapter 3 is a tool that will help you get this information across. While you’re doing the hard work (the thinking part), this formula offers you a way to clearly state your position on a subject. It’s as simple as: make a general statement, make an arguable statement, and finally, say why it is important. This is my rule of thumb, and I would not want to start a thesis-driven paper any other way!
>
> ~Aly Button

Critical thinking is hard work. Even those who actively choose to do it experience it as tedious, difficult, and sometimes surprisingly emotional. Nobel-prize winning psychologist Daniel Kahneman explains that our brains aren’t designed to think; rather, they’re designed to save us from having to think.[8] Our brains are great at developing routines and repertoires that enable us to accomplish fairly complex tasks like driving cars, choosing groceries, and having a conversation without thinking consciously and thoroughly about every move we make. Kahneman calls this “fast thinking.” “Slow thinking,” which is deliberate and painstaking, is something our brains seek to avoid. That built-in tendency can lead us astray. Kahneman and his colleagues often used problems like this one in experiments to gauge how people used fast and slow thinking in different contexts:[9]

> A bat and ball cost $1.10.
>
> The bat costs one dollar more than the ball.
>
> How much does the ball cost?

Most people automatically say the ball costs $0.10. However, if the bat costs $1 more, than the bat would cost $1.10 leading to the incorrect total of $1.20. The ball costs $0.05. Kahneman notes, “Many thousands of university students have answered the bat-and-ball puzzle, and the results are shocking. More than 50% of students at Harvard, MIT, and Princeton gave the intuitive—incorrect—answer.” These and other results confirm that “many people are overconfident, prone to place too much faith in their intuitions.”[10]

Thinking critically—thoroughly questioning your immediate intuitive responses—is difficult work, but every organization and business in the world needs people who can do that effectively. Some students assume that an unpleasant critical thinking experience means that they’re either doing something wrong or that it’s an inherently uninteresting (and oppressive) activity. While we all relish those times when we're pleasantly absorbed in a complex activity (what psychologist Mihaly Cikszentmihalyi calls "flow"[11]), the more tedious experiences can also bring satisfaction, sort of like a good work-out.

Critical thinking can also be emotionally challenging, researchers have found. Facing a new realm of uncertainty and contradiction without relying on familiar assumptions is inherently anxiety-provoking because when you're doing it, you are, by definition, incompetent. Recent research has highlighted that both children and adults need to be able to regulate their own emotions in order to cope with the challenges of building competence in a new area.[12] The kind of critical thinking your professors are looking for—that is, pursuing a comprehensive, multi-faceted exploration in order to arrive at an arguable, nuanced argument—is inevitably a struggle and it may be an emotional one. Your best bet is to find ways to make those processes as efficient, pleasant, and effective as you can.

> The thing no one tells you when you get to college is that critical thinking papers are professors' favorites. College is all about learning how to think individual thoughts so you'll have to do quite a few of them. Have no fear though; they do get easier with time. The first step? Think about what you want to focus on in the paper (aka your thesis) and go with it.
>
> ~Kaethe Leonard

The demands students face are not at all unique to their academic pursuits. And just as athletes, artists, and writers sustain their energy and inspiration for hard work by interacting with others who share these passions, look to others in the scholarly community—your professors and fellow students—to keep yourself engaged in these ongoing intellectual challenges. While writing time is often solitary, it's meant to plug you into a vibrant academic community. What your professors want, overall, is for you to join them in asking and pursuing important questions about the natural, social, and creative worlds.

Other resources

1. This website from the Capital Community College Foundation has some good advice about overcoming writer's block. And student contributor Aly Button recommends this funny clip from SpongeBob Squarepants.
2. The Foundation for Critical Thinking maintains a website with many useful articles and tools.
3. The Online Writing Laboratory (OWL) at Purdue University is a wonderful set of resources for every aspect of college writing. Especially germane to this chapter is this summary of the most common types of writing assignments.
4. This website, BrainBashers.com offers logic puzzles and other brain-teasers for your entertainment.

References

1 Peter Elbow, Writing With Power: Techniques for Mastering the Writing Process (Oxford University Press, 1981), 219.
2 Ibid., 220.

3 A lot of professors joke, “I teach for free. They pay me to grade.”
4 Keith Hjortshoj, The Transition to College Writing, 2nd Edition (New York: Norton, 2009),
5 Most professors are perpetually frustrated with the “one-and-done” attitude that most students bring to their work, and some sequences are specifically designed to force you to really rethink your conclusions.
6 Terrel Rhodes, ed., Assessing Outcomes and Improving Achievement: Tips and Tools for Using Rubrics (Washington, DC: Association of American Colleges and Universities, 2010).
8 Ibid.
9 Daniel Kahneman, Thinking, Fast and Slow (New York: Farrar, Straus and Giroux, 2011).
10 Ibid., 44.
11 Ibid., 45.
12 Mihaly Czikszentmihalyi, Flow: The Psychology of Optimal Experience (New York: Harper & Row, 1990).

Chapter 3: Critical Reading and Study Strategies

Introduction to Academic Writing

POST-SECONDARY READING AND WRITING

Learning Objectives

- Understand the expectations for reading and writing assignments in post-secondary (university, college, institute) courses
- Understand and apply general strategies to complete post-secondary-level reading assignments efficiently and effectively
- Recognize specific types of writing assignments frequently included in post-secondary courses
- Understand and apply general strategies for managing post-secondary-level writing assignments
- Determine specific reading and writing strategies that work best for you individually

In a post-secondary environment, academic expectations change from what you may have experienced in high school. The quantity of work you are expected to do is increased. When instructors expect you to read pages upon pages or study hours and hours for one particular course, managing your workload can be challenging. This chapter includes strategies for studying efficiently and managing your time.

The quality of the work you do also changes. It is not enough to understand course material and summarize it on an exam. You will also be expected to seriously engage with new ideas by reflecting on them, analyzing them, critiquing them, making connections, drawing conclusions, or finding new ways of thinking about a given subject. Educationally, you are moving into deeper waters. A good introductory writing course will help you swim. **Table 1.1: High School versus Post-Secondary Assignments** summarizes some of the other major differences between high school and university assignments.

Table 1.1 High School versus Post-Secondary Assignments

High School	Post-Secondary
Reading assignments are moderately long. Teachers may set aside some class time for reading and reviewing the material in depth.	Some reading assignments may be very long. You will be expected to come to class with a basic understanding of the material.
Teachers often provide study guides and other aids to help you prepare for exams.	Reviewing for exams is primarily your responsibility.
Your grade is determined by your performance on a wide variety of assessments, including minor and major assignments. Not all assessments are writing based.	Your grade may depend on just a few major assessments. Most assessments are writing based.
Writing assignments include personal writing and creative writing in addition to expository writing.	Outside of creative writing courses, most writing assignments are expository.
The structure and format of writing assignments is generally stable over the high school years.	Depending on the course, you may be asked to master new forms of writing and follow standards within a particular professional field.
Teachers often go out of their way to identify and try to help students who are performing poorly on exams, missing classes, not turning in assignments, or just struggling with the course. Often teachers will give students many "second chances."	Although teachers want their students to succeed, they may not always realize when students are struggling. They also expect you to be proactive and take steps to help yourself. "Second chances" are less common.

This chapter covers the types of reading and writing assignments you will encounter as a post-secondary student. You will also learn a variety of strategies for mastering these new challenges—and becoming a more confident student and writer.

Throughout this chapter, you will follow a first-year student named Crystal. After several years of working as a saleswoman in a department store, Crystal has decided to pursue a degree in elementary education and become a teacher. She is continuing to work part time, and occasionally she finds it challenging to balance the demands of work, school, and caring for her four-year-old son. As you read about Crystal, think about how you can use her experience to get the most out of your own experience.

SETTING GOALS

By planning carefully and following through on her daily and weekly goals, Crystal was able to fulfill one of her goals for the semester. Although her exam scores were not as high as she had hoped, her consistently strong performance on writing assignments tipped her grade from a B+ to an A−. She was pleased to have earned a high grade in one of the required courses for her major. She was also glad to have gotten the most out of an introductory course that would help her become an effective teacher.

How does Crystal's experience relate to your own post-secondary educational experience?

To do well in the post-secondary environment, it is important to stay focused on how your day-to-day actions determine your long-term success. You may not have defined your career goals or chosen a major yet. Even so, you surely have some overarching goals for what you want out of your studies to expand your career options, to increase your earning power, or just to learn something new. In time, you will define your long-term goals more explicitly. Doing solid, steady work, day by day and week by week, will help you meet those goals.

Practice Discussion

With your group, discuss the following issues and questions:

- Introduce yourself: Who are you? Why are you taking the course? Where are you living now?
- How do you feel about writing in general? (You will not be judged on this.)
- Identify one long-term goal you would like to have achieved by the time you complete your diploma or degree. For instance, you might want a particular job in your field.
- Identify one semester goal that will help you fulfill the long-term goal you just set.
- Review **Table 1.1, High School versus Post-Secondary Assignments** and answer the following questions:
- In what ways do you think post-secondary education will be rewarding for you as a learner?
- What aspects of post-secondary education do you expect to find most challenging?
- What changes do you think you might have to make in your life to ensure your success in a post-secondary learning environment?

READING STRATEGIES

Your post-secondary courses will sharpen both your reading and your writing skills. Most of your writing assignments—from brief response papers to in-depth research projects—will depend on your understanding of course reading assignments or related readings you do on your own. And it is difficult, if not impossible, to write effectively about a text that you have not understood. Even when you do understand the reading, it can be hard to write about it if you do not feel personally engaged with the ideas discussed.

This section discusses strategies you can use to get the most out of your reading assignments. These strategies fall into three broad categories:

1. Planning strategies to help you manage your reading assignments
2. Comprehension strategies to help you understand the material
3. Active reading strategies to take your understanding to a higher and deeper level

Planning Your Reading

Have you ever stayed up all night cramming just before an exam? Or found yourself skimming a detailed memo from your boss five minutes before a crucial meeting? The first step in handling your reading successfully is planning. This involves both managing your time and setting a clear purpose for your reading.

Managing Your Reading Time

You will learn more detailed strategies for time management in **Section 1.2: Developing Study Skills**, but for now, focus on setting aside enough time for reading and breaking your assignments into manageable chunks. For example, if you are assigned a 70-page chapter to read for next week's class, try not to wait until the night before to get started. Give yourself at least a few days and tackle one section at a time.

Your method for breaking up the assignment will depend on the type of reading. If the text is very dense and packed with unfamiliar terms and concepts, you may need to read no more than 5 or 10 pages in one sitting so that you can truly understand and process the information. With more user-friendly texts, you will be able to handle longer sections—20 to 40 pages, for instance. And if you have a highly engaging reading assignment, such as a novel you cannot put down, you may be able to read lengthy passages in one sitting.

As the semester progresses, you will develop a better sense of how much time you need to allow for the reading assignments in different subjects. It also makes sense to preview each assignment well in advance to assess its difficulty level and to determine how much reading time to set aside.

TIP: Instructors at the post-secondary level often set aside reserve readings for a particular course. These consist of articles, book chapters, or other texts that are not part of the primary course textbook. Copies of reserve readings are available through the college library, in print, or more often, online. When you are assigned a reserve reading, download it ahead of time (and let your instructor know if you have trouble accessing it). Skim through it to get a rough idea of how much time you will need to read the assignment in full.

Setting a Purpose

The other key component of planning is setting a purpose. Knowing what you want to get out of a reading assignment helps you determine how to approach it and how much time to spend on it. It also helps you stay focused during those occasional moments when it is late, you are tired, and when relaxing in front of the television sounds far more appealing than curling up with a stack of journal articles.

Sometimes your purpose is simple. You might just need to understand the reading material well enough to discuss it intelligently in class the next day. However, your purpose will often go beyond that. For instance, you might also read to compare two texts, to formulate a personal response to a text, or to gather ideas for future research. Here are some questions to ask to help determine your purpose:

- How did my instructor frame the assignment? Often instructors will tell you what they expect you to get out of the reading. For example:
  - Read Chapter 2 and come to class prepared to discuss current theories related to conducting risk assessments.
  - Read these two articles and compare Smith's and Jones's perspectives on the Charter of Rights and Freedoms (1982).
  - Read Chapter 5 and think about how you could apply these guidelines to the first stages of onsite patient assessment.
- How deeply do I need to understand the reading? If you are majoring in emergency management and you are assigned to read Chapter 1, "Introduction to Emergency Management," it is safe to assume the chapter presents fundamental concepts that you will be expected to master. However, for some reading assignments, you may be expected to form a general understanding but not necessarily master the content. Again, pay attention to how your instructor presents the assignment.
- How does this assignment relate to other course readings or to concepts discussed in class? Your instructor may make some of these connections explicitly, but if not, try to draw connections on your own. (Needless to say, it helps to take detailed notes both when in class and when you read.)
- How might I use this text again in the future? If you are assigned to read about a topic that has always interested you, your reading assignment might help you develop ideas for a future research paper. Some reading assignments provide valuable tips or summaries worth bookmarking for future reference. Think about what you can take from the reading that will stay with you.

Improving Your Comprehension

You have blocked out time for your reading assignments and set a purpose for reading. Now comes the challenge: making sure you actually understand all the information you are expected to process. Some of your reading assignments will be fairly straightforward. Others, however, will be longer or more complex, so you will need a plan for how to handle them.

For any **expository writing**—that is, nonfiction, informational writing—your first comprehension goal is to identify the main points and relate any details to those main points. Because post-secondary-level texts can be challenging, you will also need to monitor your reading comprehension. That is, you will need to stop periodically and assess how well you understand what you are reading. Finally, you can improve comprehension by taking time to determine which strategies work best for you and putting those strategies into practice.

Identifying the Main Points

In your courses, you will be reading a wide variety of materials, including the following:

- Textbooks. These usually include summaries, glossaries, comprehension questions, and other study aids.
- Nonfiction trade books. These are less likely to include the study features found in textbooks.
- Popular magazines, newspapers, or web articles. These are usually written for a general audience.
- Scholarly books and journal articles. These are written for an audience of specialists in a given field.

Regardless of what type of expository text you are assigned to read, your primary comprehension goal is to identify the main point: the most important idea that the writer wants to communicate and often states early on. Finding the main point gives you a framework to organize the details presented in the reading and relate the reading to concepts you have learned in class or through other reading assignments. After identifying the main point, you will find the supporting points, details, facts, and explanations that develop and clarify the main point.

Some texts make that task relatively easy. Textbooks, for instance, often include the aforementioned features as well as headings and subheadings intended to make it easier for students to identify core concepts. Graphic features such as sidebars, diagrams, and charts help students understand complex information and distinguish between essential and inessential points. When you are assigned to read from a textbook, be sure to use available comprehension aids to help you identify the main points.

Trade books and popular articles may not be written specifically for an educational purpose; nevertheless, they also include features that can help you identify the main ideas.

- Trade books. Many trade books include an introduction that presents the writer's main ideas and purpose for writing. Reading chapter titles (and any subtitles within the chapter) will help you get a broad sense of what is covered. It also helps to read the beginning and ending paragraphs of a chapter closely. These paragraphs often sum up the main ideas presented.
- Popular articles. Reading the headings and introductory paragraphs carefully is crucial. In magazine articles, these features (along with the closing paragraphs) present the main concepts. Hard news articles in newspapers present the gist of the news story in the lead paragraph, while subsequent paragraphs present increasingly general details.

At the far end of the reading difficulty scale are scholarly books and journal articles. Because these texts are aimed at a specialized, highly educated audience, the authors presume their readers are already familiar with the topic. The language and writing style is sophisticated and sometimes dense.

When you read scholarly books and journal articles, try to apply the same strategies discussed earlier for other types of text. The introduction usually presents the writer's thesis—the idea or hypothesis the writer is trying to prove. Headings and subheadings can help you understand how the writer has organized support for the thesis. Additionally, academic journal articles often include a summary at the beginning, called an abstract, and electronic databases include summaries of articles too.

Monitoring Your Comprehension

Finding the main idea and paying attention to text features as you read helps you figure out what you should know. Just as important, however, is being able to figure out what you do not know and developing a strategy to deal with it.

Textbooks often include comprehension questions in the margins or at the end of a section or chapter. As you read, stop occasionally to answer these questions on paper or in your head. Use them to identify sections you may need to reread, read more carefully, or ask your instructor about later.

Even when a text does not have built-in comprehension features, you can actively monitor your own comprehension. Try these strategies, adapting them as needed to suit different kinds of texts:

- **Summarize:** At the end of each section, pause to summarize the main points in a few sentences. If you have trouble doing so, revisit that section. (You will learn more about this in **Chapter 3: Putting Ideas into Your Own Words and Paragraphs**.)
- **Ask and answer questions:** When you begin reading a section, try to identify two to three questions you should be able to answer after you finish it. Write down your questions and use them to test yourself on the reading. If you cannot answer a question, try to determine why. Is the answer buried in that section of reading but just not coming across to you? Or do you expect to find the answer in another part of the reading?
- **Do not read in a vacuum:** Look for opportunities to discuss the reading with your classmates. Many instructors set up online discussion forums or blogs specifically for that purpose. Participating in these discussions can help you determine whether your understanding of the main points is the same as your peers'.

These discussions can also serve as a reality check. If everyone in the class struggled with the reading, it may be exceptionally challenging. If it was easy for everyone but you, you may need to see your instructor for help.

As a working mother, Crystal found that the best time to get her reading done was in the evening, after she had put her four-year-old to bed. However, she occasionally had trouble concentrating at the end of a long day. She found that by actively working to summarize the reading and asking and answering questions, she focused better and retained more of what she read. She also found that evenings were a good time to check the class discussion forums that a few of her instructors had created.

Self-Practice Exercise 1.3a

Choose any text that that you have been assigned to read for one of your courses. In your notes, complete the following tasks:

1. Summarize the main points of the text in two to three sentences.
2. Write down two to three questions about the text that you can bring up during class discussion.

TIP:

Students are often reluctant to seek help. They feel like doing so marks them as slow, weak, or demanding. The truth is, every learner occasionally struggles. If you are sincerely trying to keep up with the course reading but feel like you are in over your head, seek help. Speak up in class, schedule a meeting with your instructor, or visit your college library for assistance. Deal with the problem as early in the semester as you can. Instructors respect students who are proactive about their own learning. Most instructors will work hard to help students who make the effort to help themselves.

TAKING IT TO THE NEXT LEVEL: ACTIVE READING

Now that you have acquainted (or reacquainted) yourself with useful planning and comprehension strategies, your reading assignments may feel more manageable. You know what you need to do to get your reading done and make sure you grasp the main points. However, the most successful students in are not only competent readers but active, engaged readers.

There are two common strategies for active reading:

- Applying the four reading stages
- SQ3R

Both will help you look at a text in depth and help prepare you for when you have to study to use the information on an exam. You should try them both and decide which works better for you.

FOUR READING STAGES

Everyone reads and retains (or not) information in different ways. However, applying the following four stages of reading whenever you pick up material will not only help you understand what you are reading, but will also increase the changes of your actually remembering what you have read. While it may seem that this strategy of four reading stages takes a lot of time, it will become more natural for you as you continue applying it. Also, using these four stages will actually save you time because you will already have retained a lot, if not all, of the content, so when it is time to study for your exam, you will find that you already know the material.

Effective academic reading and study seeks not only to gain an understanding of the facts, opinions, and beliefs presented in a text, but also of the biases, assumptions, and perspectives underlying the discussion. The aim is to analyze, interpret, and evaluate the text, and then to draw logical inferences and conclusions.

The four reading strategies you will need to sharpen in order to get through your material are:

1. Survey reading
2. Close reading
3. Inquiry reading
4. Critical reading

These four strategies all stress "reading as thinking." You will need to read actively to comprehend and remember what you are reading, for both your own and your instructor's purposes. In order to do that, you need to think about the relevance of ideas to one another and about their usefulness to you personally, professionally, and academically.

Again, this differs from our usual daily reading activities, where interest often determines what we choose to read rather than utility. What happens when we are really not interested in what we are reading or seeing? Our eyes move down the page and our minds are elsewhere. We may read anywhere from one paragraph to several pages and suddenly realize we do not have the foggiest idea what we have just read. Clearly focusing our reading purpose on surveying, reading closely, being inquisitive, and reading critically, means we are reading for specific results: we read faster, know what we want, and read to get it.

Survey reading

Surveying quickly (2 to 10 minutes if it is a long chapter) allows you to see the overall picture or gist of what the text is sharing with you. Some of the benefits of surveying are listed below:

- It increases reading rate and attention because you have a road map: a mental picture of the beginning, middle, and end of this journey.
- In helps you create a mental map, allowing you to organize your travel by highlighting key topics and getting impressions of relevance, which in turn helps in the business or remembering.
- It aids in budgeting study time because you know the length and difficulty of the material. Usually you read study material to find out what is there in order to go back later and learn it. With surveying you accomplish the same in one-tenth the time.
- It **improves concentration** because you know what is ahead and how what you are reading fits into the total picture.

Technique for survey reading – For a text or chapter, look at introductions, summaries, chapter headings, bold print, and graphics to piece together the main theme and its development.

Practical uses – Magazines, journals, books, chapters, sections of dense material, anything that allows for an overview.

Close reading

Close reading allows you to concentrate and make decisions now about what is relevant and what is not. Its main purpose is to help ensure that you understand what you are reading and to help you store information in a logical and organized way, so when you need to recall the information, it is easier for you to do so. It is a necessary and critical strategy for academic reading for the following reasons:

- You read as if you were going to be tested on it immediately upon completion. You read to remember at least 75 to 80 percent of the information.

- You clearly identify main concepts, key details, and their relationships with one another. Close reading allows you to summarize effectively what you read.
- Your ability to answer essay questions improves because the concepts are more organized and understood rather than merely memorized.
- You become more confident because your understanding improves which, in turn, increases your enjoyment.

> **Technique for survey reading –** Survey for overall structure; read, annotating main theme, key points, and essential detail; summarize the important ideas and their development.
>
> **Practical uses** – Any reading that requires 80 percent comprehension and retention of main points and supporting detail.

Inquiry reading

Inquiry reading tends to be what we do with material we are naturally interested in. We usually do not notice we are doing this because we enjoy learning and thinking about it. *Discovery reading* is another term that describes this type of reading. Some of its benefits to the study process include:

- **Increased focus:** By asking interpretative questions, determining relevance, and searching for your answers, you are involved and less likely to be bored or distracted.
- **Retention:** Memory of the material is improved because of increased involvement.
- **Stimulation of creativity:** This involvement will raise new questions for you and inspire further research.
- **Matching instructor expectations:** Instructors are usually seeking deeper understanding as well as basic memory of concepts.

> **Technique for survey reading –** Increase the volume and depth in questions while reading informational, interpretative, analytical, synthesizing, and evaluating kinds of questions.
>
> **Practical uses** – Any material that requires both thorough comprehension and needs or inspires examination

Critical reading

Critical reading is necessary in order to determine the salience (or key points) of the concepts presented, their relevance, and the accuracy of arguments. When you read critically, you become even more deeply involved with the material, which will allow you to make better judgments about what is the more important information.

People often read reactively to material—especially debate, controversy, and politics. When readers react, they bring a wealth of personal experience and opinion to the concept to which they are reacting. But critical reading requires thinking—as you would expect—critically about the material.

Critical thinking relies on reason, evidence, and open mindedness and recognizes the biases, assumptions, and motives of both the writer and the reader.

Learning to read critically offers these advantages:

- By substantiating arguments and interpreting, analyzing, and evaluating those supporting the concept moves mere reaction into critical reading and deepens your understanding.
- By analyzing relationships between the material read and other readings or experience, you can make connections.
- By making connections, you will increase your concentration and confidence in being able to discuss and evaluate what you read.

Technique for survey reading – Understand and analyze the material in terms of writer's purpose and results, relevance to readers, and value to the field at large.

Practical uses – Any material that requires evaluation

Your memory of facts and concepts will be enhanced by surveying and close reading. Interpretation, relevance, application, and evaluation of presented facts and concepts require deeper questioning and involvement. Inquiry and critical reading are more applicable at these stages. We will be discussing this in the next section: SQ3R.

USING THE SQ3R STRATEGY

Another strategy you can use to become a more active, engaged reader is SQ3R, which is a step-by-step process to follow before, during, and after reading. You could use SQ3R for a variety of reading purposes:

- Getting main concepts only
- Flushing out key details
- Organizing concepts
- Writing a coherent summary of significant points and their development

This process is not a new or unfamiliar; SQ3R is only a new name. It describes surveying various resources (e.g., papers, journals, other relevant sources) for whatever project we are working on; generating questions to shape our understanding of the topic; reading the material; marking, reciting, or, in some way, logging what is critical to our task; and reviewing on what we have read.

You may already use some variation of SQ3R. In essence, the process works like this:

1. Survey the text in advance.
2. Form questions before you start reading.
3. Read the text.
4. Recite and/or record important points during and after reading.
5. Review and reflect on the text after you read.

Each of these elements is discussed below.

Survey

Before you read, first survey or preview the text. As noted earlier, reading introductory paragraphs and headings can help you begin to figure out the author's main point and identify what important topics will be covered. However, surveying does not stop there. Flip through the text and look for any pictures, charts or graphs, the table of contents, index, and glossary. Scan the preface and introduction to each chapter Skim a few paragraphs. Preview any boldfaced or italicized vocabulary terms. This will help you form a first impression of the material and determine the appropriateness of the material.

The final stage of surveying occurs once you have identified which chapters are relevant. Quickly look at any headings as well as the introduction and conclusion to the chapter to confirm the relevance of the information.

Sometimes, this survey step alone may be enough because you may need only a general familiarization with the material. This is also when you will discover whether or not you want to look at the book more deeply.

Question

If you keep the question of why you are reading the material in mind, it will help you focus because you will be actively engaged in the information you are consuming. Also, if there are any visual aids, you will want to examine what they are showing as they probably represent important ideas.

Next, start brainstorming questions about the text. What do you expect to learn from the reading? You may find that some questions come to mind immediately based on your initial survey or based on previous readings and class discussions. If not, try using headings and subheadings in the text to formulate questions. For instance, if one heading in your textbook is **Conditional Sentence** and another is **Conditional Release**, you might ask yourself these questions:

- What are the major differences between these two concepts?
- Where does each appear in the sentencing process?

Although some of your questions may be simple factual questions, try to come up with a few that are more open ended. Asking in-depth questions will help you stay more engaged as you read. Once you have your questions in mind, you can move to the next step of actively reading to see if you can come up with an answer.

Read

The next step is simple: read. As you read, notice whether your first impressions of the text were correct. Are the author's main points and overall approach about the same as what you predicted—or does the text contain a few surprises? Also, look for answers to your earlier questions and begin forming new ones. Continue to revise your impressions and questions as you read.

Recite

While you are reading, pause occasionally to recite or record important points. It is best to do this at the end of each section or when there is an obvious shift in the writer's train of thought. Put the book aside for a moment and recite aloud the main points of the section or any important answers you found there. You might also record ideas by jotting down a few brief notes in addition to, or instead of, reciting aloud. Either way, the physical act of articulating information makes you more likely to remember it.

After you have finished reading, set the book aside and briefly answer your initial question by making notes or highlighting/underlining. Try to use your own words as much as possible, but if you find an important quote, you can identify it as well. If there are any diagrams, makes notes from memory on what information they are giving. Then look back at the diagrams to make sure you were accurate.

Repeat this questioning, reading, and reciting process for the rest of the chapter. As you work your way through, occasionally pause and really think about what you have read; it is easy to work through a section or chapter and realize that you have not actually absorbed any of the material.

Review and reflect

Once you have looked at the whole chapter, try to put each section into the context of the bigger picture. Ask yourself if you have really answered each question you set out with and if you have been accurate in your answers. To make sure that you really remember the information, review your notes again after about one week and then again three or four weeks later. Also, if the textbook includes review questions or your instructor has provided a study guide, use these tools to guide your review. You will want to record information in a more detailed format than you used during reading, such as in an outline or a list.

As you review the material, reflect on what you learned. Did anything surprise you, upset you, or make you think? Did you find yourself strongly agreeing or disagreeing with any points in the text? What topics would you like to explore further? Jot down your reflections in your notes. (Instructors sometimes require students to write brief response papers or maintain a reading journal. Use these assignments to help you reflect on what you read.)

TIP:
As you go through your future readings, practise this method considering these points:

- From memory, jot down the key ideas discussed in the section you just read. If you need it, use a separate piece of paper. Look back through the text and check your memory with what you jotted down. How did you do?
- Choose one section from the chapter and write a summary from memory of what you learned from that section.
- Now review that section. Identity what corresponds and what you omitted. How are you doing? When you read that section, did you consciously intend to remember it?

Although this process may seem time-consuming, you will find that it will actually save time. Because you have a question in mind while reading, you have more of a purpose while looking for the important information. The notes you take will also be more organized and concise because you are focused, and this will save you time when it comes to writing essays. Also, since you have reviewed throughout the process, you will not need to spend as much time reviewing for exams because it is already stored in your memory.

> **Self-Practice Exercise 1.3b**
>
> Choose another text that that you have been assigned to read for a class. Use the SQ3R process to complete the reading. (Keep in mind that you may need to spread the reading over more than one session, especially if the text is long.)
>
> Be sure to complete all the steps involved. Then, reflect on how helpful you found this process. On a scale of 1 to 10, how useful did you find it? How does it compare with other study techniques you have used?

USING OTHER ACTIVE READING STRATEGIES

The SQ3R process encompasses a number of valuable active reading strategies: previewing a text, making predictions, asking and answering questions, and summarizing. You can use the following additional strategies to further deepen your understanding of what you read.

- **Connect what you read to what you already know.** Look for ways the reading supports, extends, or challenges concepts you have learned elsewhere.
- **Relate the reading to your own life.** What statements, people, or situations relate to your personal experiences?
- **Visualize.** For both fiction and nonfiction texts, try to picture what is described. Visualizing is especially helpful when you are reading a narrative text, such as a novel or a historical account, or when you read expository text that describes a process, such as how to perform cardiopulmonary resuscitation (CPR).
- **Pay attention to graphics as well as text.** Photographs, diagrams, flow charts, tables, and other graphics can help make abstract ideas more concrete and understandable.
- **Understand the text in context.** Understanding context means thinking about who wrote the text, when and where it was written, the author's purpose for writing it, and what assumptions or agendas influenced the author's ideas. For instance, two writers might both address the subject of health care reform, but if one article is an opinion piece and one is a news story, the context is different.
- **Plan to talk or write about what you read.** Jot down a few questions or comments in your notebook so you can bring them up in class. (This also gives you a source of topic ideas for papers and presentations later in the semester.) Discuss the reading on a class discussion board or blog about it.

As Crystal began her first semester of elementary education courses, she occasionally felt lost in a sea of new terms and theories about teaching and child development. She found that it helped to relate the reading to her personal observations of her son and other kids she knew.

WRITING AT WORK

Many courses require students to participate in interactive online components, such as a discussion forum, a page on a social networking site, or a class blog. These tools are a great way to reinforce learning. Do not be afraid to be the student who starts the discussion.Remember that when you interact with other students and teachers online, you need to project a mature, professional image. You may be able to use an informal, conversational tone, but complaining about the workload, using off-colour language (cursing), or "flaming" other participants is inappropriate.

Active reading can benefit you in ways that go beyond just earning good grades. By practicing these strategies, you will find yourself more interested in your courses and better able to relate your academic work to the rest of your life. Being an interested, engaged student also helps you form lasting connections with your instructors and with other students that can be personally and professionally valuable. In short, it helps you get the most out of your education.

COMMON WRITING ASSIGNMENTS

Writing assignments at the post-secondary level serve a different purpose than the typical writing assignments you completed in high school. In high school, teachers generally focus on teaching you to write in a variety of modes and formats, including personal writing, expository writing, research papers, creative writing, and writing short answers and essays for exams. Over time, these assignments help you build a foundation of writing skills.

Now, however, your instructors will expect you to already have that foundation. Your composition courses will focus on writing for its own sake, helping you make the transition to higher-level writing assignments. However, in most of your other courses, writing assignments serve a different purpose. In those courses, you may use writing as one tool among many for learning how to think about a particular academic discipline.

Additionally, certain assignments teach you how to meet the expectations for professional writing in a given field. Depending on the class, you might be asked to write a lab report, a case study, a literary analysis, a business plan, or an account of a personal interview. You will need to learn and follow the standard conventions for those types of written products.

Finally, personal and creative writing assignments are less common at the post-secondary level than in high school. College and university courses emphasize expository writing—writing that explains or informs. Often expository writing assignments will incorporate outside research, too. Some classes will also require persuasive writing assignments in which you state and support your position on an issue. Your instructors will hold you to a higher standard when it comes to supporting your ideas with reasons and evidence.

Table 1.2: Common Types of Writing Assignments lists some of the most common types assignments you will encounter at the post-secondary level. It includes minor, less formal

assignments as well as major ones. Which specific assignments you will be given will depend on the courses you take and the learning objectives developed by your instructors.

Table 1.2 Common Types of Writing Assignments

Assignment Type	Description	Example
Personal response paper	Expresses and explains your response to a reading assignment, a provocative quote, or a specific issue; may be very brief (sometimes a page or less) or more in depth	For a labour management course, students watch and write about videos of ineffective management/staff interactions.
Summary	Restates the main points of a longer passage objectively and in your own words	For a psychology course, students write a one-page summary of an article about a man suffering from short-term memory loss.
Persuasive/ position paper	States and defends your position on an issue (often a controversial issue)	For a criminal justice course, students state their positions on capital punishment using research to support their argument.
Problem-solution paper	Presents a problem, explains its causes, and proposes and explains a solution	For an emergency management course, a student presents a plan for implementing a crisis communications strategy.
Critique/ literary analysis	States a thesis about a particular literary work and develops the thesis with evidence from the work and, sometimes, from additional sources	For a literature course, a student analyzes a short story by Ian Rankin and how it relates to the field of criminology OR compares multiple works by analyzing commonalities and differences.
Research/ literature review	Sums up available research findings on a particular topic	For a course in criminology, a student reviews the past 20 years of research on whether violence in television and movies is correlated with violent behaviour.
Case study or case analysis	Investigates a particular person, group, or event in depth for the purpose of drawing a larger conclusion from the analysis	For a health science course, a student writes a case study demonstrating the successful treatment of a patient experiencing congestive heart failure.
Laboratory report	Presents a laboratory experiment, including the hypothesis, methods of data collection, results, and conclusions	For a psychology course, a group of students presents the results of an experiment in which they explored whether sleep deprivation produced memory deficits in lab rats.
Research journal	Records a student's ideas and findings during the course of a long-term research project	For a capstone project, a student maintains a journal throughout a semester-long research project within the local fire department.
Research paper	Presents a thesis and supports it with original research and/or other researchers' findings on the topic; can take several different formats depending on the subject area	For a criminology course, a student chooses a topic/thesis on de-escalation techniques and conducts background research on existing evidence then creates his or her own research tool to measure the effectiveness of such techniques.

Writing at Work

Part of managing your education is communicating well with others at your institution. For instance, you might need to email your instructor to request an office appointment or explain why you will need to miss a class. You might need to contact administrators with questions about your tuition or financial aid. Later, you might ask instructors to write recommendations on your behalf.

Treat these documents as professional communications. Address the recipient politely; state your question, problem, or request clearly; and use a formal, respectful tone. Doing so helps you make a positive impression and get a quicker response.

Key Takeaways

- Post-secondary-level reading and writing assignments differ from high school assignments, not only in quantity but also in quality.
- Managing reading assignments successfully requires you to plan and manage your time, set a purpose for reading, practice effective comprehension strategies, and use active reading strategies to deepen your understanding of the text.
- Post-secondary writing assignments place greater emphasis on learning to think critically about a particular discipline and less emphasis on personal and creative writing.

DEVELOPING STUDY SKILLS

Learning Objectives

- Use strategies for managing time effectively
- Understand and apply strategies for taking notes efficiently
- Determine the specific time management, study, and note taking strategies that work best for you individually

At the beginning of the semester, your workload is relatively light. This is the perfect time to brush up on your study skills and establish good habits. When the demands on your time and energy become more intense, you will have a system in place for handling them.

This section covers specific strategies for managing your time effectively. You will also learn about different note-taking systems that you can use to organize and record information efficiently.

As you work through this section, remember that every student is different. The strategies presented here are tried-and-true techniques that work well for many people. However, you may need to adapt them to develop a system that works well for you personally. If your friend swears by her smartphone, but you hate having to carry extra electronic gadgets around, then using a smartphone will not be the best organizational strategy for you.

Read with an open mind, and consider what techniques have been effective (or ineffective) for you in the past. Which habits from your high school years or your work life could help you succeed now? Which habits might get in your way? What changes might you need to make?

UNDERSTANDING YOURSELF AS A LEARNER

To succeed in your post-secondary education—or any situation where you must master new concepts and skills—it helps to know what makes you tick. For decades, educational researchers and organizational psychologists have examined how people take in and assimilate new information, how some people learn differently than others, and what conditions make students and workers most productive. Here are just a few questions to think about:

- What is your learning style? For the purposes of this chapter, **learning style** refers to the way you prefer to take in new information, by seeing, by listening, or through some other channel. (For more information, see the section on learning styles.)
- What times of day are you most productive? If your energy peaks early, you might benefit from blocking out early morning time for studying or writing. If you are a night owl, set aside a few evenings a week for schoolwork.
- How much clutter can you handle in your workspace? Some people work fine at a messy desk and know exactly where to find what they need in their stack of papers; however, most people benefit from maintaining a neat, organized space.
- How well do you juggle potential distractions in your environment? If you can study at home without being tempted to turn on the television, check your email, fix yourself a snack, and so on, you may make home your workspace. However, if you need a less distracting environment to stay focused, you may be able to find one on campus or in your community.
- Does a little background noise help or hinder your productivity? Some people work better when listening to background music or the low hum of conversation in a coffee shop. Others need total silence.
- When you work with a partner or group, do you stay on task? A study partner or group can sometimes be invaluable. However, working this way takes extra planning and effort, so be sure to use the time productively. If you find that group study sessions turn into social occasions, you may study better on your own.
- How do you manage stress? Accept that at certain points in the semester, you will feel stressed out. In your day-to-day routine, make time for activities that help you reduce stress, such as exercising, spending time with friends, or just scheduling downtime to relax.

LEARNING STYLES

Most people have one channel that works best for them when it comes to taking in new information. Knowing yours can help you develop strategies for studying, time management, and note taking that work especially well for you.

To begin identifying your learning style, think about how you would go about the process of assembling a piece of furniture. Which of these options sounds most like you?

- You would carefully look over the diagrams in the assembly manual first so you could picture each step in the process.
- You would silently read the directions through, step by step, and then look at the diagrams afterward.
- You would read the directions aloud under your breath. Having someone explain the steps to you would also help.
- You would start putting the pieces together and figure out the process through trial and error, consulting the directions as you worked.

Now read the following explanations of each option in the list above. Again, think about whether each description sounds like you.

- If you chose 1., you may be a **visual learner**. You understand ideas best when they are presented in a visual format, such as a flow chart, a diagram, or text with clear headings and many photos or illustrations.
- If you chose 2., you may be a **verbal learner**. You understand ideas best through reading and writing about them and taking detailed notes.
- If you chose 3., you may be an **auditory learner**. You understand ideas best through listening. You learn well from spoken lectures or books on tape.
- If you chose 4., you may be a **kinesthetic learner**. You learn best through doing and prefer hands-on activities. In long lectures, fidgeting may help you focus.

Your learning style does not completely define you as a student. Auditory learners can comprehend a flow chart, and kinesthetic learners can sit still long enough to read a book. However, if you do have one dominant learning style, you can work with it to get the most out of your classes and study time. **Table 1.3: Learning Style Strategies** lists some tips for maximizing your learning style.

Table 1.3 Learning Style Strategies

Learning Style	Strategies
Visual	When possible, represent concepts visually—in charts, diagrams, or sketches. Use a visual format for taking notes on reading assignments or lectures. Use different coloured highlighters or pens to colour code information as you read. Use visual organizers, such as maps and flow charts, to help you plan writing assignments. Use coloured pens, highlighters, or the review feature of your word processing program to revise and edit writing.
Verbal	Use the instructional features in course texts—summaries, chapter review questions, glossaries, and so on—to aid your studying. Take notes on your reading assignments. Rewrite or condense reading notes and lecture notes to study. Summarize important ideas in your own words. Use informal writing techniques, such as brainstorming, freewriting, blogging, or posting on a class discussion forum to generate ideas for writing assignments. Reread and take notes on your writing to help you revise and edit.
Auditory	Ask your instructor's permission to tape record lectures to supplement your notes. Read parts of your textbook or notes aloud when you study. If possible, obtain an audiobook version of important course texts. Make use of supplemental audio materials, such as CDs or DVDs. Talk through your ideas with other students when studying or when preparing for a writing assignment. Read your writing aloud to help you draft, revise, and edit.
Kinesthetic	When you read or study, use techniques that will keep your hands in motion, such as highlighting or taking notes. Use tactile study aids, such as flash cards or study guides you design yourself. Use self-stick notes to record ideas for writing. These notes can be physically reorganized easily to help you determine how to shape your paper. Use a physical activity, such as running or swimming, to help you break through writing blocks. Take breaks during studying to stand, stretch, or move around.

Tip: The material presented here about learning styles is just the tip of the iceberg. There are numerous other variations in how people learn. Some people like to act on information right away while others reflect on it first. Some people excel at mastering details and understanding concrete, tried-and-true ideas while others enjoy exploring abstract theories and innovative, even impractical, ideas. For more information about how you learn, visit your school's academic resource centre.

TIME MANAGEMENT

In university or college, you have increased freedom to structure your time as you please. With that freedom comes increased responsibility. High school teachers often take it upon themselves to track down students who miss class or forget assignments. Your instructors now, however, expect you to take full responsibility for managing yourself and getting your work done on time.

Getting Started: Short- and Long-Term Planning

At the beginning of the semester, establish a weekly routine for when you will study and write. A general guideline is that for every hour spent in class, you should expect to spend another two to three hours on reading, writing, and studying for tests. Therefore, if you are taking a biology course that meets three times a week for an hour at a time, you can expect to spend six to nine hours per week on it outside of class. You will need to budget time for each class just like an employer schedules shifts at work, and you must make that study time a priority.

That may sound like a lot when taking several classes, but if you plan your time carefully, it is manageable. A typical full-time schedule of 15 credit hours translates into 30 to 45 hours per week spent on schoolwork outside of class. All in all, a full-time student would spend about as much time on school each week as an employee spends on work. Balancing school and a job can be more challenging, but still doable.

In addition to setting aside regular work periods, you will need to plan ahead to handle more intense demands, such as studying for exams and writing major papers. At the beginning of the semester, go through your course syllabi and mark all major due dates and exam dates on a calendar. Use a format that you check regularly, such as your smartphone or the calendar feature in your email. (In **Section 1.3 Becoming a Successful Writer**, you will learn strategies for planning major writing assignments so you can complete them on time.)

Tip:

The two- to three-hour rule may sound intimidating. However, keep in mind that this is only a rule of thumb. Realistically, some courses will be more challenging than others, and the demands will ebb and flow throughout the semester. You may have trouble-free weeks and stressful weeks. When you schedule your classes, try to balance introductory-level classes with more advanced classes so that your work load stays manageable.

Crystal knew that to balance a job, classes, and a family, it was crucial for her to get organized. For the month of September, she drew up a week-by-week calendar that listed not only her own class and work schedules but also the days her son attended preschool and the days her husband had off from work. She and her husband discussed how to share their day-to-day household responsibilities so she would be able to get her schoolwork done. Crystal also made a note to talk to her supervisor at work about reducing her hours during finals week in December.

Self-Practice Exercise 1.3c

Now that you have learned some time management basics, it is time to apply those skills. For this exercise, you will develop a weekly schedule and a semester calendar.

1. Working with your class schedule, map out a week--long schedule of study time. Try to apply the two to three-hour rule. Be sure to include any other nonnegotiable responsibilities, such as a job or child care duties.
2. Use your course syllabi to record exam dates and due dates for major assignments in a calendar (paper or electronic). Use a star, highlighting, or other special marking to set off any days or weeks that look especially demanding.

Staying Consistent: Time Management Dos and Do Not's

Setting up a schedule is easy. Sticking with it, however, may be challenging. A schedule that looked great on paper may prove to be unrealistic. Sometimes, despite students' best intentions, they end up procrastinating or pulling all-nighters to finish a paper or study for an exam.

Keep in mind, however, that your weekly schedule and semester calendar are time management tools. Like any tool, their effectiveness depends on the user: you. If you leave a tool sitting in the box unused (e.g., you set up your schedule and then forget about it), it will not help you complete the task. And if, for some reason, a particular tool or strategy is not getting the job done, you need to figure out why and maybe try using something else.

With that in mind, read the list of time management dos and don'ts. Keep this list handy as a reference you can use throughout the semester to troubleshoot if you feel like your schoolwork is getting off track.

Do:

- Do set aside time to review your schedule and calendar regularly and update or adjust them as needed.
- Do be realistic when you schedule study time. Do not plan to write your paper on Friday night when everyone else is out socializing. When Friday comes, you might end up abandoning your plans and hanging out with your friends instead.
- Do be honest with yourself about where your time goes. Do not fritter away your study time on distractions like email and social networking sites.
- Do accept that occasionally your work may get a little off track. No one is perfect.
- Do accept that sometimes you may not have time for all the fun things you would like to do.
- Do recognize times when you feel overextended. Sometimes you may just need to get through an especially demanding week. However, if you feel exhausted and overworked all the time, you may need to scale back on some of your commitments.

- Do make a plan for handling high-stress periods, such as final exam week. Try to reduce your other commitments during those periods—for instance, by scheduling time off from your job. Build in some time for relaxing activities, too.

Do Not:

- Do not procrastinate on challenging assignments. Instead, break them into smaller, manageable tasks that can be accomplished one at a time.
- Do not fall into the trap of "all or nothing" thinking. (e.g. "There is no way I can fit in a three-hour study session today, so I will just wait until the weekend.") Extended periods of free time are hard to come by, so find ways to use small blocks of time productively. For instance, if you have a free half hour between classes, use it to preview a chapter or brainstorm ideas for an essay.
- Do not let things slide and then promise yourself, "I will do better next week." When next week comes, the accumulated undone tasks will seem even more intimidating, and you will find it harder to get them done.
- Do not rely on caffeine and sugar to compensate for lack of sleep. These stimulants may temporarily perk you up, but your brain functions best when you are rested.

Self-Practice Exercise 1.3d

The key to managing your time effectively is consistency. Completing the following tasks will help you stay on track throughout the semester.

1. Establish regular times to "check in" with yourself to identify and prioritize tasks and plan how to accomplish them. Many people find it is best to set aside a few minutes for this each day and to take some time to plan at the beginning of each week.
2. For the next two weeks, focus on consistently using whatever time management system you have set up. Check in with yourself daily and weekly, stick to your schedule, and take note of anything that interferes. At the end of the two weeks, review your schedule and determine whether you need to adjust it.
3. Review the list of dos and don'ts.

    - Identify at least two habits from the dos list that you could use to improve your time management skills.
    - Identify the habit from the don'ts list that you are most likely to slip into as the semester gets busier. What could you do to combat this habit?

Writing at Work

If you are part of the workforce, you have probably established strategies for accomplishing job-related tasks efficiently. **How could you adapt these strategies to help you be a successful student?** For instance, you might sync your school and work schedules on an electronic calendar. Instead of checking in with your boss about upcoming work deadlines, establish a buddy system where you check in with a friend about school projects. Give school the same priority you give to work.

NOTE-TAKING METHODS

One final valuable tool to have in your arsenal as a student is a good note-taking system. Just the act of converting a spoken lecture to notes helps you organize and retain information, and of course, good notes also help you review important concepts later. Although taking good notes is an essential study skill, many students have never received guidance on note taking.

Marking, note making, or note taking is a matter of personal preference in terms of style. The most important thing is to do *something*. Again we stress that reading is like a dialogue with an author. The author wrote this material. Pretend you are actually talking to the author.

- **Do not** let an idea pass without noting it.
- **Do not** let an ambiguity go by without questioning it.
- **Do not** let a term slip away if context does not help you understand it; look it up!
- **Engage** and you will both understand and remember.

Tip: Put small checks in pencil where you would normally underline. When you finish a section, look back and see what you really need to mark. (If you check over 50 percent of the page, you probably are marking to go back and learn later versus thinking about what is really important to learn now!)

Use consistent symbols to visually help you identify what is happening on the page:

- Circle central themes or write at the beginning of the section if it is not directly stated.
- [Bracket] main points.
- Underline key words or phrases for significant details.
- Put numbers 1, 2, 3 for items listed.
- Put square brackets or highlights for key terms when the definition follows.
- Use stars (*), question marks (?), or diagrams in the margins to show relevance.
- Use key word outlines in the margins for highlighting.
- Write questions in the margin that test your memory of what is written right there.
- Use blank spaces indicating the number of ideas to be remembered, forcing you to test

yourself versus just rereading.

The following sections discuss different strategies you can use to take notes efficiently. No matter which system you choose, keep these general note-taking guidelines in mind.

GENERAL NOTE-TAKING GUIDELINES

1. Before class, quickly review your notes from the previous class and the assigned reading. Fixing key terms and concepts in your mind will help you stay focused and pick out the important points during the lecture.
2. Come prepared with paper, pens, highlighters, textbooks, and any important handouts.
3. Come to class with a positive attitude and a readiness to learn. During class, make a point of concentrating. Ask questions if you need to. Be an active participant.
4. During class, capture important ideas as concisely as you can. Use words or phrases instead of full sentences, and abbreviate when possible.
5. Visually organize your notes into main topics, subtopics, and supporting points, and show the relationships between ideas. Leave space if necessary so you can add more details under important topics or subtopics.
6. **If your professor gives you permission to do so,** you could consider taking pictures of the notes on the board with a mobile device or audio recording the lecture.
7. Record the following:
   - Ideas that the instructor repeats frequently or points out as key ideas
   - Ideas the instructor lists on a whiteboard or transparency
   - Details, facts, explanations, and lists that develop main points
   - Review your notes regularly throughout the semester, not just before exams.

Organizing Ideas in Your Notes

A good note-taking system needs to help you differentiate among major points, related subtopics, and supporting details. It visually represents the connections between ideas. Finally, to be effective, your note-taking system must allow you to record and organize information fairly quickly. Although some students like to create detailed, formal outlines or concept maps when they read, these may not be good strategies for class notes because spoken lectures may not allow time for to create them.

Instead, focus on recording content simply and quickly to create organized, legible notes. Try one of the following techniques.

Modified Outline Format

A modified outline format uses indented spacing to show the hierarchy of ideas without including roman numerals, lettering, and so forth. Just use a dash or bullet to signify each new point unless your instructor specifically presents a numbered list of items.

The first example shows Crystal’s notes from a developmental psychology class about an important theorist in this field. Notice how the line for the main topic is all the way to the left. Subtopics are indented, and supporting details are indented one level further. Crystal also used abbreviations for terms like development and example.

Child Development—20th Century Theorists

-Jean Piaget

-Swiss psychologist, influential in education

-first developed theories in 1920s-30s

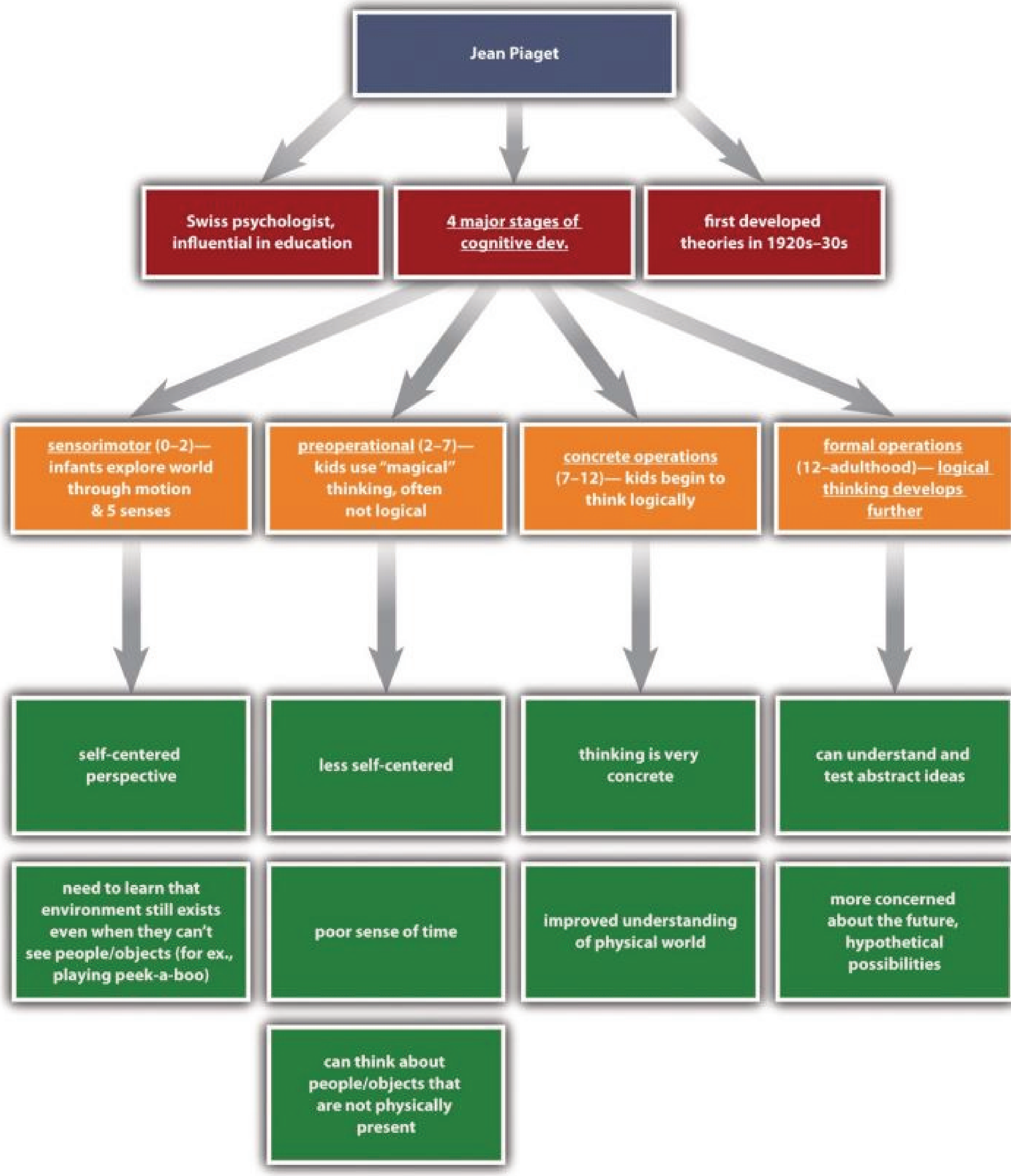
-4 major stages of cognitive dev.

- -sensorimotor (0-2)—infants explore world through motion & 5 senses
    - -self-centered perspective
    - -need to learn that environment still exists even when they can't see people/objects (for ex., playing peek-a-boo)
- -preoperational (2-7)—kids use "magical" thinking, often not logical
    - -less self-centered
    - -poor sense of time
    - -can think about people/objects that are not physically present
- -concrete operations (7-12)—kids begin to think logically
    - -thinking is very concrete
    - -improved understanding of physical world
- -formal operations (12-adulthood)—logical thinking develops further
    - -can understand & test abstract ideas
    - -more concerned about the future, hypothetical possibilities

Mind Mapping/Clustering

If you are a visual learner, you may prefer to use a more graphic format for notes, such as a mind map. The next example shows how Crystal’s lecture notes could be set up differently. Although the format is different, the content and organization are the same.

Child Development – 20th Century Theorists



Charting

If the content of a lecture falls into a predictable, well organized pattern, you might choose to use a chart or table to record your notes. This system works best when you already know, either before class or at the beginning of class, which categories you should include. The next figure shows how this system might be used.

THEORIST	COUNTRY OF ORIGIN	YEARS ACTIVE	STAGES OF CHILD DEVELOPMENT
Jean Piaget	Switzerland	1920s through 1970s	1. sensorimotor (0–2) 2. preoperational (2–7) 3. concrete operational (7–12) 4. formal operational (12–adulthood)
Erik Erikson	Denmark (studied in Austria, emigrated to US in 1930s)	1930s through 1980s	1. trust vs. mistrust (infants) 2. autonomy vs. shame and doubt (toddler) 3. initiative vs. guilt (preschool-K) 4. industry vs. inferiority (elementary school) 5. identity vs. role confusion (teen years) ***See also stages of adult development.

The Cornell Note-Taking System

In addition to the general techniques already described, you might find it useful to practise a specific strategy known as the Cornell note-taking system. This popular format makes it easy not only to organize information clearly but also to note key terms and summarize content.

To use the Cornell system, begin by setting up the page with these components:

- The course name and lecture date at the top of the page
- A narrow column (about two inches) at the left side of the page
- A wide column (about five to six inches) on the right side of the page
- A space of a few lines marked off at the bottom of the page

During the lecture, you record notes in the wide column. You can do so using the traditional modified outline format or a more visual format if you prefer.

Then, as soon as possible after the lecture, review your notes and identify key terms. Jot these down in the narrow left-hand column. You can use this column as a study aid by covering the notes on the right-hand side, reviewing the key terms, and trying to recall as much as you can about them so that you can mentally restate the main points of the lecture. Uncover the notes on the right to check your understanding. Finally, use the space at the bottom of the page to summarize each page of notes in a few sentences.

The next figure shows what Crystal's notes would look like using the Cornell system.

Child Development	September 13, 2011
Piaget cognitive development sensorimotor preoperational concrete operations formal operations concrete thinking abstract thinking	Child Development—20th Century Theorists –Jean Piaget –Swiss psychologist, influential in education –first developed theories in 1920s–30s –4 major stages of cognitive dev. –sensorimotor (0–2)—infants explore world through motion & 5 senses –self-centered perspective –need to learn that environment still exists even when they can't see people/objects (for ex., playing peek-a-boo) –preoperational (2–7)—kids use "magical" thinking, often not logical –less self-centered –poor sense of time –can think about people/objects that are not physically present –concrete operations (7–12)—kids begin to think logically – thinking is very concrete –improved understanding of physical world –formal operations (12–adulthood)—logical thinking develops further –can understand & test abstract ideas –more concerned about the future, hypothetical possibilities
Piaget believed children go through four stages of cognitive development—sensorimotor, preoperational, concrete operations, and formal operations. Gradually they progress from having a very limited understanding of the world (infants and young children), to being more logical (older kids), to being able to think abstractly (preteens and teens).	

Writing at Work

Often, at school or in the workplace, a speaker will provide you with pre-generated notes summarizing electronic presentation slides. You may be tempted not to take notes at all because much of the content is already summarized for you. However, it is a good idea to jot down at least a few notes. Doing so keeps you focused during the presentation, allows you to record details you might otherwise forget, and gives you the opportunity to jot down questions or reflections to personalize the content.

Self-Practice Exercise 1.3e

Over the next few weeks, establish a note--taking system that works for you.

1. If you are not already doing so, try using one of the aforementioned

techniques. (Remember that the Cornell system can be combined with other note--taking formats.)

2. It can take some trial and error to find a note--taking system that works for you. If you find that you are struggling to keep up with lectures, consider whether you need to switch to a different format or be more careful about distinguishing key concepts from unimportant details.
3. If you find that you are having trouble taking notes effectively, set up an appointment with your school's academic resource centre.

Key Takeaways

- Understanding your individual learning style and preferences can help you identify the study and time management strategies that will work best for you.
- To manage your time effectively, it is important to look both at the short term (daily and weekly schedules) and the long term (major semester deadlines).
- To manage your time effectively, be consistent about maintaining your schedule. If your schedule is not working for you, make adjustments.

BECOMING A SUCCESSFUL WRITER

Learning Objectives

- Identify strategies for successful writing
- Demonstrate comprehensive writing skills
- Identify writing strategies for use in future classes

In the preceding sections, you learned what you can expect from your courses and identified strategies you can use to manage your work and to succeed. This section covers more about how to handle the demands placed on you as a writer at the post-secondary world. The general techniques you will learn will help ensure your success on any writing task, whether you complete an exam in an hour or an in-depth research project over several weeks.

PUTTING IT ALL TOGETHER: STRATEGIES FOR SUCCESS

Writing well is difficult. Even people who write for a living sometimes struggle to get their thoughts on the page. Even people who generally enjoy writing have days when they would rather be doing anything else. For people who do not like writing or do not think of themselves as good writers, writing assignments can be stressful or even intimidating. And of course, you cannot get through post-secondary courses without having to write—sometimes a lot, and often at a higher level than you are used to.

No magic formula will make writing quick and easy. However, you can use strategies and resources to manage writing assignments more easily. This section presents a broad overview of these strategies and resources. The remaining chapters of this book provide more detailed, comprehensive instruction to help you succeed at a variety of assignments.

Using the Writing Process

To complete a writing project successfully, good writers use some variation of the following process.

The Writing Process

- **Prewriting.** The writer generates ideas to write about and begins developing these ideas.
- **Outlining a structure of ideas.**The writer determines the overall organizational structure of the writing and creates an outline to organize ideas. Usually this step involves some additional fleshing out of the ideas generated in the first step.
- **Writing a rough draft.**The writer uses the work completed in prewriting to develop a first draft. The draft covers the ideas the writer brainstormed and follows the organizational plan that was laid out in the first step.
- **Revising.**The writer revisits the draft to review and, if necessary, reshape its content. This stage involves moderate and sometimes major changes: adding or deleting a paragraph, phrasing the main point differently, expanding on an important idea, reorganizing content, and so forth.
- **Editing.** The writer reviews the draft to make additional changes. Editing involves making changes to improve style and adherence to standard writing conventions—for instance, replacing a vague word with a more precise one or fixing errors in grammar and spelling. Once this stage is complete, the work is a finished piece and ready to share with others.

Chances are you have already used this process as a writer. You may also have used it for other types of creative projects, such as developing a sketch into a finished painting or composing a song. The steps listed above apply broadly to any project that involves creative thinking. You come up with ideas (often vague at first), you work to give them some structure, you make a first attempt, you figure out what needs improving, and then you refine it until you are satisfied.

Most people have used this creative process in one way or another, but many people have misconceptions about how to use it to write. Here are a few of the most common misconceptions students have about the writing process:

- “I do not have to waste time on prewriting if I understand the assignment.” Even if the task is straightforward and you feel ready to start writing, take some time to develop ideas before you plunge into your draft. **Freewriting**—writing about the topic without stopping for a set period of time—is one prewriting technique you might try in that situation.

- “It is important to complete a formal, numbered outline for every writing assignment.” For some assignments, such as lengthy research papers, proceeding without a formal outline can be very difficult. However, for other assignments, a structured set of notes or a detailed graphic organizer may suffice. The important thing is to have a solid plan for organizing ideas and details.
- “My draft will be better if I write it when I am feeling inspired.” By all means, take advantage of those moments of inspiration. However, understand that sometimes you will have to write when you are not in the mood. Sit down and start your draft even if you do not feel like it. If necessary, force yourself to write for just one hour. By the end of the hour, you may be far more engaged and motivated to continue. If not, at least you will have accomplished part of the task.
- “My instructor will tell me everything I need to revise.” If your instructor chooses to review drafts, the feedback can help you improve. However, it is still your job, not your instructor’s, to transform the draft to a final, polished piece. That task will be much easier if you give your best effort to the draft before submitting it. During revision, do not just go through and implement your instructor’s corrections. Take time to determine what you can change to make the work the best it can be.
- “I am a good writer, so I do not need to revise or edit.” Even talented writers still need to revise and edit their work. At the very least, doing so will help you catch an embarrassing typo or two. Revising and editing are the steps that make good writers into great writers.

> **Tip:** The writing process also applies to timed writing tasks, such as essay exams. Before you begin writing, read the question thoroughly and think about the main points to include in your response. Use scrap paper to sketch out a very brief outline. Keep an eye on the clock as you write your response so you will have time to review it and make any needed changes before turning in your exam.

Managing Your Time

In **Section 1.2:Developing Study Skills**, you learned general time management skills. By combining those skills with what you have learned about the writing process, you can make any writing assignment easier to manage.

When your instructor gives you a writing assignment, write the due date on your calendar. Then work backward from the due date to set aside blocks of time when you will work on the assignment. Always plan at least two sessions of writing time per assignment, so that you are not trying to move from step 1 to step 5 in one evening. Trying to work that fast is stressful, and it does not yield great results. You will plan better, think better, and write better if you space out the steps.

Ideally, you should set aside at least three separate blocks of time to work on a writing assignment: one for prewriting and outlining, one for drafting, and one for revising and editing. Sometimes those steps may be compressed into just a few days. If you have a couple of weeks to work on a paper, space out the five steps over multiple sessions. Long-term projects, such as research papers, require more time for each step.

Tip: In certain situations you may not be able to allow time between the different steps of the writing process. For instance, you may be asked to write in class or complete a brief response paper overnight. If the time available is very limited, apply a modified version of the writing process (as you would do for an essay exam). It is still important to give the assignment thought and effort. However, these types of assignments are less formal, and instructors may not expect them to be as polished as formal papers. When in doubt, ask the instructor about expectations, resources that will be available during the writing exam, and if he or she has any tips to prepare you to effectively demonstrate your writing skills.

Each Monday in Crystal's Foundations of Education class, the instructor distributed copies of a current news article on education and assigned students to write a one-and-a-half to two-page response that was due the following Monday. Together, these weekly assignments counted for 20 percent of the course grade. Although each response took just a few hours to complete, Crystal found that she learned more from the reading and got better grades on her writing if she spread the work out in the following way:

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
Article response assigned.		Read article, prewrite, and outline response paper.		Draft response.		Revise and edit response.

Self-Practice Exercise 1.3f

In this exercise, make connections between short-- and long--term goals.

1. Review the long-- and short--term goals you set for yourself for the discussion at the beginning of the module. Brainstorm a list of stepping stones that will help you meet that goal, such as "doing well on my midterm and final exams" or "talking to Professor Gibson about doing an internship." Write down everything you can think of that would help you meet that semester goal.
2. Review your list. Choose two to three items, and for each item identify at least one concrete action you can take to accomplish it. These actions may be recurring (meeting with a study group each week) or one time only (calling the professor in charge of internships).
3. Identify one action from Step 3 that you can do today. Then do it.

Using Available Resources

One reason students sometimes find post-secondary courses overwhelming is that they do not know about, or are reluctant to use, the resources available to them. There is help available; your student fees help pay for resources that can help in many ways, such as a health centre or tutoring service. If you need help, consider asking for help from any of the following:

- **Your instructor:** If you are making an honest effort but still struggling with a particular course, set a time to meet with your instructor and discuss what you can do to improve. He or she may be able to shed light on a confusing concept or give you strategies to catch up.
- **Your academic advisor or program coordinator:** Many institutions assign students an academic advisor or program coordinator who can help you choose courses and ensure that you fulfill degree and major requirements.
- **The academic resource centre:** These centres offer a variety of services, which may range from general coaching in study skills to tutoring for specific courses. Find out what is offered at your school and use the services that you need.
- **The writing centre (Sheridan Tutoring Services):** These centres employ tutors to help you manage your writing assignments. They will not write or edit your paper for you, but they can help you through the stages of the writing process. (In some schools, the writing centre is part of the academic resource centre.)
- **The career resource centre:** Visit the career resource centre for guidance in choosing a career path, developing a resumé, and finding and applying for jobs.
- **Sheridan Counselling services:** Sheridan offers counselling services on campus for free. Use these services if you need help coping with a difficult personal situation or managing depression, anxiety, or other problems.

Students sometimes neglect to use available resources due to limited time, unwillingness to admit there is a problem, or embarrassment about needing to ask for help. Unfortunately, ignoring a problem usually makes it harder to cope with later on. Waiting until the end of the semester may also mean fewer resources are available, since many other students are also seeking last minute help.

Self-Practice Exercise 1.3g

Identify at least one resource you think could be helpful to you and that you would like to investigate further. Schedule a time to visit this resource within the next week or two so you can use it throughout the semester.

SUMMARY

You now have a solid foundation of skills and strategies you can use to succeed in university or college. The remainder of this book will provide you with guidance on specific aspects of writing, ranging from grammar and style conventions to how to write a research paper.

For any writing assignment, use these strategies:

- **Plan ahead**. Divide the work into smaller, manageable tasks, and set aside time to accomplish each task in turn.
- **Make sure you understand the assignment requirements.** If necessary, clarify the requirements with your instructor. Think carefully about the purpose of the writing, the intended audience, the topics you will need to address, and any specific requirements of the writing form.
- **Complete each step of the writing process**. With practice, using this process will come automatically to you.
- **Use the resources available to you**. Remember that most schools have specific services to help students with their writing.

Key Takeaways

- Following the steps of the writing process helps students complete any writing assignment more successfully.
- To manage writing assignments, it is best to work backward from the due date, allotting appropriate time to complete each step of the writing process.
- Setting concrete long- and short-term goals helps students stay focused and motivated.
- A variety of resources are available to help students with writing and with other aspects of post-secondary life.

Chapter 4: Reading Strategies

Working with Words: Which Word Is Right?

READING COMPREHENSION TECHNIQUES

Learning Objectives

- Recognize patterns and identify key words to differentiate between main and supporting ideas
- Apply pattern identification words to reinforce understanding of main ideas
- Make inferences from implied information

In this chapter, we will be developing your skills in how to understand the material you read by helping you to distinguish the main ideas in a passage from the more specific supporting details. One way to do this is to recognize patterns, which will help you organize your thinking in systematic ways that parallel the presentation in the source. Key terms for such patterns are:

- **Main/controlling ideas** (located in topic sentences)
- **Key details** (located within paragraphs)
- **Patterns** (form the structure of the paragraph or section)
- **Inferences** (are not usually written and must be concluded by the reader)

Many people read to remember everything and do not distinguish between key concepts, key supporting details, positions relative to these concepts, and inferences that can be drawn. Creating a road map with these highlights helps you both to understand and to remember what you read.

READING FOR MAIN IDEAS AND DETAILS

Creating or identifying main ideas is like creating a skeleton that holds all the rest of the information together—creating a body. Key facts are like muscles. The point of view and its implications are like the blood that gives life to the body. Some main ideas are directly stated; others are implied, and you must infer a statement yourself. When you read, you can identify the main idea of a paragraph, section, chapter, or book by asking yourself the following questions:

- What is the topic or subject matter? What/who is this about?
- What am I supposed to understand about this? (This is the idea about the topic.)
- Are there any sentences that help clarify what I am supposed to understand about the topic? (Often the first or last sentence will state the main idea.)
- How do I know for sure? All the important information in the paragraph is covered by the main idea sentence. Does it help me to understand what is being said about the topic?

Self-Practice Exercise 1.4a

Read the three passages below and identify the main idea in each. With the first two examples, the controlling idea is directly stated. Identify the main idea in both (expressed in the topic sentence).

In the third passage, the main idea in the third passage is implied: choose the statement from the list given that best represents the entire paragraph and then explain why the other three statements do not work.

Passage 1: Identify the main idea in this paragraph.

When we think about it, is there really something that we can call "the public"? The population of communities is really made up of a set of publics. The needs and interests of a population are uniform on only the broadest matters, such as health and the security of the person and his or her property. Beyond those very broad areas of policy, needs and interests differ, sometimes very markedly, and sometimes in ways that cause conflict between competing interests. It is highly unlikely that diverse needs or interests of all groups or individuals can all be satisfied at the same time. Thus, industrial firms that produce hazardous wastes may need sites to dispose of such undesirable by--products. Such firms can be thought of as one "public." and it is apparent that their need will conflict with the interests of another public—the people who live near the proposed disposal site.

Main idea: ____

Passage 2: Identify the main idea in this paragraph.

Marketing research is a major component or subsystem within a marketing information system. It is used in a very wide variety of marketing situations. Typically, in a marketing research study the problem to be solved is first identified. Then a researcher decides whether to use secondary or primary sources of information. To gather primary data, the researcher may use the survey, observation, or experimental method. Normally, primary data are gathered by sampling. Then the data are analyzed, and a written report is prepared.

Main idea: ____

Passage 3: Identify the implied main point in this paragraph.

According to psychiatrist Richard Moscotti, the ability to work well is one key to a balanced life. He feels both underworking and overworking are to be avoided. A second key is the ability to love, which requires a certain amount of openness. The ability to be loved is the third key to a balanced life. This is difficult for those who feel unworthy of love. The last key is the ability to play, which involves knowing how to relax.

Main idea:

a. The first key to a balanced life, according to Moscotti, is the ability to work well.
b. According to Moscotti, some people having trouble receiving love.
c. The final key to a balanced life, according to Moscotti, is the ability to play.
d. According to Moscotti, there are four keys to a balanced life.

State why the other three answers are not the unstated main idea.

Reasons:

- ____
- ____
- ____

Here are the answers:

Passage 1 main idea: The population of communities is really made up of a set of publics.

Passage 2 main Idea: Marketing research is a major component or subsystem within a marketing information system.

Passage 3 main idea (implied): According to psychiatrist Richard Moscotti, the ability to work well is one key to a balanced life (main elements: psychiatrist, R.M., four keys, balanced life).

D is the answer: The unstated main idea is that, according to Moscotti, there are four keys to a balanced life.. A: Too detailed to be the main idea; it expresses just one key B: A detail of the third key C: Too detailed to be the main idea; it is only one of four keys

Examples taken from: Langan, J. & Kay, G. (1989). Ten Steps to Building College Reading Skills. Marlton, NJ: Townsend Press.

How did you do? Were you able to identify which were the more general statements from the supporting details? Most of the time, the topic sentence (= the controlling/main idea) is at or near the beginning of the paragraph, but sometimes it is not. Always remember that when identifying the topic sentence, all of the other ideas in that paragraph need to be an example or detail relating to that main point. If one of the ideas does not fit, either you have chosen a statement or idea that is too specific (or the writer did not create a strong topic sentence in the paragraph). When we look at creating paragraphs and topic sentences in the next chapter, you will learn what creates a strong topic sentence, and this will help you with identifying them in the future.

READING FOR PATTERNS

Depending on the writer's purpose and the information being shared, there are four general groupings by which information is organized:

- Definitions, details, and illustrations
- Time sequences, process descriptions, experiment/instructions, and simple listing
- Comparison and contrast
- Cause and effect

READING FOR KEY DETAILS

Some details are more important than others in explaining, supporting, or developing the main idea. Others are further illustrations of details.

Table 2.2: Key Words for Identifying Idea Patterns shows key words you can use to help you identify patterns with ideas in relation to the four groupings listed above. Whichever words from whichever group are used, they will help the reader follow the logical organization of the material.

Purpose	Keywords	
Definitions, details, and Illustrations Usually when you see these, a definition or concept preceded it.	• for example • for instance • as an illustration • to illustrate • such as • to be specific • specifically • including one	
Time sequence, process description, experiment/ instructions, simple listing Some of these can be used to both show sequence in time and ideas.	**Time order** • first, second, third, etc. • then, since, next, before, after, as soon as, now, until, later, while, during, when, finally	**Addictive listing** • also, another, and, in addition, moreover, next, first of all, first, second, furthermore, last of all, finally
Compare and contrast	**Compare** • similarly • similar to • just as • within comparison • likewise • like • liken • both • compared to • in the same way • in a similar fashion	**Contrast** • on the other hand • conversely • rather • on the contrary • but • however • alternatively • differ • instead of • in contrast to • despite • nevertheless

Cause and effect	• thus • because • because of • causes • as a result • results in • result • affects • therefore • since • leads to • brings about • consequently

Table 2.2: Key Words for Identifying Idea Patterns categorizes key words that can help you identify main and supporting ideas when you are reading. You will also need to apply these throughout the rest of the chapters when developing sentences, paragraphs, and essays. In **Chapter 12: Final Revisions and Peer Review**, we will look at the punctuation that you need to use with these words.

The next exercises will give you opportunities to practice identifying the main and key ideas in paragraphs.

Self-Practice Exercise 1.4b

Survey, read, and identify the main points and key details in this paragraph.

Eidetic imagery is the technical term for what most people know as photographic memory. People with eidetic imagery can recall every detail of a memory as clearly as if they were looking at a photograph. People often wish they had this ability, but it can lead to trouble. For example, a law student with eidetic imagery was accused of cheating on an examination because his test paper contained exactly the words in his textbook. To prove his innocence, he studied an unfamiliar passage for five minutes and then wrote down more than 400 words from it without making a mistake.

Here are the answers:
Main term: eidetic imagery
Definition: photographic memory
Details: can recall every detail of a memory as clearly as if they were looking at a paragraph

Example: a law student with eidetic imagery was accused of cheating on an examination because his test paper contained exactly the words in his textbook.

Example taken from: Langan, J. & Kay, G. (1989). Ten Steps to Building College Reading Skills. Marlton, NJ: Townsend Press.

Self-Practice Exercise 1.4c

Highlight the several effects caused by the condition described.

Suffering from debilitating guilt causes many self-defeating behaviours in adulthood. We see adults submitting to the outrageous demands of partners or employers. We see individuals who appear to be constantly angry and then, almost immediately, guilty. We see adults who have felt lifelong depression. The rage felt when shamed in childhood and when suffering from debilitating shame in adulthood is turned against the self because of the dependency on the other for survival. When we are rejected in adulthood by a mate or lover, the feelings we experience are anger at being rejected. Furthermore, if we suffer from debilitating shame, we have not been able to gain autonomy. We continue to feel dependent upon attachment figures. It is from them, from their feelings, attitudes and opinions of us, that we feel worthwhile. To be angry at someone depended upon for survival causes us enormous guilt. Anger is redirected on the vulnerable self. We become trapped in a circular bind of shame, anger, anxiety, guilt, and depression.

Here are the answers:

1. childhood shame
2. rage
3. anger turned against self out of guilt
4. dependence on others opinions of us for worth
5. rejection or outrageous demands from partners or employers
6. anger
7. guilt
8. anger turned against self, resulting in depression

Example taken from: Middleton-Moz, J. (1990). Shame & Guilt: Masters of Disguise. Deerfield Beach, FL: Health Communications Inc., p.62.

READING FOR IMPLICATIONS/INFERENCES: TRACING A THEME TO ITS CONCLUSION

The methods of recognizing patterns discussed above are concrete and easy to identify. Inferences, on the other hand, are more subtle. When a writer **implies** something, he or she is giving hints but does *not* state the point directly. Think about a time, for example, when you had people visiting you at home; it was late, and you wanted them to leave. Did you ask them directly, "Hey, can you leave now"? Probably not, but you may have hinted that you had to wake up early in the morning, or you may have subtly yawned. Hopefully, those people picked up on your cues and **inferred** it was time to leave: meaning they put the pieces together to arrive at the conclusion you wanted them to leave, yet you did not say it directly.

When a writer does this, the reader may not actually pick up on the hints or maybe even interpret them differently. Sometimes readers make inferences that are based more on their own preferences and experience than on the information provided. This also means that two readers may interpret the same information differently because of differing individual experiences that led them to arrive at their conclusions. For you as a writer, you need to remember that it is your responsibility to give the readers everything they need in order for them to arrive at the conclusions you want them to make. If you are not direct, readers may be left confused or not catch your point.

There are also times that you as a reader will need to read passages requiring you to make inferences. The next exercises will help you to practice reading for inference. Remember, if your answers are different than the ones given, it means you interpreted the information differently and may have missed the author's point. In these passages, you can also use a process of elimination and ask yourself statement best completes the passage.

Self-Practice Exercise 1.4d

Read each passage and choose the answer that best completes the thought of the passage. Think about why the other answers would not be a correct conclusion to the passage.

Check your answers against the key at the bottom of the exercise. If you missed an answer, look back and try to figure out why. What clues did you focus on? What did you miss?

- To a manufacturer, the wages paid to employees are a large portion of production expenses. The fact that wages also determine the buying power of the consumer is sometimes overlooked. In times of overproduction, the manufacturer tries to lower operating costs by decreasing the number of employees. This reduces expenditures of money in wages, but it also:

    a. maintains the status quo
    b. increases population
    c. raises costs
    d. reduces consumption

- Totally new cities that will be built in the future may be better planned than the large cities that already exist. Old cities were not properly planned for the great growth in population and industry that they have had, and many are in the process of tearing down and rebuilding large sections. This process is helping to improve some old cities—both large and small ones—but it does not give them the choice of complete city designing that will be available to:

a. richer cities
b. larger cities
c. foreign cities
d. new cities

- The director of this company believes that there is a growing awareness by management that business corporations are, and should be, guided by policies that are designed to satisfy human needs as well as material needs, and that there is nothing inconsistent between this and the making of:

a. educational opportunities for workers
b. good and satisfying profits
c. political enemies in some quarters
d. better opportunities for workers

- Knowledge and pleasure are inextricably interlocked. It is impossible for us to learn what we do not enjoy, and we cannot enjoy that which does not impart:

a. a lesson
b. a novelty
c. a practical use
d. strong emotion

- Oratory is to be best estimated on different principles from those that are applied to other productions. Truth is the object of philosophy and history. The merit of poetry is in its truth even though the truth is understood only through the imagination, which is aroused by poetry. The object of oratory is not truth but persuasion. A speaker who exhausts the whole philosophy of a question, who displays every grace of style, yet produces no effect on an audience, may be a great essayist, a great politician, a great master of composition, but:

a. essentially a persuader
b. not a poet

c. essentially an orator

d. not an orator

Here are the answers:

1. D
2. D
3. B
4. A
5. D

Exercises taken from: Science Research Associates. (1978). Reading for Comprehension Exercises. SRA Achievement Series. Chicago: Science Research Associates.

Check back if you missed any of the answers in this self-exercise. In which instances did you read into the passages your ideas when selecting an answer versus what is stated in the passage?

Chapter 5: Annotation and Summary

Putting Ideas into Your Own Words and Paragraphs

SUMMARIZING

Learning Objectives

- Explain and apply the criteria for making a summary
- Identify and avoid the challenges of creating summaries
- Identify skills for annotation

WHAT IS A SUMMARY?

When you summarize, you are filtering and condensing the most necessary points from a source, like a book, article, or website.

When summarizing material from a source, you zero in on the main points and restate them concisely in your own words. This technique is appropriate when only the major ideas are relevant to your paper or when you need to simplify complex information into a few key points for your readers. To create a summary, consider the following points:

- **Review** the source material as you summarize it.
- **Identify the main idea** and **restate** it as concisely as you can—preferably in one sentence. Depending on your purpose, you may also add another sentence or two condensing any important details or examples.
- **Check** your summary to make sure it is accurate and complete.

- **Make a careful record** of where you found the information because you will need to include the reference and citation if you choose to use the information in an essay. It is much easier to do this when you are creating the summary and taking notes than having to go back and hunt for the information later. Guessing where you think you got it from is not good enough.

SUMMARIES AND ABSTRACTS

When you read many academic journal articles, you will notice there is an **abstract** before the article starts: this is a summary of the article's contents. Be careful when you are summarizing an article to not depend too much on the abstract as it is already a condensed version of the content. The author of the abstract identified the main points from his or her perspective; these may not match your own purpose or your own idea of what is important. What may also happen if you try to summarize the abstract is you will probably end up replacing some words with synonyms and not changing the overall ideas into your own words because the ideas are already summarized, and it is difficult to make them more generalized (we will discuss this more in **Section 3.3: Paraphrasing**). You have to read the entire source or section of the source and determine for yourself what the key and supporting ideas are.

Tip: A summary or abstract of a reading passage is one-tenth to one-quarter the length of the original passage, written in your own words. The criteria for a summary are that it:

- Is similar to an outline but in complete sentences and can stand as an independent piece of writing
- Includes only the main points and key details
- Is valuable because it is the surest way to measure your understanding
- Helps you remember because you must attend carefully to what you read, organize your thoughts, and write them out to make it meaningful to you (This is absolutely necessary when you cannot mark a book because it belongs to someone else.)
- Challenges you to be concise in your writing while providing balanced coverage of the main points.
- Challenges you to paraphrase or use your own words and avoid using too many quotations.
- Is important to remain objective because you are giving the author's views not your own.

Example 1.5a

Article: Assessing the Efficacy of Low–Carbohydrate Diets

Adrienne Howell, Ph.D. (2010)

Over the past few years, a number of clinical studies have explored whether high-protein, low-carbohydrate diets are more effective for weight loss than other frequently recommended diet plans, such as diets that drastically curtail fat intake (Pritikin) or that emphasize consuming lean meats, grains, vegetables, and a moderate amount of unsaturated fats (the Mediterranean diet). A 2009 study found that obese teenagers who followed a low-carbohydrate diet lost an average of 15.6 kilograms over a six-month period, whereas teenagers following a low-fat diet or a Mediterranean diet lost an average of 11.1 kilograms and 9.3 kilograms respectively. Two 2010 studies that measured weight loss for obese adults following these same three diet plans found similar results. Over three months, subjects on the low-carbohydrate diet plan lost anywhere from four to six kilograms more than subjects who followed other diet plans.

Summary

In three recent studies, researchers compared outcomes for obese subjects who followed either a low-carbohydrate diet, a low-fat diet, or a Mediterranean diet and found that subjects following a low-carbohydrate diet lost more weight in the same time (Howell, 2010).

Tip: A summary restates ideas in your own words, but for specialized or clinical terms, you may need to use terms that appear in the original source. For instance, Jorge used the term obese in his summary because related words such as heavy or overweight have a different clinical meaning.

SUMMARY PARAGRAPHS

A summary shrinks a large amount of information into only the essentials. You probably summarize events, books, and movies daily. Think about the last movie you saw or the last novel you read. Chances are, at some point in a casual conversation with a friend, co-worker, or classmate, you compressed all the action of a two-hour film or a 200-page book into a brief description of the major plot movements. You probably described the main points in just a few sentences, using your own vocabulary and manner of speaking.

Similarly, a summary paragraph condenses a long piece of writing into a smaller paragraph by extracting only the vital information. A summary uses only the writer's own words. Like the summary's purpose in daily conversation, the purpose of an academic summary paragraph is to maintain all the essential information from a longer document. Although shorter than the original piece of writing, a summary should still communicate all the key points and key support. In other words, summary paragraphs should be succinct and to the point.

The following is another example of a report on the use of alcohol by adolescents with an example of a student summary of that information.

According to the Monitoring the Future Study, almost two-thirds of 10th-grade students reported having tried alcohol at least once in their lifetime, and two-fifths reported having been drunk at least once (Johnston et al. 2006x). Among 12th-grade students, these rates had risen to over three-quarters who reported having tried alcohol at least once and nearly three-fifths who reported having been drunk at least once. In terms of current alcohol use, 33.2 percent of the Nation's 10th graders and 47.0 percent of 12th graders reported having used alcohol at least once in the past 30 days; 17.6 percent and 30.2 percent, respectively, reported having been drunk in the past 30 days; 21.0 percent and 28.1 percent, respectively, reported having had five or more drinks in a row in the past 2 weeks (sometimes called binge drinking); and 1.3 percent and 3.1 percent, respectively, reported daily alcohol use (Johnston et al. 2006a).

Alcohol consumption continues to escalate after high school. In fact, eighteen- to twenty-four-year-olds have the highest levels of alcohol consumption and alcohol dependence of any age group. In the first 2 years after high school, lifetime prevalence of alcohol use (based on 2005 follow-up surveys from the Monitoring the Future Study) was 81.8 percent, 30-day use prevalence was 59 percent, and binge-drinking prevalence was 36.3 percent (Johnston et al. 2006b). Of note, college students on average drink more than their noncollege peers, even though they drank less during high school than those who did not go on to college (Johnston et al. 2006a,b; Schulenberg and Maggs 2002). For example, in 2005, the rate of binge drinking for college students (1 to 4 years beyond high school) was 40.1 percent, whereas the rate for their noncollege age mates was 35.1 percent.

Alcohol use and problem drinking in late adolescence vary by sociodemographic characteristics. For example, the prevalence of alcohol use is higher for boys than for girls, higher for White and Hispanic adolescents than for African-American adolescents, and higher for those living in the north and north central United States than for those living in the South and West. Some of these relationships change with early adulthood, however. For example, although alcohol use in high school tends to be higher in areas with lower population density (i.e., rural areas) than in more densely populated areas, this relationship reverses during early adulthood (Johnston et al., 2006 a,b). Lower economic status (i.e., lower educational level of parents) is associated with more alcohol use during the early high school years; by the end of high school, and during the transition to adulthood, this relationship changes, and youth from higher socioeconomic backgrounds consume greater amounts of alcohol.

A summary of the report should present all the main points and supporting details in brief. Read the following summary of the report written by a student:

> Brown et al. inform us that by tenth grade, nearly two-thirds of students have tried alcohol at least once, and by twelfth grade this figure increases to over three-quarters of students. After high school, alcohol consumption increases further, and college-aged students have the highest levels of alcohol consumption and dependence of any age group. Alcohol use varies according to factors such as gender, race, geographic location, and socioeconomic status.
>
> Some of these trends may reverse in early adulthood. For example, adolescents of lower socioeconomic status are more likely to consume alcohol during high school years, whereas youth from higher socioeconomic status are more likely to consume alcohol in the years after high school.

Notice how the summary retains the key points made by the writers of the original report but omits most of the statistical data. Summaries do not need to contain all the specific facts and figures in the original document; they provide only an overview of the essential information.

Tip: To write a summary:

- Survey the passage, anticipating main points and checking them.
- Read carefully, locating all controlling ideas, identifying key details, and deciding which are necessary to remember and which are not.
- Write a paragraph in whole sentences that relate/explain only the controlling ideas and supporting details; be economical and use no more words than necessary.
- Differentiate between your ideas and the original author's by using phrases such as "According to Marshall (2014), …." or " Marshall (2014) argues that ….

WHAT IS ANNOTATION?

When you take notes in the margins of your readings, highlight key ideas, underline passages, etc, you are **annotating** a source. Annotations are a valuable research tool because they allow you to capture your first ideas and impressions of a text, as well as enable you to find key information again quickly without having to re-read the entire text.

When annotating, you should be looking for several things:

- Key ideas, terms, and concepts

- Words or concepts that you don't understand yet
- Points that are being made with which you (dis)agree
- Pieces of evidence that would be useful for your own paper
- Inconsistent information with what you have read elsewhere
- Parts of the text you may wish to return to later in the research process

Self-Practice Exercise 1.5a

1. Read the following passage and use a note--taking method to identify the main points.
2. Compose a sentence summarizing the paragraph's main points.

Several factors about the environment influence our behaviour. First, temperature can influence us greatly. We seem to feel best when the temperature is in the high teens to low 20s. If it is too hot or cold, we have trouble concentrating. Lighting also influences how we function. A dark lecture hall may interfere with the lecture, or a bright nightclub might spoil romantic conversation. Finally, our behaviour is affected by colour. Some colours make us feel a peaceful while others are exciting. If you wanted a quiet room in which to study, for example, you would not paint it bright orange or red.

Collaboration: Please share with a classmate and compare your answers.

Here are possible answers:

Key points:

Environmental factors influence behaviour:

- Temperature: extremes make focus difficult
- Lighting: inappropriate lighting is disorientating
- Colour: colour affects relaxation

Summary sentence: Three environmental influences that impact human behaviour include temperature, as extreme fluctuations make it difficult to focus; lighting, which can affect our ability to engage with different environments; and colour, which affects our mood.

Passage taken from: Ueland, B. (2006). Becoming a Master Student. Boston, MA : Houghton Mifflin College Div., p. 121.

Self-Practice Exercise 1.5b

1. **Read the passage.**
2. **Highlight or underline necessary information (hint: there are five important ideas).**
3. **Write your summary.**

Most people drink orange juice and eat oranges because they are said to be rich in vitamin C. There are also other foods that are rich in vitamin C. It is found in citrus fruits and vegetables such as broccoli, spinach, cabbage, cauliflower, and carrots.

Vitamin C is important to our health. Do you really know how essential this nutrient is to our health and well-being? Our body needs to heal itself. Vitamin C can repair and prevent damage to the cells in our body and heal wounds. It also keeps our teeth and gums healthy. That is not all. It protects our body from infections such as colds and flu and also helps us to get better faster when we have these infections. That is why a lot of people drink orange juice and take vitamin C tablets every day. This wonderful vitamin is also good for our heart. It protects the linings of the arteries, which are the blood vessels that carry oxygenated blood. In other words, it offers protection against heart disease.

If we do not get enough vitamin C, which means we are not eating enough food that contains this vitamin, it can lead to serious diseases. Lack of vitamin C can lead to scurvy, which causes swollen gums, cheeks, fingers, hands, toes, and feet. In serious conditions, it can lead to bleeding from wounds, loss of teeth, and opening up of wounds. Therefore, make sure you have enough vitamin C in your diet.

Collaboration: Please share with a classmate and compare your answers.

Exercise taken from: http://www.scribd.com/doc/98238709/Form--Three--Summary--Writing--Exercise

Chapter 6: Audience and Purpose

What Are You Writing, to Whom, and How?

PURPOSE, AUDIENCE, TONE, AND CONTENT

Learning Objectives

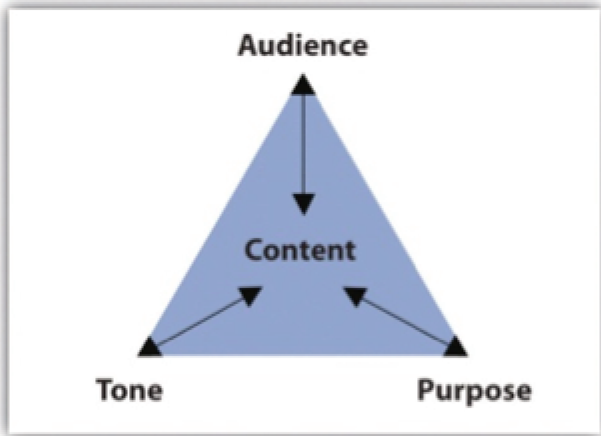
- Identify the four common academic purposes
- Identify audience, tone, and content
- Apply purpose, audience, tone, and content to a specific assignment

We have examined different types or modes of composing expository essays. As each essay has a different purpose, we now need to look further at how to construct paragraphs according to the purpose, audience, and tone of writing. It is important keep the big picture thesis in mind when writing, and to question whether the information supports that thesis. As well, while thinking of how each supporting idea links back to that thesis, it is necessary to consider the purpose of the paragraphs. Should a paragraph be summary, analysis, synthesis, or evaluation to best support the thesis and essay mode? How will that purpose affect paragraph construction?

Three elements shape the content of each paragraph (**Figure 4.2: Purpose, Audience, Tone, and Content Triangle** illustrates this concept):

1. **Purpose.** The reason the writer composes the paragraph.
2. **Tone.** The attitude the writer conveys about the paragraph's subject.
3. **Audience.** The individual or group whom the writer intends to address.

Figure 4.2 Purpose, Audience, Tone, and Content Triangle



The assignment's purpose, audience, and tone dictate what the paragraph covers and how it will support one main point. This section covers how purpose, audience, and tone affect reading and writing paragraphs.

IDENTIFYING COMMON ACADEMIC PURPOSES

The purpose is simply the reason you are writing a particular document. Basically, the purpose of a piece of writing answers the question "why?" For example, why write a play? To entertain a packed theatre. Why write instructions to the babysitter? To inform him or her of your schedule and rules. Why write a letter to your Member of Parliament? To persuade him or her to address your community's needs.

In academic settings, the reasons for writing typically fulfill four main purposes: to summarize, to analyze, to synthesize, and to evaluate. You will encounter these four purposes not only as you read for your classes but also as you read for work or pleasure. Because reading and writing work together, your writing skills will improve as you read.

Eventually, your instructors will ask you to complete assignments specifically designed to meet one of the four purposes. As you will see, the purpose for writing will guide you through each part of the paper, helping you make decisions about content and style. For now, identifying these purposes by reading paragraphs will prepare you to write individual paragraphs and to build longer assignments.

SUMMARY PARAGRAPHS

Take a look back at the summary paragraph section to refresh your memory on what this type of paragraph should contain.

ANALYSIS PARAGRAPHS

An **analysis** separates complex materials into their different parts and studies how the parts relate to one another. The analysis of simple table salt, for example, would require a deconstruction of its parts—the elements sodium (Na) and chloride (Cl). Then, scientists would study how the two elements interact to create the compound NaCl, or sodium chloride, which is also called simple table salt.

Analysis is not limited to the sciences, of course. An analysis paragraph in academic writing fulfills the same purpose. Instead of deconstructing chemical compounds, academic analysis paragraphs typically deconstruct documents. An analysis takes apart a primary source (an essay, a book, an article, etc.) point by point. It communicates the main points of the document by examining individual points and identifying how they relate to one another. Take a look at a student's analysis of the journal report.

> At the beginning of their report, Brown et al. use specific data regarding the use of alcohol by high school students and college-aged students, which is supported by several studies. Later in the report, they consider how various socioeconomic factors influence problem drinking in adolescence. The latter part of the report is far less specific and does not provide statistics or examples.
>
> The lack of specific information in the second part of the report raises several important questions. Why are teenagers in rural high schools more likely to drink than teenagers in urban areas? Where do they obtain alcohol? How do parental attitudes influence this trend? A follow-up study could compare several high schools in rural and urban areas to consider these issues and potentially find ways to reduce teenage alcohol consumption.

Notice how the analysis does not simply repeat information from the original report, but considers how the points within the report relate to one another? By doing this, the student uncovers a discrepancy between the points that are backed up by statistics and those that require additional information. Analyzing a document involves a close examination of each of the individual parts and how they work together.

SYNTHESIS PARAGRAPHS

A **synthesis** combines two or more items to create an entirely new item. Consider the electronic musical instrument aptly named the synthesizer. It looks like a simple keyboard but displays a dashboard of switches, buttons, and levers. With the flip of a few switches, a musician may combine the distinct sounds of a piano, a flute, or a guitar—or any other combination of instruments—to create a new sound. The purpose of the synthesizer is to blend together the notes from individual instruments to form new, unique notes.

The purpose of an academic synthesis is to blend individual documents into a new document. An academic synthesis paragraph considers the main points from one or more pieces of writing and links the main points together to create a new point, one not replicated in either document.

Take a look at a student's synthesis of several sources about underage drinking.

In their 2009 report, Brown et al. consider the rates of alcohol consumption among high school and college-aged students and various sociodemographic factors that affect theserates. However, this report is limited to assessing the rates of underage drinking, rather than considering methods of decreasing these rates. Several other studies, as well as original research among college students, provide insight into how these rates may be reduced.

One study, by Spoth, Greenberg, and Turrisi (2009) considers the impact of various types of interventions as a method for reducing alcohol consumption among minors. They conclude that although family-focused interventions for adolescents aged ten to fifteen have shown promise, there is a serious lack of interventions available for college-aged students who do not attend college. These students are among the highest risk level for alcohol abuse, a fact supported by Brown et al.

I did my own research and interviewed eight college students, four men and four women. I asked them when they first tried alcohol and what factors encouraged them to drink. All four men had tried alcohol by the age of thirteen. Three of the women had also tried alcohol by thirteen and the fourth had tried alcohol by fifteen. All eight students said that peer pressure, boredom, and the thrill of trying something illegal were motivating factors. These results support the research of Brown et al. However, they also raise an interesting point. If boredom is a motivating factor for underage drinking, maybe additional after school programs or other community measures could be introduced to dissuade teenagers from underage drinking. Based on my sources, further research is needed to show true preventative measures for teenage alcohol consumption.

Notice how the synthesis paragraphs consider each source and use information from each to create a new thesis. A good synthesis does not repeat information; the writer uses a variety of sources to create a new idea.

EVALUATION PARAGRAPHS

An **evaluation** judges the value of something and determines its worth. Evaluations in everyday experiences are often not only dictated by set standards but are also influenced by opinion and prior knowledge. For example, at work, a supervisor may complete an employee evaluation by judging his subordinate's performance based on the company's goals. If the company focuses on improving communication, the supervisor will rate the employee's customer service according to a standard scale. However, the evaluation still depends on the supervisor's opinion and prior experience with the employee. The purpose of the evaluation is to determine how well the employee performs on the job.

Throughout their report, Brown et al. provide valuable statistics that highlight the frequency of alcohol use among high school and college students. They use several reputable sources to support their points. However, the report focuses solely on the frequency of alcohol use and how it varies according to certain sociodemographic factors. Other sources, such as Spoth, Greenberg, and Turrisi's study (2009) and the survey I conducted among college students, examine the reasons for alcohol use among young people and offer suggestions as to how to reduce the rates. Nonetheless, I think that Brown et al. offer a useful set of statistics from which to base further research into alcohol use among high school and college students.

An academic evaluation communicates your opinion, and its justifications, about a document or a topic of discussion. Evaluations are influenced by your reading of the document, your prior knowledge, and your prior experience with the topic or issue. Because an evaluation incorporates your point of view and the reasons for your point of view, it typically requires more critical thinking and a combination of summary, analysis, and synthesis skills. Thus evaluation paragraphs often follow summary, analysis, and synthesis paragraphs. Read a student's evaluation paragraph.

Notice how the paragraph incorporates the student's personal judgment within the evaluation. Evaluating a document requires prior knowledge that is often based on additional research.

> **Tip:** When reviewing directions for assignments, look for the verbs summarize, analyze, synthesize, or *evaluate*. Instructors often use these words to clearly indicate the assignment's purpose. These words will cue you on how to complete the assignment because you will know its exact purpose.

Self-Practice Exercise 1.6a

Read the following paragraphs about four films and then identify the purpose of each paragraph.

This film could easily have been cut down to less than two hours. By the final scene, I noticed that most of my fellow moviegoers were snoozing in their seats and were barely paying attention to what was happening on screen. Although the director sticks diligently to the book, he tries too hard to cram in all the action, which is just too ambitious for such a detail-oriented story. If you want my advice, read the book and give the movie a miss.

During the opening scene, we learn that the character Laura is adopted and that she has spent the past three years desperately trying to track down her real parents. Having exhausted all the usual options—adoption agencies, online searches, family trees, and so on—she is on the verge of giving up when she meets a stranger on a bus. The chance encounter leads to a complicated chain of events that ultimately result in Laura getting her lifelong wish. But is it really what she wants? Throughout the rest of the film, Laura discovers that sometimes the past is best left where it belongs.

To create the feeling of being gripped in a vise, the director, May Lee, uses a variety of elements to gradually increase the tension. The creepy, haunting melody that subtly enhances the earlier scenes becomes ever more insistent, rising to a disturbing crescendo toward the end of the movie. The desperation of the actors, combined with the claustrophobic atmosphere and tight camera angles create a realistic firestorm, from which there is little hope of escape. Walking out of the theatre at the end feels like staggering out of a Roman dungeon.

The scene in which Campbell and his fellow prisoners assist the guards in shutting down the riot immediately strikes the viewer as unrealistic. Based on the recent reports on prison riots in both Detroit and California, it seems highly unlikely that a posse of hardened criminals would intentionally help their captors at the risk of inciting future revenge from other inmates. Instead, both news reports and psychological studies indicate that prisoners who do not actively participate in a riot will go back to their cells and avoid conflict altogether. Examples of this lack of attention to detail occur throughout the film, making it almost unbearable to watch.

Collaboration: Share with a classmate and compare your answers.

Writing at Work

Thinking about the purpose of writing a report in the workplace can help focus and structure the document. A summary should provide colleagues with a factual overview of your findings without going into too much detail. In contrast, an evaluation should include your personal opinion, along with supporting evidence, research, or examples to back it up. **Listen for words such as *summarize*, *analyze*, *synthesize*, or *evaluate* when your boss asks you to complete a report to help determine a purpose for writing.**

Self-Practice Exercise 1.6b

Consider the expository essay you will soon have to write. Identify the most effective academic purpose for the assignment.

My assignment: ____________________________________

My purpose: ______________________________________

IDENTIFYING THE AUDIENCE

Imagine you must give a presentation to a group of executives in an office. Weeks before the big day, you spend time creating and rehearsing the presentation. You must make important, careful decisions not only about the content but also about your delivery. Will the presentation require technology to project figures and charts? Should the presentation define important words, or will the executives already know the terms? Should you wear your suit and dress shirt? The answers to these questions will help you develop an appropriate relationship with your audience, making them more receptive to your message.

Now imagine you must explain the same business concepts from your presentation to a group of high school students. Those important questions you previously answered may now require different answers. The figures and charts may be too sophisticated, and the terms will certainly require definitions. You may even reconsider your outfit and sport a more casual look. Because the audience has shifted, your presentation and delivery will shift as well to create a new relationship with the new audience.

In these two situations, the audience—the individuals who will watch and listen to the presentation—plays a role in the development of presentation. As you prepare the presentation, you visualize the audience to anticipate their expectations and reactions. What you imagine affects the information you choose to present and how you will present it. Then, during the presentation, you meet the audience in person and discover immediately how well you perform.

Although the audience for writing assignments—your readers—may not appear in person, they play an equally vital role. Even in everyday writing activities, you identify your readers' characteristics, interests, and expectations before making decisions about what you write. In fact, thinking about audience has become so common that you may not even detect the audience driven decisions.

For example, you update your status on a social networking site with the awareness of who will digitally follow the post. If you want to brag about a good grade, you may write the post to please family members. If you want to describe a funny moment, you may write with your friends' sense of humour in mind. Even at work, you send emails with an awareness of an unintended receiver who could intercept the message.

In other words, being aware of "invisible" readers is a skill you most likely already possess and one you rely on every day. Consider the following paragraphs. Which one would the author send to her parents? Which one would she send to her best friend?

Example A

Last Saturday, I volunteered at a local hospital. The visit was fun and rewarding. I even learned how to do cardiopulmonary resuscitation, or CPR. Unfortunately, I think caught a cold from one of the patients. This week, I will rest in bed and drink plenty of clear fluids. I hope I am well by next Saturday to volunteer again.

Example B

OMG! You won't believe this! My advisor forced me to do my community service hours at this hospital all weekend! We learned CPR but we did it on dummies, not even real peeps. And some kid sneezed on me and got me sick! I was so bored and sniffling all weekend; I hope I don't have to go back next week. I def do NOT want to miss the basketball tournament!

Most likely, you matched each paragraph to its intended audience with little hesitation. Because each paragraph reveals the author's relationship with her intended readers, you can identify the audience fairly quickly. When writing your own paragraphs, you must engage with your audience to build an appropriate relationship given your subject. Imagining your readers during each stage of the writing process will help you make decisions about your writing. Ultimately, the people you visualize will affect what and how you write.

Tip: While giving a speech, you may articulate an inspiring or critical message, but if you left your hair a mess and laced up mismatched shoes, your audience would not take you seriously. They may be too distracted by your appearance to listen to your words.

Similarly, grammar and sentence structure serve as the appearance of a piece of writing. Polishing your work using correct grammar will impress your readers and allow them to focus on what you have to say.

Because focusing on audience will enhance your writing, your process, and your finished product, you must consider the specific traits of your audience members. Use your imagination to anticipate the readers' demographics, education, prior knowledge, and expectations.

- **Demographics:** These measure important data about a group of people, such as their age range, ethnicity, religious beliefs, or gender. Certain topics and assignments will require you to consider these factors as they relate to your audience. For other topics and assignments, these measurements may not influence your writing. Regardless, it is important to consider demographics when you begin to think about your purpose for writing.
- **Education:** Education considers the audience's level of schooling. If audience members have

earned a doctorate degree, for example, you may need to elevate your style and use more formal language. Or, if audience members are still in college, you could write in a more relaxed style. An audience member's major or emphasis may also dictate your writing.

- **Prior knowledge:** Prior knowledge is what the audience already knows about your topic. If your readers have studied certain topics, they may already know some terms and concepts related to the topic. You may decide whether to define terms and explain concepts based on your audience's prior knowledge. Although you cannot peer inside the brains of your readers to discover their knowledge, you can make reasonable assumptions. For instance, a nursing major would presumably know more about health-related topics than a business major would.
- **Expectations:** These indicate what readers will look for while reading your assignment. Readers may expect consistencies in the assignment's appearance, such as correct grammar and traditional formatting like double-spaced lines and a legible font. Readers may also have content-based expectations given the assignment's purpose and organization. In an essay titled "The Economics of Enlightenment: The Effects of Rising Tuition," for example, audience members may expect to read about the economic repercussions of post-secondary tuition costs.

Self-Practice Exercise 1.6c

On a sheet of paper, generate a list of characteristics under each category for each audience. This list will help you later when you read about tone and content.

Your classmates:
Demographics ____
Education ____
Prior knowledge ____
Expectations ____
Demographics ____
Education ____
Prior knowledge ____
Expectations ____
The head of your academic department
Demographics ____
Education ____
Prior knowledge ____
Expectations ____

Now think about your next writing assignment. Identify the purpose (you may use the same purpose listed in Self–Practice Exercise 1.6b and then identify the audience. Create a list of characteristics under each category.

My assignment:____

My purpose: ___________________________________
My audience: ___________________________________

Demographics ___________________________________
Education ___________________________________
Prior knowledge ___________________________________
Expectations ___________________________________

Collaboration: please share with a classmate and compare your answers.

Keep in mind that as your topic shifts in the writing process, your audience may also shift. Also, remember that decisions about style depend on audience, purpose, and content. Identifying your audience's demographics, education, prior knowledge, and expectations will affect how you write, but purpose and content play an equally important role. The next subsection covers how to select an appropriate tone to match the audience and purpose.

SELECTING AN APPROPRIATE TONE

Tone identifies a speaker's attitude toward a subject or another person. You may pick up a person's tone of voice fairly easily in conversation. A friend who tells you about her weekend may speak excitedly about a fun skiing trip. An instructor who means business may speak in a low, slow voice to emphasize her serious mood. Or, a co-worker who needs to let off some steam after a long meeting may crack a sarcastic joke. Tone is important because the way you might speak to your friends ("oh shut up, it's fine…") would definitely not be appropriate when speaking to your boss or your professor.

Just as speakers transmit emotion through voice, writers can transmit through writing a range of attitudes, from excited and humorous to somber and critical. These emotions create connections among the audience, the author, and the subject, ultimately building a relationship between the audience and the text. To stimulate these connections, writers intimate their attitudes and feelings with useful devices, such as sentence structure, word choice, punctuation, and formal or informal language. Keep in mind that the writer's attitude should always appropriately match the audience and the purpose, which means that you need to choose appropriate language and sentence structure that will convey your ideas with your intent.

Read the following paragraph and consider the writer's tone. How would you describe the writer's attitude toward wildlife conservation?

> Many species of plants and animals are disappearing right before our eyes. If we do not act fast, it might be too late to save them. Human activities, including pollution, deforestation, hunting, and overpopulation, are devastating the natural environment. Without our help, many species will not survive long enough for our children to see them in the wild. Take the tiger, for example. Today, tigers occupy just 7 percent of their historical range, and many local populations are already extinct. Hunted for their beautiful pelt and other body parts, the tiger population has plummeted from 100,000 in 1920 to just a few thousand (Smith, 2013). Contact your local wildlife conservation society today to find out how you can stop this terrible destruction.

Self-Practice Exercise 1.6d

Think about the assignment and purpose you selected in Self–Practice Exercise 1.6b and the audience you selected in Self–Practice Exercise 1.6c. Now, identify the tone you would use in the assignment.

My assignment: ______________________________________
My purpose: ______________________________________
My audience: ______________________________________
My tone: ______________________________________

CHOOSING APPROPRIATE, INTERESTING CONTENT

Content refers to all the written substance in a document. After selecting an audience and a purpose, you must choose what information will make it to the page. Content may consist of examples, statistics, facts, anecdotes, testimonies, and observations, but no matter the type, the information must be appropriate and interesting for the audience and purpose. An essay written for grade 3 students that summarizes the legislative process, for example, would have to contain succinct and simple content.

Content is also shaped by tone. When the tone matches the content, the audience will be more engaged, and you will build a stronger relationship with your readers. Consider that audience of grade 3 students. You would choose simple content that the audience will easily understand, and you would express that content through an enthusiastic tone. The same considerations apply to all audiences and purposes.

Self-Practice Exercise 1.6e

Using the assignment, purpose, audience, and tone fromSelf–Practice Exercise 1.6d, generate a list of content ideas. Remember that content consists of examples, statistics, facts, anecdotes, testimonies, and observations.

My assignment: ______________________________________
My purpose: ______________________________________
My audience: ______________________________________
My tone: ______________________________________
My content ideas: ______________________________________

Key Takeaways

- Paragraphs separate ideas into logical, manageable chunks of information.
- The content of each paragraph and document is shaped by purpose, audience, and tone.
- The four common academic purposes are to summarize, to analyze, to synthesize, and to evaluate.
- Identifying the audience's demographics, education, prior knowledge, and expectations will affect how and what you write.
- Devices such as sentence structure, word choice, punctuation, and formal or informal language communicate tone and create a relationship between the writer and his or her audience.
- Content may consist of examples, statistics, facts, anecdotes, testimonies, and observations. All content must be appropriate and interesting for the audience, purpose and tone.

Chapter 7: Bias in Writing and Research

Persuasion

BEING CRITICAL

Learning Objectives

- Explain the importance and benefits of acknowledging opposing ideas
- Identify the importance of cautious use of tone in a persuasive essay
- Identify bias in writing
- Assess various rhetorical devices, including the use of *I*
- Distinguish between fact and opinion
- Understand the importance of visuals to strengthen arguments

When writing a persuasive essay, you need to focus on critically evaluating sources, but you also need to ensure you are presenting an argument that considers other points of view on your topic; you need to acknowledge there are other angles, and you need to present ideas countering those objections in order to increase your chance at convincing your reader.

STYLE AND TONE OF LANGUAGE

Just as with any essay, the way you write and the tone you use is very important to consider. Think back to the earlier mention of that one-sided argument. If you are talking with a person who uses aggressive and inflammatory words, are you more or less likely to listen to the whole argument and ultimately be convinced? If someone is waving his hands and swearing or yelling, the gestures and raised voice may actually distract you from what is being said. Also, when people are extremely animated in their discussions, their audience may become defensive if they do not agree with the ideas presented. In such a case, the audience may then respond in the same way, and no one ends up really hearing other points of view and will definitely not be convinced. Consider the same discussion, but imagine the original speaker being calm and controlled. Do you think you would be more likely to listen and consider the ideas? That is what often happens; the speaker also allows you to give your input and views, and together, you can arrive at a blend of ideas. While you may not be convinced to change your mind completely, the way the speaker presents the argument (calmly and substantively) creates an environment or situation where you are more open to discussion. This is the same when you write; if you choose inflammatory language not appropriate to your audience, the overall impact is almost “bloggish”—like someone ranting on a topic and just stating his or her opinion. This becomes a bigger issue if no substantive evidence or support is given for the discussion. The writer just seems like a radical expressing views, not someone you can use for credible support. In short, remember to choose your words carefully. While you will need to use assertive language to support your ideas, you need to choose objective words. How you make your argument more convincing is by:Using strong, peer-reviewed, and reliable evidence to back up your ideasPresenting and rebuttingat least one opposing idea

ACKNOWLEDGING OPPOSING IDEAS AND LIMITS TO YOUR ARGUMENT

Because an argument implies differing points of view on the subject, you must be sure to acknowledge those opposing ideas. Avoiding ideas that conflict with your own gives the reader the impression that you may be uncertain, fearful, or unaware of opposing ideas. Thus, it is essential that you not only address counterarguments but also do so respectfully.

Try to address opposing arguments earlier rather than later in your essay. Rhetorically speaking, ordering your positive arguments last allows you to better address ideas that conflict with your own, so you can spend the rest of the essay countering those arguments. This way, you leave your reader thinking about your argument rather than someone else’s. You have the last word.

Acknowledging different points of view also fosters more credibility between you and the audience. They know from the outset that you are aware of opposing ideas and that you are not afraid to give them space.

It is also helpful to establish the limits of your argument and what you are trying to accomplish. In effect, you are conceding early on that your argument is not the ultimate authority on a given topic. Such humility can go a long way toward earning credibility and trust with an audience. Your readers will know from the beginning that you are a reasonable writer, and they will trust your argument as a result. For example, in the following concessionary statement, the writer advocates for stricter gun control laws, but admits it will not solve all of our problems with crime:

Although tougher gun control laws are a powerful first step in decreasing violence in our streets, such legislation alone cannot end these problems since guns are not the only problem we face.

Such a concession will be welcome by those who might disagree with this writer’s argument in the first place. To effectively persuade their readers, writers need to be modest in their goals and humble in their approach to get readers to listen to the ideas. See **Table 10.1: Phrases of Concession** for some useful phrases of concession:

Table 10.1: Phrases of Concession

although	granted that	of course	still	though	yet

BIAS IN WRITING

Everyone has various biases on any number of topics. For example, you might have a bias toward wearing black instead of brightly coloured clothes, or wearing jeans rather than formal wear. You might have a bias toward working at night rather than in the morning, or working by deadlines rather than getting tasks done in advance. These examples identify minor biases, of course, but they still indicate preferences and opinions.

Bias and angles can easily appear even through the smallest words you choose to use in your writing. Choosing each word carefully is even more significant in a persuasive paper because, as already mentioned, you want your reader to view your presentation of ideas as logical and not just a tirade. Using objective and neutral language and evidence and acknowledging you have a possible bias will help you present a well-rounded and developed argument.

Handling bias in writing and in daily life can be a useful skill. It will allow you to articulate your own points of view while also defending yourself against unreasonable points of view. The ideal in persuasive writing is to let your reader know your bias, but do not let that bias blind you to the primary components of good argumentation: sound, thoughtful evidence and a respectful and reasonable address of opposing sides.

- **The strength of a personal bias** is that it can motivate you to construct a strong argument. If you are invested in the topic, you are more likely to care about the piece of writing. Similarly, the more you care, the more time and effort you are apt to put forth and the better the final product will be.
- **The weakness of personal bias** is that it can take over the essay—when, for example, you neglect opposing ideas, exaggerate your points, or repeatedly insert yourself ahead of the subject by using *I* too often. Being aware of all three of these pitfalls will help you avoid them.

FACT AND OPINION

Facts are statements that can be definitely proven using objective data. The statement that is a fact is absolutely valid. In other words, the statement can be pronounced as true or false. For example, 2 + 2 = 4. This expression identifies a true statement, or a fact, because it can be proved with objective data.

Opinions are personal views, or judgments. An opinion is what an individual believes about a particular subject. However, an opinion in argumentation must have legitimate backing; adequate evidence and credibility should support the opinion. Consider the credibility of expert opinions, as experts in a given field have the knowledge and credentials to make their opinion meaningful to a larger audience.

For example, you seek the opinion of your dentist when it comes to the health of your gums, and you seek the opinion of your mechanic when it comes to the maintenance of your car. Both have knowledge and credentials in those respective fields, which is why their opinions matter to you. But the authority of your dentist may be greatly diminished should he or she offer an opinion about your car, and vice versa.

In your writing, you want to strike a balance between credible facts and authoritative opinions. Relying on one or the other will likely lose more of your audience than it gains.

The Use of I in Writing

The use of *I* in writing is often a topic of debate, and the acceptance of its usage varies from instructor to instructor. It is difficult to predict the preferences for all your present and future instructors, but consider the effects it can potentially have on your writing.

Be mindful of the use of *I* in your writing because it can make your argument sound overly biased, for two primary reasons:

Excessive repetition of any word will eventually catch the reader's attention—and usually not in a good way. The use of *I* is no different.

The insertion of *I* into a sentence alters not only the way a sentence might sound but also the composition of the sentence itself. *I* is often the subject of a sentence. If the subject of the essay is supposed to be, say, smoking, then by inserting yourself into the sentence, you are effectively displacing the subject of the essay into a secondary position. In the following example, the subject of the sentence is bolded and underlined:

Smoking is bad. vs. **I** think smoking is bad.

In the first sentence, the rightful subject, *smoking*, is in the subject position in the sentence. In the second sentence, the insertion of *I* and *think* replaces *smoking* as the subject, which draws attention to *I* and away from the topic that is supposed to be discussed. Remember to keep the message (the subject) and the messenger (the writer) separate.

You can use **Checklist 10.1 Developing Sound Arguments,** as you work on your persuasive essay.

Checklist 10.1 Developing Sound Arguments

- Does my essay contain the following elements?
- An engaging introduction
- A reasonable, specific thesis that is able to be supported by evidence
- A varied range of evidence from credible sources
- Respectful acknowledgment and explanation of opposing ideas
- A style and tone of language that is appropriate for the subject and audience
- Acknowledgment of the argument's limits
- A conclusion that will adequately summarize the essay and reinforce the thesis

Tip: The word *prove* is frequently used in the discussion of persuasive writing. Writers may claim that one piece of evidence or another proves the argument, but proving an argument is often not possible. No evidence proves a debatable topic one way or the other; that is why the topic is debatable. Facts can be proved, but opinions can only be supported, explained, and persuaded.

USING VISUAL ELEMENTS TO STRENGTHEN ARGUMENTS

Adding visual elements to a persuasive argument can often strengthen its persuasive effect. However, remember you want to use them to make a bigger impact for your reader, so you need to make sure they are:

- **Relevant and essential.** They should help your reader visualize your point.
- **Easy to follow.** The reader should not have to work too hard to understand.
- **A ppropriate to audience, tone, and purpose.** Always keep the audience in mind.
- **A ppropriately cited and referenced.** If you borrow from a source, be sure to include proper citations.
- **NOT disrespectful.** You want your writing to been seen as fair and non-biased.
- **NOT used too often.** They will become more of a distraction than a focal point if they are used too often

There are two main types of visual elements: quantitative visuals and qualitative visuals.

- **Quantitative** visuals present data graphically. They allow the audience to see statistics spatially. The purpose of using quantitative visuals is to make logical appeals to the audience. For example, sometimes it is easier to understand the disparity in certain statistics if it is displayed graphically. Bar graphs, pie charts, Venn diagrams, histograms, and line graphs are all ways of presenting quantitative data in spatial dimensions.
- **Qualitative** visuals present images that appeal to the audience's emotions. Photographs and pictorial images are examples of qualitative visuals. Such images often try to convey a story, and seeing an actual example can carry more power than hearing or reading about the example. For example, one image of a child suffering from malnutrition will likely have more of an emotional impact than pages dedicated to describing that same condition in writing.

Writing at Work

When making a business presentation, you typically have limited time to get your idea across. Providing visual elements for your audience can be an effective timesaving tool. Quantitative visuals in business presentations serve the same purpose as they do in persuasive writing. They should make logical appeals by showing numerical data in a spatial design. Quantitative visuals should be pictures that might appeal to your audience's emotions. You will find that many of the rhetorical devices used in writing are the same ones used in the workplace.

Key Takeaways

- The purpose of persuasion in writing is to convince or move readers toward a certain point of view, or opinion.
- An argument is a reasoned opinion supported and explained by evidence. To argue, in writing, is to advance knowledge and ideas in a positive way.
- A thesis that expresses the opinion of the writer in more specific terms is better than one that is vague.
- It is essential that you address counterarguments and do so respectfully.
- It is helpful to establish the limits of your argument and what you are trying to accomplish through a concession statement.
- To persuade a skeptical audience, you need to use a wide range of evidence. Scientific studies, opinions from experts, historical precedent, statistics, personal anecdotes, and current events are all types of evidence that you might use in explaining your point.
- Word choice and writing style should be appropriate for both your subject and your audience.
- You should let your reader know your bias, but do not let that bias blind you to the primary components of good argumentation: sound, thoughtful evidence and respectfully and reasonably addressing opposing ideas.
- You should be mindful of the use of I in your writing because it can make your argument sound more biased than it needs to.
- Facts are statements that can be proven using objective data.
- Opinions are personal views, or judgments, that cannot be proven.
- In writing, you want to strike a balance between credible facts and authoritative opinions.
- Quantitative visuals present data graphically. The purpose of using quantitative visuals is to make logical appeals to the audience.
- Qualitative visuals present images that appeal to the audience's emotions.

Chapter 8: Information Sources

Sources of Information: Choosing the Right Ones

STRATEGIES FOR GATHERING RELIABLE INFORMATION

LEARNING OBJECTIVES

- Distinguish between primary and secondary sources
- Identify strategies for locating relevant print and electronic resources efficiently
- Identify instances when it is appropriate to use human sources, such as interviews or eyewitness testimony
- Identify criteria for evaluating research resources
- Understand why many electronic resources are not reliable

Once you have read the assignment, understood the instructions, and chosen your research topic, and devised a research question, you are *finally* ready to begin the research! This phase can be both exciting and challenging. As you read this section, you will learn ways to locate sources efficiently, so you have enough time to read the sources, take notes, and think about how to use the information. One main goal for this course is to teach you to work smarter and more efficiently.

Of course, the technological advances of the past few decades—particularly the rise of online media—mean that, as a 21st century student, you have countless sources of information available at your fingertips. However, how can you tell whether a source is reliable? This section will discuss strategies for evaluating sources critically so that you can be a media savvy researcher.

LOCATING USEFUL RESOURCES

When you chose a topic and determined your research questions, you conducted preliminary research to stimulate your thinking. Your proposal included some general ideas for how to go about your research—for instance, interviewing an expert in the field or analyzing the content of popular magazines. You may even have identified a few potential sources. Now it is time to conduct a more focused, systematic search for informative primary and secondary sources.

USING PRIMARY AND SECONDARY SOURCES

Writers classify research resources in two categories: primary sources and secondary sources. **Primary sources** are direct, firsthand sources of information or data. For example, if you were writing a paper about freedom of religion, the text of the Canadian Charter of Rights and Freedoms would be a primary source.

Other primary sources include the following:

- Research articles
- Literary texts
- Historical documents such as diaries or letters
- Autobiographies or other personal accounts

Secondary sources discuss, interpret, analyze, consolidate, or otherwise rework information from primary sources. They also tell you what research has already been conducted on your topic and what areas/conclusions have been deemed important by that scholarly community. In researching a paper about freedom of religion, you might read articles about legal cases that involved freedom of religion, or editorials expressing commentary on freedom of religion. These would be considered secondary sources because they are one step removed from the primary source of information.

The following are examples of secondary sources:

- Magazine articles
- Biographical books
- Literary and scientific reviews
- Television documentaries

Your topic and purpose determine whether you must cite both primary and secondary sources in your paper. Ask yourself which sources are most likely to provide the information that will answer your research questions. If you are writing a research paper about reality television shows, you will need to use some reality shows as a primary source, but secondary sources, such as a reviewer's critique, are also important. If you are writing about the health effects of nicotine, you will probably want to read the published results of scientific studies, but secondary sources, such as magazine articles discussing the outcome of a recent study, may also be helpful.

Once you have thought about what kinds of sources are most likely to help you answer your research questions, you may begin your search for print and electronic resources. The challenge is to conduct your search efficiently. Writers use strategies to help them find the sources that are most relevant and reliable while steering clear of sources that will not be useful.

FINDING PRINT RESOURCES

Print resources include a vast array of documents and publications. Regardless of your topic, you will consult some print resources as part of your research. (You will use electronic sources as well, but it is not wise to limit yourself to electronic sources only because some potentially useful sources may be available only in print form.) **Table 7.2: Library Print Resources** lists different types of print resources available at public and university libraries.

Table 7.2 Library Print Resources

Resource Type	Description	Examples
Reference works	Reference works provide a summary of information about a particular topic. Almanacs, encyclopedias, atlases, medical reference books, and scientific abstracts are examples of reference works. In some cases, reference books may not be checked out of a library. Note that reference works are many steps removed from original primary sources and are often brief, so they should be used only as a starting point when you gather information.	• The World Almanac and Book of Facts 2015 • Diagnostic and Statistical Manual published by the American Psychiatric Association
Nonfiction books	Nonfiction books provide in-depth coverage of a topic. Trade books, biographies, and how-to guides are usually written for a general audience. Scholarly books and scientific studies are usually written for an audience that has specialized knowledge of a topic.	• The 30-Day Low-Carb Diet Solution • Fundamentals of Nutrition
Periodicals and news sources	These sources are published at regular intervals—daily, weekly, monthly, or quarterly. Newspapers, magazines, and academic journals are examples. Some periodicals provide articles on subjects of general interest, while others are more specialized.	• The Globe and Mail • Maclean's *magazine* • CMAJ, Canadian Medical Association Journal
Government publications	Federal, provincial, and local government agencies publish information on a variety of topics. Government publications include reports, legislation, court documents, public records, statistics, studies, guides, programs, and forms.	• Statistics Canada • Juristat

Business and nonprofit publications	Businesses and nonprofit organizations produce publications designed to market a product, provide background about the organization, provide information on topics connected to the organization, or promote a cause. These publications include reports, newsletters, advertisements, manuals, brochures, and other print documents.	• A company's instruction manual explaining how to use a specific software program • A news release published by UNICEF Canada

Some of these resources are also widely available in electronic format. In addition to the resources noted in the table, library holdings may include primary texts such as historical documents, letters, and diaries.

Writing at Work

Businesses, government organizations, and nonprofit organizations produce published materials that range from brief advertisements and brochures to lengthy, detailed reports. In many cases, producing these publications requires research. A corporation's annual report may include research about economic or industry trends. A charitable organization may use information from research in materials sent to potential donors.

Regardless of the industry you work in, you may be asked to assist in developing materials for publication. Often, incorporating research in these documents can make them more effective in informing or persuading readers.

Tip: As you gather information, strive for a balance of accessible, easy-to-read sources and more specialized, challenging sources. Relying solely on lightweight books and articles written for a general audience will drastically limit the range of useful, substantial information. On the other hand, restricting oneself to dense, scholarly works could make the process of researching extremely time consuming and frustrating.

Self-Practice Exercise 1.7a

Make a list of five types of print resources you could use to find information about your topic. Include at least one primary source. Be as specific as possible. If you have a particular resource or type of resource in mind, describe it.

To find print resources efficiently, first identify the major concepts and terms you will use to conduct your search—that is, your **keywords**. These will help you find sources using any of the following methods:

- Using the library's online catalogue
- Using periodicals indexes and databases
- Consulting a reference librarian

One way to identify useful keywords is to visit the Library of Congress's website at http://id.loc.gov/authorities (used as a point of reference throughout North America). This site allows you to search for a topic and see the related subject headings used by the Library of Congress, including broader terms, narrower terms, and related terms. Other libraries use these terms to classify materials. Knowing the most-used terms will help you speed up your keyword search.

Tip: Knowing the right keywords can sometimes make all the difference in conducting a successful search. If you have trouble finding sources on a topic, consult a librarian to see whether you need to modify your search terms.

Self-Practice Exercise 1.7b

Visit the Library of Congress's website at http://id.loc.gov/authorities and conduct searches on a few terms related to your topic.

Review your search results and identify six to eight additional terms you might use when you conduct your research.

Print out the search results or save the results to your research folder on your computer or portable storage device.

USING PERIODICALS, INDEXES, AND DATABASES

Library catalogues can help you locate book length sources, as well as some types of nonprint holdings, such as CDs, DVDs, and audiobooks. To locate shorter sources, such as magazine and journal articles, you will need to use a **periodical index** or an **online periodical database**. These tools index the articles that appear in newspapers, magazines, and journals. Like catalogues, they provide publication information about an article and often allow users to access a summary or even the full text of the article.

Print indexes may be available in the periodicals section of your library. Increasingly, libraries use online databases that users can access through the library website. A single library may provide access to multiple periodical databases. These can range from general news databases to specialized databases. **Table 7.3:Commonly Used Databases** describes some indexes and databases that are frequently used.

Table 7.3 Commonly Used Databases

Resource	Format	Contents
Academic Search (EBSCOhost)	Online	General content from magazines, journals, and books
Canadian Newsstand (ProQuest)	Online	News and current event-related content from magazines and newspapers
Business Source Complete (EBSCOhost)	Online	Business-related content from magazines and journals
Criminal Justice (ProQuest)	Online	Content from journals in criminology and law
MEDLINE (EBSCOhost) PubMed (OPEN ACCESS)	Online	Articles in medicine and health
PsycINFO (EBSCOhost)	Online	Content from journals in psychology and psychiatry
SocINDEX (EBSCOhost)	Online	General content from magazines, journals, and books

READING POPULAR AND SCHOLARLY PERIODICALS

When you search for periodicals, be sure to distinguish among different types. Mass market publications, such as newspapers and popular magazines, differ from scholarly publications in their accessibility, audience, and purpose.

Newspapers and magazines are written for a broader audience than scholarly journals. Their content is usually quite accessible and easy to read. **Trade magazines** that target readers within a particular industry may presume the reader has background knowledge, but these publications are still reader friendly for a broader audience. Their purpose is to inform and, often, to entertain or persuade readers as well.

Scholarly or **academic journals** are written for a much smaller and more expert audience. The creators of these publications assume that most of their readers are already familiar with the main topic of the journal. The target audience is also highly educated. Informing is the primary purpose of a scholarly journal. While a journal article may advance an agenda or advocate a position, the content will still be presented in an objective style and formal tone (which is why you have been asked to find an academic journal article). Entertaining readers with breezy comments and splashy graphics is not a priority with this type of source.

Because of these differences, scholarly journals are more challenging to read. That does not mean you should avoid them. On the contrary, they can provide in-depth information that is unavailable elsewhere. Because knowledgeable professionals carefully review the content before publication, scholarly journals are far more reliable than much of the information available in popular media. Seek out academic journals along with other resources. Just be prepared to spend a little more time processing the information.

Writing at Work

Periodicals databases are not just for students writing research papers. They also provide a valuable service to workers in various fields. The owner of a small business might use a database such as Business Source Complete to find articles on management, finance, or trends within a particular industry. Health care professionals might consult databases such as MEDLINE to research a particular disease or medication. Regardless of what career path you plan to pursue, periodicals databases can be a useful tool for researching specific topics and identifying periodicals that will help you keep up with the latest news in your industry.

CONSULTING A REFERENCE LIBRARIAN

Sifting through library stacks and database search results to find the information you need can be like trying to find a needle in a haystack. If you are not sure how you should begin your search, or if it is yielding too many or too few results, you are not alone. Many students find this process challenging, although it does get easier with experience. One way to learn better search strategies is to consult a reference librarian.

Reference librarians are intimately familiar with the systems libraries use to organize and classify information. They can help you locate a particular book in the library stacks, steer you toward useful reference works, and provide tips on how to use databases and other electronic research tools. Take the time to see what resources you can find on your own, but if you encounter difficulties, ask for help. Many university librarians hold virtual office hours and are available for online chatting.

Self-Practice Exercise 1.7c

Visit your library's website or consult with a reference librarian to determine what periodicals indexes or databases would be useful for your research. Depending on your topic, you may rely on a general news index, a specialized index for a particular subject area, or both. Search the catalogue for your topic and related keywords. Print out or bookmark your search results.

Identify at least one to two relevant periodicals, indexes, or databases.

Conduct a keyword search to find potentially relevant articles on your topic.

Save your search results. If the index you are using provides article summaries, read these to determine how useful the articles are likely to be.

Identify at least three to five articles to review more closely. If the full article is available online, set aside time to read it. If not, plan to visit our library within the next few days to locate the articles you need.

Tip: One way to refine your keyword search is to use Boolean operators. These allow you to combine keywords, find variations on a word, and otherwise expand or limit your results. Here are some of the ways you can use Boolean operators:

- Combine keywords with and or + to limit results to citations that include both keywords—for example, diet + nutrition.
- Combine keywords with **or** to find synonyms. For example, **prison or jail**. The phrase "Or is more" may help you remember that using this will show you more results.
- Combine keywords with not or – to search for the first word without the second. This can help you eliminate irrelevant results based on words that are similar to your search term. For example, searching for stress fractures not geological locates materials on fractures of *bones* but excludes materials on fractures of *stones*. Use this one cautiously because it may exclude useful sources.
- Enclose a phrase in **quotation marks** to search for an exact phrase, such as "morbid obesity," "**use of force**," or "**law enforcement**."
- Use **parentheses** to direct the order of operations in a search string. For example, since Type II diabetes is also known as adult onset diabetes, you could search (Type II or adult onset or Type 2) and diabetes to limit your search results to articles on this form of the disease.
- Use a wildcard symbol such as *****, #, ?, or $ after a word to search for variations on a term. For instance, you might type gang* to search for information on gang, gangs, and gangland. The specific symbol used varies with different databases.

FINDING AND USING ELECTRONIC RESOURCES

With the expansion of technology and media over the past few decades, a wealth of information is available to you in electronic format. Some types of resources, such as television documentaries, may only be available electronically. Other resources—for instance, many newspapers and magazines—may be available in both print and electronic form. The following are some of the electronic sources you might consult:

- Online databases
- CD-ROMs
- Popular web search engines
- Websites maintained by businesses, universities, nonprofit organizations, or government agencies
- Newspapers, magazines, and journals published on the web
- E-books
- Audiobooks
- Industry blogs

- Radio and television programs and other audio and video recordings
- Online discussion groups

The techniques you use to locate print resources can also help you find electronic resources efficiently. Libraries usually include CD-ROMs, audiobooks, and audio and video recordings among their holdings. You can locate these materials in the catalogue using a keyword search. The same Boolean operators used to refine database searches can help you filter your results in popular search engines.

USING INTERNET SEARCH ENGINES EFFICIENTLY

When faced with the challenge of writing a research paper, some students rely on popular search engines as their first source of information. Typing a keyword or phrase into a search engine instantly pulls up links to dozens, hundreds, or even thousands of related websites—what could be easier? Unfortunately, despite its apparent convenience, this research strategy has the following drawbacks:

Results do not always appear in order of reliability. The first few hits that appear in search results may include sites with unreliable content, such as online encyclopedias that can be edited by any user. Because websites are created by third parties, the search engine cannot tell you which sites have accurate information.

Results may be too numerous for you to use. The amount of information available on the web is far greater than the amount of information housed within a particular library or database. Realistically, if your web search pulls up thousands of hits, you will not be able to visit every site—and the most useful sites may be buried deep within your search results.

Search engines are not connected to the results of the search. Search engines find websites that people visit often and list the results in order of popularity. The search engine, then, is not connected to any of the results. When you cite a source found through a search engine, you do not need to cite the search engine. Only cite the source.

A general web search can provide a helpful overview of a topic and may pull up genuinely useful resources. To get the most out of a search engine like google scholar (http://scholar.google.ca/), however, use strategies to make your search more efficient. Use multiple keywords and Boolean operators to limit your results. Click on the advanced search link on the homepage to find additional options for streamlining your search. Depending on the specific search engine you use, the following options may be available:

- Limit results to websites that have been updated within a particular time frame
- Limit results by language or country
- Limit results to scholarly works available online
- Limit results by file type
- Limit results to a particular domain type, such as .edu (school and university sites) or .gov (government sites). This is a quick way to filter out commercial sites, which can often lead to more objective results.

- Use the "bookmarks" or "favourites" feature of your web browser to save and organize sites that look promising.

USING OTHER INFORMATION SOURCES: INTERVIEWS

With so many print and electronic media readily available, it is easy to overlook another valuable information resource: other people. Consider whether you could use a person or group as a primary source. For instance, you might interview a professor who has expertise in a particular subject, a worker within a particular industry, or a representative from a political organization. Interviews can be a great way to get firsthand information.

To get the most out of an interview, you will need to plan ahead. Contact your subject early in the research process and explain your purpose for requesting an interview. Prepare detailed questions. Open-ended questions, rather than questions with simple yes or no answers, are more likely to lead to an in-depth discussion. Schedule a time to meet, and be sure to obtain your subject's permission to record the interview. Take careful notes and be ready to ask follow-up questions based on what you learn.

> **Tip:** If scheduling an in-person meeting is difficult, consider arranging a telephone interview or asking your subject to respond to your questions via email. Recognize that any of these formats takes time and effort. Be prompt and courteous, avoid going over the allotted interview time, and be flexible if your subject needs to reschedule.

Evaluating Research Resources

As you gather sources, you will need to examine them with a critical eye. Smart researchers continually ask themselves two questions: "Is this source relevant to my purpose?" and "Is this source reliable?" The first question will help you avoid wasting valuable time reading sources that stray too far from your specific topic and research questions. The second question will help you find accurate, trustworthy sources.

DETERMINING WHETHER A SOURCE IS RELEVANT

At this point in your research process, you may have identified dozens of potential sources. It is easy for writers to get so caught up in checking out books and printing out articles that they forget to ask themselves how they will use these resources in their research. Now is a good time to get a little ruthless. Reading and taking notes takes time and energy, so you will want to focus on the most relevant sources.

To weed through your stack of books and articles, skim their contents. Read quickly with your research questions and subtopics in mind. **Table 7.4: Tips for Skimming Books and Articles** explains how to skim to get a quick sense of what topics are covered. If a book or article is not especially relevant, put it aside. You can always come back to it later if you need to.

Table 7.4 Tips for Skimming Books and Articles

Tips for Skimming Books	Tips for Skimming Articles
• Read the dust jacket and table of contents for a broad overview of the topics covered. • Use the index to locate more specific topics and see how thoroughly they are covered. • Flip through the book and look for subtitles or key terms that correspond to your research.	• Skim the introduction and conclusion for summary material. • Skim through subheadings and text features such as sidebars. • Look for keywords related to your topic. • Journal articles often begin with an abstract or summary of the contents. • Read it to determine the article's relevance to your research.

DETERMINING WHETHER A SOURCE IS RELIABLE

All information sources are not created equal. Sources can vary greatly in terms of how carefully they are researched, written, edited, and reviewed for accuracy. Common sense will help you identify obviously questionable sources, such as tabloids that feature tales of alien abductions, or personal websites with glaring typos. Sometimes, however, a source's reliability—or lack of it—is not so obvious.

To evaluate your research sources, you will use critical thinking skills consciously and deliberately. You will consider criteria such as the type of source, its intended purpose and audience, the author's qualifications, the publication's reputation, any indications of bias or hidden agendas, how current the source is, and the overall quality of the writing, thinking, and design.

EVALUATING TYPES OF SOURCES

The different types of sources you will consult are written for distinct purposes and with different audiences in mind. This accounts for other differences, such as the following:

- How thoroughly the writers cover a given topic
- How carefully the writers research and document facts
- How editors review the work
- What biases or agendas affect the content.

A journal article written for an academic audience for the purpose of expanding scholarship in a given field will take an approach quite different from a magazine feature written to inform a general audience. Textbooks, hard news articles, and websites approach a subject from different angles as well. To some extent, the type of source provides clues about its overall depth and reliability. **Table 7.5:Source Rankings** ranks different source types.

Table 7.5 Source Rankings

High-Quality Sources	
These sources provide the most in-depth information. They are researched and written by subject matter experts and are carefully reviewed.	• Scholarly books and articles in scholarly journals • Trade books and magazines geared toward an educated general audience, such as Police Chief *magazine*, Canadian Paramedicine, or *Harvard* Business Review • Government documents, such as books, reports, and web pages • Documents posted online by reputable organizations, such as universities and research institutes • **Textbooks and reference books, which are usually reliable but may not cover a topic in great depth**
Varied-Quality Sources	
These sources are often useful. However, they do not cover subjects in as much depth as high-quality sources, and they are not always rigorously researched and reviewed. Some, such as popular magazine articles or company brochures, may be written to market a product or a cause. **Use these sources with caution.**	• News stories and feature articles (print or online) from reputable newspapers, magazines, or organizations, such as The Economist or the Canadian Broadcasting Corporation • Popular magazine articles, which may or may not be carefully researched and fact checked • Documents published by businesses and nonprofit organizations
Questionable Sources	
These sources are often written primarily to attract a large readership or present the author's opinions and are not subject to careful review. **Avoid using these sources!**	• Loosely regulated or unregulated media content, such as Internet discussion boards, blogs, free online encyclopedias, talk radio shows, television news shows with obvious political biases, personal websites, and chat rooms

Tip: Free online encyclopedias and wikis may seem like a great source of information. They usually appear among the first few results of a web search. They cover thousands of topics, and many articles use an informal, straightforward writing style. Unfortunately, these sites have no control system for researching, writing, and reviewing articles. Instead, they rely on a community of users to police themselves. At best, these sites can be a starting point for finding other, more trustworthy sources. *Never use them as final sources*.

EVALUATING CREDIBILITY AND REPUTABILITY

Even when you are using a type of source that is generally reliable, you will still need to evaluate the author's credibility and the publication itself on an individual basis. To examine the **author's credibility**—that is, how much you can believe of what the author has to say—examine his or her credentials. What career experience or academic study shows that the author has the expertise to write about this topic?

Keep in mind that expertise in one field is no guarantee of expertise in another, unrelated area. For instance, an author may have an advanced degree in physiology, but this credential is not a valid qualification for writing about psychology. Check credentials carefully.

Just as important as the author's credibility is the publication's overall reputability. **Reputability** refers to a source's standing and reputation as a respectable, reliable source of information. An established and well-known newspaper, such as the Globe and Mail or the New York Times, is more reputable than a college newspaper put out by comparatively inexperienced students. A website that is maintained by a well-known, respected organization and is regularly updated is more reputable than one created by an unknown author or group.

If you are using articles from scholarly journals, you can check databases that keep count of how many times each article has been cited in other articles. This can give you a rough indication of the article's quality or, at the very least, of its influence and reputation among other scholars.

CHECKING FOR BIASES AND HIDDEN AGENDAS

Whenever you consult a source, always think carefully about the author's purpose in presenting the information. Few sources present facts completely objectively. In some cases, the source's content and tone are significantly influenced by biases or hidden agendas.

Bias refers to favouritism or prejudice toward a particular person or group. For instance, an author may be biased against a certain political party and present information in a way that subtly—or not so subtly—makes that organization look bad. Bias can lead an author to present facts selectively, edit quotations to misrepresent someone's words, and distort information.

Hidden agendas are goals that are not immediately obvious but influence how an author presents the facts. For instance, an article about the role of beef in a healthy diet would be questionable if it were written by a representative of the beef industry—or by the president of an animal rights organization. In both cases, the author would likely have a hidden agenda.

USING CURRENT SOURCES

Depending on the topic, sources may become outdated relatively soon after publication, or they may remain useful for years. The age of a source you can use will depend on your research topic and approach. For example, were you to be investigating current medical developments for Diabetes, be sure to seek out sources that are current, or up to date. If you were examining the *history* of Diabetes medical developments, you would be looking for sources as far back as you could go.

Timeliness is a complicated issue for researchers, particularly with the internet. For instance, online social networking sites have evolved rapidly over the past few years. An article published in 2002 about this topic will not provide current information. On the other hand, a research paper on elementary education practices might refer to studies published decades ago by influential child psychologists.

When using websites for research, check to see when the site was last updated. Many sites publish this information on the homepage, and some, such as news sites, are updated daily or weekly. Many nonfunctioning links are a sign that a website is not regularly updated. Do not be afraid to ask your instructor for suggestions if you find that many of your most relevant sources are not especially reliable—or that the most reliable sources are not relevant.

EVALUATING OVERALL QUALITY BY ASKING QUESTIONS

When you evaluate a source, you will consider the criteria previously discussed as well as your overall impressions of its quality. Read carefully, and notice how well the author presents and supports his or her statements. Stay actively engaged—do not simply accept an author's words as truth. Ask questions to determine each source's value. **Checklist7.1** lists 10 questions you should ask yourself as a critical reader.

Checklist 7.1 Source Evaluation

- Is the type of source appropriate for my purpose? Is it a high-quality source or one that needs to be looked at more critically?
- Can I establish that the author is credible and the publication is reputable?
- Does the author support ideas with specific facts and details that are carefully documented? Is the source of the author's information clear? (When you use secondary sources, look for sources that are not too removed from primary research.)
- Does the source include any factual errors or instances of faulty logic?
- Does the author leave out any information that I would expect to see in a discussion of this topic?
- Do the author's conclusions logically follow from the evidence that is presented? Can I see how the author got from one point to another?
- Is the writing clear and organized, and is it free from errors, clichés, and empty buzzwords? Is the tone objective, balanced, and reasonable? (Be on the lookout for extreme, emotionally charged language.)
- Are there any obvious biases or agendas? Based on what I know about the author, are there likely to be any hidden agendas?
- Are graphics informative, useful, and easy to understand? Are websites organized, easy to navigate, and free of clutter like flashing ads and unnecessary sound effects?
- Is the source contradicted by information found in other sources? (If so, it is possible that your sources are presenting similar information but taking different perspectives, which requires you to

think carefully about which sources you find more convincing and why. Be suspicious, however, of any source that presents facts that you cannot confirm elsewhere.)

Writing at Work

The critical thinking skills you use to evaluate research sources as a student are equally valuable when you conduct research on the job. If you follow certain periodicals or websites, you have probably identified publications that consistently provide reliable information. Reading blogs and online discussion groups is a great way to identify new trends and hot topics in a particular field, but these sources should not be used for substantial research.

Self-Practice Exercise 1.7d

Use a search engine to conduct a web search on your topic. Refer to the tips provided earlier to help you streamline your search. Evaluate your search results critically based on the criteria you have learned. Identify and bookmark one or more websites that are reliable, reputable, and likely to be useful in your research.

MANAGING SOURCE INFORMATION

As you determine which sources you will rely on most, it is important to establish a system for keeping track of your sources and taking notes. There are several ways to go about it, and no one system is necessarily superior. What matters is that you keep materials in order; record bibliographical information you will need later; and take detailed, organized notes.

Bibliographic information is all the referencing information you need from all sources you consider using for your paper—think of this as your working references page. Any time you look at a source, you should make note of all the referencing information—you may later decide to change direction in your paper or simply choose not to use that source as you develop your paper, but if you do decide to use that source, you will have all the details you need when compiling your **references** page.

Note: Following the APA format, you need to submit a references page or reference list; you do not submit a bibliography because your references should only include the sources to which you directly referred or cited within your paper, not everything you looked at but did not use.

KEEPING TRACK OF YOUR SOURCES

Think ahead to a moment a few weeks from now when you will have written your final research paper and are almost ready to submit it for a grade. There is just one task left: writing your list of sources.

As you begin typing your list, you realize you need to include the publication information for a book you cited frequently. Unfortunately, you already returned it to the library several days ago. You do not remember the URLs for some of the websites you used or the dates you accessed them—information that also must be included in your reference page. With a sinking feeling, you realize that finding this information and preparing your references will require hours of work.

This stressful scenario can be avoided. Taking time to organize source information now will ensure that you are not scrambling to find it at the last minute. Throughout your research, record bibliographical information for each source as soon as you begin using it. You may use pen-and-paper methods, such as a notebook or note cards, or maintain an electronic list. (If you prefer the latter option, many office software packages include separate programs for recording bibliographic information.)

Table 7.6: Details for Commonly Used Source Types shows the specific details you should record. Use these details to develop a **working bibliography**—a preliminary list of sources that you will later use to develop the references section of your paper. You may wish to record information using the formatting system of the American Psychological Association (APA), which will save a step later on.

Table 7.6 Details for Commonly Used Source Types

Source Type	Necessary Information
Book	Author(s), title and subtitle, publisher, city of publication, year of publication
Essay or article published in a book	Include all the information you would for any other book. Additionally, record the essay's or article's title, author(s), the pages on which it appears, and the name of the book's editor(s).
Periodical	Author(s), article title, publication title, date of publication, volume and issue number, and page numbers
Online source	Author(s) (if available), article or document title, organization that sponsors the site, database name (if applicable), date of publication, date you accessed the site, and URL
Interview	Name of person interviewed, method of communication, date of interview

Self-Practice Exercise 1.7e

Create a working bibliography using APA format and referring to the JIBC APA Style Guide. You need to include the referencing information for your original source article; you will want to find three or four other sources you could possibly use to support your discussion about your primary article. Continue to add sources to your working bibliography throughout the research process.

Tip: To make your working bibliography even more complete, you may wish to record additional details, such as a book's call number or contact information for a person you interviewed. That way, if you need to locate a source again, you will have all the information you need right at your fingertips. You may also wish to assign each source a code number to use when taking notes (1, 2, 3, or a similar system).

TAKING NOTES EFFICIENTLY

Good researchers stay focused and organized as they gather information from sources. Before you begin taking notes, take a moment to step back and think about your goal as a researcher—to find information that will help you answer your research question. When you write your paper, you will present your conclusions about the topic supported by research. That goal will determine what information you record and how you organize it.

Writers sometimes get caught up in taking extensive notes, so much so that they lose sight of how their notes relate to the questions and ideas they started out with. Remember that you do not need to write down every detail from your reading. Focus on finding and recording details that will help you answer your research questions. The following strategies will help you take notes efficiently.

USE HEADINGS TO ORGANIZE IDEAS

Whether you use old-fashioned index cards or organize your notes using word processing software, record just one major point from each source at a time, and use a heading to summarize the information covered. Keep all your notes in one file, digital or otherwise. Doing so will help you identify connections between different pieces of information. It will also help you make connections between your notes and the research questions and subtopics you identified earlier.

KNOW WHEN TO SUMMARIZE, PARAPHRASE, OR DIRECTLY QUOTE A SOURCE

Your notes will fall under three categories: summary notes, paraphrased information, and direct quotations from your sources. Effective researchers make choices about which is most appropriate for their purpose.

Summary notes sum up the main ideas in a source in a few sentences or a short paragraph. A summary is considerably shorter than the original text and captures only the major ideas. Use summary notes when you do not need to record specific details, but you intend to refer to broad concepts the author discusses.

Paraphrased information restates a fact or idea from a source using your own words and sentence structure.

Direct quotations use the exact wording used by the original source and enclose the quoted material in quotation marks. It is a good strategy to copy direct quotations when an author expresses an idea in an especially lively or memorable way. However, do not rely exclusively on direct quotations in your note taking.

Most of your notes should be paraphrased from the original source. Paraphrasing as you take notes is usually a better strategy than copying direct quotations because it forces you to think through the information in your source and understand it well enough to restate it. In short, it helps you stay engaged with the material instead of simply copying and pasting. Synthesizing will help you later when you begin planning and drafting your paper.

MAINTAIN COMPLETE, ACCURATE NOTES

Regardless of the format used, any notes you take should include enough information to help you organize ideas and locate them instantly in the original text if you need to review them. Make sure your notes include the following elements:

- Heading summing up the main topic covered
- Author's name, a source code, or an abbreviated source title
- Page number
- Full URL of any pages buried deep in a website

Throughout the process of taking notes, be scrupulous about correctly attributing each idea to its source. Always include source information so you know exactly which ideas came from which sources. Use quotation marks to set off any words for phrases taken directly from the original text. If you add your own responses and ideas, make sure they are distinct from ideas you quoted or paraphrased.

Finally, make sure your notes accurately reflect the content of the original text. Make sure quoted material is copied verbatim. If you omit words from a quotation, use ellipses to show the omission and make sure the omission does not change the author's meaning. Paraphrase ideas carefully, and check your paraphrased notes against the original text to make sure that you have restated the author's ideas accurately in your own words.

USE A SYSTEM THAT WORKS FOR YOU

There are several formats you can use to take notes. No one technique is necessarily better than another; it is more important to choose a format you are comfortable using. Choosing the format that works best for you will ensure your notes are organized, complete, and accurate. Consider implementing one of these formats when you begin taking notes:

Use index cards. This traditional format involves writing each note on a separate index card. It takes more time than copying and pasting into an electronic document, which encourages you to be selective in choosing which ideas to record. Recording notes on separate cards makes it easy to later organize your notes according to major topics. Some writers colour code their cards to make them still more organized.

Use note-taking software. Word processing and office software packages often include different types of note-taking software. Although you may need to set aside some time to learn the software, this method combines the speed of typing with the same degree of organization associated with handwritten note cards.

Maintain a research notebook. Instead of using index cards or electronic note cards, you may wish to keep a notebook or electronic folder, allotting a few pages (or one file) for each of your sources. This method makes it easy to create a separate column or section of the document where you add your responses to the information you encounter in your research.

Annotate your sources. This method involves making handwritten notes in the margins of sources that you have printed or photocopied. If using electronic sources, you can make comments within the source document. For example, you might add comment boxes to a PDF version of an article. This method works best for experienced researchers who have already thought a great deal about the topic because it can be difficult to organize your notes later when starting your draft.

Choose one of the methods from the list to use for taking notes. Continue gathering sources and taking notes.

Key Takeaways

- A writer's use of primary and secondary sources is determined by the topic and purpose of the research. Sources used may include print sources, such as books and journals; electronic sources, such as websites and articles retrieved from databases; and human sources of information, such as interviews.
- Strategies that help writers locate sources efficiently include conducting effective keyword searches, understanding how to use online catalogues and databases, using strategies to narrow web search results, and consulting reference librarians.
- Writers evaluate sources based on how relevant they are to the research question and how reliable their content is.
- Skimming sources can help writers determine their relevance efficiently.
- Writers evaluate a source's reliability by asking questions about the type of source (including its audience and purpose); the author's credibility, the publication's reputability, the source's currency, and the overall quality of the writing, research, logic, and design in the source.
- In their notes, effective writers record organized, complete, accurate information. This includes bibliographic information about each source as well as summarized, paraphrased, or quoted information from the source.

Chapter 9: Sheridan Databases and Library Services

DISCOVER SHERIDAN'S LIBRARY SERVICES[1]

WHAT SERVICES DOES THE SHERIDAN LIBRARY OFFER?

Sheridan's Library collects academic material related to all programs and courses offered at Sheridan. Along with the traditional library materials in print (books, journals, etc), they increasingly collect online material so that you can easily access our content at any time from anywhere!

For a more comprehensive overview of the Sheridan Library, check out their First Year Quick Start Guide.

DATABASES & STREAMING MEDIA

We have over 200 databases on a wide range of subjects and disciplines. Use the **A-Z Database List** to access databases and streaming media sites, which includes content from journal articles, newspapers, images, videos, tutorials, and more.

EBOOKS

We currently have more ebooks than books on the shelves! We get ebooks from more than one company. Some can be downloaded, but most are available without downloading. All you need is your Sheridan Credentials to access them! Find ebooks through **Summon**.

TEXTBOOKS & COURSE RESERVES

The titles of the textbooks and course readings for your courses can be found in the **course outline for each of your courses.**

Textbooks are available for 3hr loan periods at each campus library. Our textbooks are intended to be used for quick reference only. We recommend that students purchase their own copies. Search for your textbook titles in **Summon**.

Course reserves are typically non-textbook items that a professor has recommended for reading. Loan periods are generally 2hr loans, but may vary. Course reserves are kept behind the service desk at each campus library. **Ask staff at the library service desk**.

ENGLISH LANGUAGE LEARNING (ELL) RESOURCES

We have many resources available for all levels of ESL students to improve reading, writing, listening and speaking skills. See our **English Language Learning Guide** for more details.

GAMES & EQUIPMENT

You can now borrow board games, video games and PlayStation game consoles from the library! Board games are available at Davis campus library. Video games and PlayStation consoles are available at Trafalgar campus library. Visit us in person to check them out, and see the Borrowing Policy below for more details.

STUDY SPACES

All Sheridan campus libraries and learning commons provide a range of environments for different needs.

- Quiet study areas
- Group study areas where you can collaborate and chat
- Private group study rooms

Book a **Group Study Room** online.

TUTORING SERVICES

At the Tutoring Centre, Learning Assistants (LAs) offer tutoring in specific subject areas (listed below) at no additional cost to you as a Sheridan student. As senior co-op students recruited from Sheridan, University of Waterloo, Ryerson, and University of Guelph, the LAs in the Tutoring Centre are knowledgeable and well qualified to support you in your studies.

How it Works:

Tutoring sessions with Learning Assistants (LAs) are offered in ½ hour and 1 hour appointments, or shorter drop-in sessions. The subjects covered by LAs are listed below.

Book up to 2 hours per week, per subject.

- Book an Appointment – first-time users must register using a Sheridan email address
- Drop-in Hours – Varies from term to term
- Not able to come visit us during our open hours? Email us with your questions and/or comments at tutoring@sheridancollege.ca

Subjects:

- **Architecture –** Covers the use of architecture-related software (e.g., AutoCAD, Sketchup), as well as technical math, drafting, and other related topics. Plus, your LA can provide explanations of OBC standards and help you better understand course material.
- **Chemistry** – Covers fundamental issues related to Chemistry, Organic and Biochemistry from a health perspective (Pharmacy, Nursing, Nutrition and Medicine).
- **Citation & References** – Covers how to build and correct your citations and references for your writing assignments (APA, MLA and other styles). Bring your references, sources, and citation questions! By appointment only.
- **Computer Programming** – Covers object-oriented programming (Java 1 and Java 2) and other computer programming-related questions.
- **English/Writing** – Covers writing practice, presentation skills, basic computing, study and test-taking skills, citing sources, and pronunciation. In addition, LAs can review a portion of your assignment for structure and grammar and offer constructive feedback on content and style. NOTE: Your LA cannot proofread an entire assignment for you, but they can help you improve your proof-reading skills.
- **Math & Business Math**– Covers general Math, most Business Math topics (e.g., Accounting, Finance, Statistics, etc.), as well as many technical Math and related topics. Your LA can provide explanations of math concepts, and patiently help you problem solve your way to finding solutions and understanding your subject better.

Group Sessions:

- **English Conversation Circles** – Practice your English speaking skills in small groups. Join Learning Assistants for these informal sessions planned by ESL faculty and hosted by English/Writing LAs. See Hours & Locations for the current schedule.
- **Varsity Athletics Study Hall** – During scheduled times, Varsity Athletes take over the Tutoring Centre to do independent studies. One English and one math tutor are always present during these hours in case they need any help. See Hours & Locations for the current schedule.

HOW CAN THE LIBRARY HELP WITH MY RESEARCH?

The library carries a wide variety of high-quality, credible resources covering the many topics relevant to the programs being taught at Sheridan. Our resources come in digital and print format. They may be either scholarly or non-scholarly publications.

Digital/Online Collections

In today's technology and computer driven world, most resources collected by the library are now in digital form. Digital, or online collections are held in what we call **databases**.

Much like Netflix, databases are unique sites on the Internet, holding large collections of articles, or books, or videos, etc. Databases are carefully selected by librarians for their relevance to Sheridan programs. The library subscribes to a wide variety of databases. Databases often focus on particular types of publications — such as journal articles, books, business reports, etc. Some databases focus on specific subject areas (such as engineering, health, or business).

Types of Publications

The types of publications you choose are important – whether online or in print, scholarly or non-scholarly, traditional or non-traditional. Different publications suit different purposes and provide different kinds of information. Be sure to explore a variety of resources.

Books

Great for full discussions of topics or to orient yourself to a subject area. In some cases, you may find even just one chapter useful.

Periodicals & News Sources

Publications that are published on a regular basis – daily, weekly, bi-weekly, monthly, bi-monthly, quarterly, seasonally, or yearly. Each issue of the publication has multiple articles, each written by a different author. Excellent for getting news, opinions, personal and professional experiences, and more. Credibility and coverage vary by publication.

Multi-Media Resources

A variety of resources that can enhance your understanding of a topic, or add visual interest to a presentation.

WHERE DO I START MY SEARCH?

Use **Summon** to find content from the many different databases and collections that we subscribe to, as well as items on library shelves. A great place to start your search!

Once you become familiar with library resources, you'll quickly get to know which databases are best for your specific information need. We list all of our databases and sites through the **Databases A-Z** list.

View library-created **Research Guides** to find all types of resources specific to your research topics.

WHY SCHOLARLY?

For many research assignments at post-secondary institutions, finding and reading scholarly (or academic) sources is a requirement of the assignment. But what's a scholarly source, and why is it important to use them?

There are a number of key qualities that make scholarly sources unique and preferred over non-scholarly sources:

AUTHORSHIP
Scholarly sources are written by and for people within the academic community, and therefore are much more likely to demonstrate the standards (example: proven research methods) and values (example: objectivity) of the academic community.

PUBLISHING PROCESS
The publishing process for scholarly works plays an important role in quality control and helps to ensure that the information provided in these works is trustworthy. Traditional scholarly sources include academic journal articles and books from academic publishers. These two types of publications have significant review processes and demonstrate high research standards.

PURPOSE
By looking at scholarly sources, we can gain a better understanding of the on-going conversation between researchers. Since scholarly sources are the main avenues for publishing and sharing academic work, they often form a conversation where one researcher may try something out, report on it, then another researcher expands on those conclusions, either confirming or disproving previous findings.

Struggling to figure out if your source is scholarly or not? Try this quiz that the Sheridan Library developed to help you tell!

The Website Dilemma – Can I use this website in my research?

- **Google** can be a good search tool for research, if used properly. But keep in mind that Google retrieves web pages indiscriminately. As a result:
- There can be many irrelevant results, making it difficult to discover the best sources.
- It is often difficult to determine the credibility of web authors.
- Most sources are not considered scholarly.
- The best information is often hidden from Google (in the "deep web"), or requires payment.

Popular websites, like **Wikipedia** or **About.com** can be useful for personal use, but are still not accepted as appropriate sources of information for academic research. Use them to get a quick overview of a topic, but be sure to find other sources to cite in your assignments.

Learning how to evaluate a website and when it is or is not appropriate to use certain content will be an incredibly important skill for you to learn during your time here at Sheridan College.

THE CRAAP TEST

An easy way to evaluate sources from the Web is by using the CRAAP Test. In other words, consider the following criteria:

CURRENCY

- How current is the information? Is the information current enough for YOUR topic?
- When was the source published, created or updated?

RELEVANCY

- Is the information relevant to your topic?
- Who is the target audience for this source. Children? Academics? Students? Scientists?

AUTHORITY

- Who created the source or who is the author? Is it an individual, a corporation, an organization or association?
- What are the credentials of the author? Do they have PhD? Experience in the field? Do they have a good reputation?

ACCURACY

- Are sources or references given to support the information or evidence provided?
- Are there spelling or grammar errors?
- Can you find similar or the same information in other credible sources?

PURPOSE

- Is the information provided factual only, or is it opinion or biased?
- Is the source trying to sell you something, or persuade you to a particular point of view?

1 Content adapted from the Sheridan College Library: https://www.sheridancollege.ca/life-at-sheridan/student-services/library-services.aspx

Chapter 10: Evaluating Sources and Credibility

Secondary Sources in Their Natural Habitats

AH, THE RESEARCH PAPER

Such exhilaration! Such consternation! Educators are fond of research papers because they require you to find your own sources, confront conflicting evidence, and synthesize diverse information and ideas—all skills required in any professional leadership role. Research papers also allow students to pursue their own topic of interest; your professors have to assume that you are genuinely interested in at least some major part of the course.[1] The open-endedness of research papers sets you up to do your best work as a self-motivated scholar.

> Research papers are, by far, the best kind of papers! If you have an original twist to an old idea and about five good sources, you pretty much have a research paper. Most of the hard work is done for you already! If I can give you one piece of advice for research papers, it would be to know what you're looking for in an article. If you want statistics, skim for statistics. Knowing what you want will cut down the time it takes you to find sources.
>
> ~Kaethe Leonard

This chapter is about secondary sources: what they are, where to find them, and how to choose them.[2] Recall the distinction between primary and secondary sources. Primary sources are original documents, data, or images: the law code of the Le Dynasty in Vietnam, the letters of Kurt Vonnegut, data gathered from an experiment on color perception, an interview, or Farm Service Administration photographs from the 1930s.[3] Secondary sources are produced by analyzing primary sources. They include news articles, scholarly articles, reviews of films or art exhibitions, documentary films, and other pieces that have some descriptive or analytical purpose. Some things may be primary sources in one context but secondary sources in another. For example, if you're using news articles to inform an analysis of a historical event, they're serving as secondary sources. If you're counting the number of times a particular newspaper reported on different types of events, then the news articles are serving as primary sources because they're more akin to raw data.

SOME SOURCES ARE BETTER THAN OTHERS

You probably know by now that if you cite Wikipedia as an authoritative source, the wrath of your professor shall be visited upon you. Why is it that even the most informative Wikipedia articles are still often considered illegitimate? And what are good sources to use? The table below summarizes types of secondary sources in four tiers. All sources have their legitimate uses, but the top-tier ones are preferable for citation.

Tier	Type	Content	Uses	How to find them
1	Peer-reviewed academic publications	Rigorous research and analysis	Provide strong evidence for claims and references to other high-quality sources	Google Scholar, library catalogs, and academic article databases
2	Reports, articles, and books from credible non-academic sources	Well researched and even-handed descriptions of an event or state of the world	Initial research on events or trends not yet analyzed in the academic literature; may reference important Tier 1 sources	Websites of relevant agencies, Google searches using (site: *.gov or site: *.org), academic article databases
3	Short pieces from newspapers or credible websites	Simple reporting of events, research findings, or policy changes	Often point to useful Tier 2 or Tier 1 sources, may provide a factoid or two not found anywhere else	Strategic Google searches or article databases including newspapers and magazines
4	Agenda-driven or uncertain pieces	Mostly opinion, varying in thoughtfulness and credibility	May represent a particular position within a debate; more often provide keywords and clues about higher quality sources	Non-specific Google searches

Tier 1: Peer-reviewed academic publications

These are sources from the mainstream academic literature: books and scholarly articles. Academic books generally fall into three categories: (1) textbooks written with students in mind, (2) monographs which give an extended report on a large research project, and (3) edited volumes in which each chapter is authored by different people. Scholarly articles appear in academic journals, which are published multiple times a year in order to share the latest research findings with scholars in the field. They're usually sponsored by some academic society. To get published, these articles and books had to earn favorable anonymous evaluations by qualified scholars in a process called **Peer Review**. Who are the experts writing, reviewing, and editing these scholarly publications? Your professors. This process is described in more detail below. Learning how to read and use these sources is a fundamental part of being a college student.

Tier 2: Reports, articles and books from credible non-academic sources

Some events and trends are too recent to appear in Tier 1 sources. Also, Tier 1 sources tend to be highly specific, and sometimes you need a more general perspective on a topic. Thus, Tier 2 sources can provide quality information that is more accessible to non-academics. There are three main categories. First, official reports from government agencies or major international institutions like the World Bank or the United Nations; these institutions generally have research departments staffed with qualified experts who seek to provide rigorous, even-handed information to decision-makers. Second, feature articles from major newspapers and magazines like the New York Times, Wall Street Journal, London Times, or The Economist are based on original reporting by experienced journalists (not press releases) and are typically 1500+ words in length. Third, there are some great books from non-academic presses that cite their sources; they're often written by journalists. All three of these sources are generally well researched descriptions of an event or state of the world, undertaken by credentialed experts who generally seek to be even-handed. It is still up to you to judge their credibility. Your instructors and campus librarians can advise you on which sources in this category have the most credibility.

Tier 3. Short pieces from periodicals or credible websites

A step below the well-developed reports and feature articles that make up Tier 2 are the short tidbits that one finds in newspapers and magazines or credible websites. How short is a short news article? Usually, they're just a couple paragraphs or less, and they're often reporting on just one thing: an event, an interesting research finding, or a policy change. They don't take extensive research and analysis to write, and many just summarize a press release written and distributed by an organization or business. They may describe things like corporate mergers, newly discovered diet-health links, or important school-funding legislation. You may want to cite Tier 3 sources in your paper if they provide an important factoid or two that isn't provided by a higher-tier piece, but if the Tier 3 article describes a particular study or academic expert, your best bet is to find the journal article or book it is reporting on and use that Tier 1 source instead. If the article mentions which journal the study was published in, you can go right to that journal through your library website. Sometimes you can find the original journal article by putting the scholar's name and some keywords into Google Scholar.

What counts as a credible website in this tier? You may need some guidance from instructors or librarians, but you can learn a lot by examining the person or organization providing the information (look for an "About" link). For example, if the organization is clearly agenda-driven or not up-front about its aims and/or funding sources, then it definitely isn't something you want to cite as a neutral authority. Also look for signs of expertise. A tidbit about a medical research finding written by someone with a science background carries more weight than the same topic written by a policy analyst. These sources are sometimes uncertain, which is all the more reason to follow the trail to a Tier 1 or Tier 2 source whenever possible.

> Personally, research papers are my thing! They give me a chance to further explore a topic that I usually am genuinely interested in, and it gives me the opportunity to write down everything I know. Sources are easy to find; they're everywhere. Unfortunately, the useful ones you have to put in a little more effort to find. As much as I love Wikipedia, if I'm going to take the time to write a paper, I want it to be taken seriously. There are so many resources out there to help students find scholarly information. The better the source, the more supported your paper will be. But it doesn't matter how well supported or amazing your paper is if you don't cite your sources! A citing mistake could definitely get you a big fat zero on the paper you worked so hard on, and maybe even kicked out

of school. Utilize resources like www.easybib.com for a quick works cited, and Purdue's OWL (english.purdue.edu/owl) for a complete and easy explanation on APA and MLA citing formats.

~Aly Button

Tier 4. Agenda-driven or pieces from unknown sources

This tier is essentially everything else, including Wikipedia.[4] These types of sources—especially Wikipedia—can be hugely helpful in identifying interesting topics, positions within a debate, keywords to search on, and, sometimes, higher-tier sources on the topic. They often play a critically important role in the early part of the research process, but they generally aren't (and shouldn't be) cited in the final paper. Throwing some keywords into Google and seeing what you get is a fine way to get started, but don't stop there. Start a list of the people, organizations, sources, and keywords that seem most relevant to your topic. For example, suppose you've been assigned a research paper about the impact of linen production and trade on the ancient world. A quick Google search reveals that (1) linen comes from the flax plant, (2) the scientific name for flax is *Linum usitatissimum,* (3) Egypt dominated linen production at the height of its empire, and (4) Alex J. Warden published a book about ancient linen trade in 1867. Similarly, you found some useful search terms to try instead of "ancient world" (antiquity, Egyptian empire, ancient Egypt, ancient Mediterranean) and some generalizations for linen (fabric, textiles, or weaving). Now you've got a lot to work with as you tap into the library catalog and academic article databases.

For examples of different styles of writing, see "Module 4: Supplementary Readings" in this textbook

ORIGINS AND ANATOMY OF A JOURNAL ARTICLE

Most of the Tier 1 sources available are academic articles, also called scholarly articles, scholarly papers, journal articles, academic papers, or peer-reviewed articles. They all mean the same thing: a paper published in an academic periodical after being scrutinized anonymously and judged to be sound by other experts in the subfield. Their origin explains both their basic structure and the high esteem they have in the eyes of your professors.

Many journals are sponsored by academic associations. Most of your professors belong to some big, general one (such as the Modern Language Association, the American Psychological Association, the National Association for Sport and Physical Education, or the American Physical Society) and one or more smaller ones organized around particular areas of interest and expertise (such as the Association for the Study of Food and Society, the International Association for Statistical Computing, or the Slavic and East European Folklore Association). There are also generalist organizations organized by region of the country or state, such as the Eastern Sociological Society or the Southern Management Association. Each of these associations exists to promote the exchange of research findings and collaboration in their disciplines. Towards this end, they organize conferences, sponsor working groups, and publish one or more academic journals. These journals are meant to both publicize and archive the most interesting and important findings of the field.

Academic papers are essentially reports that scholars write to their peers—present and future—about what they've done in their research, what they've found, and why they think it's important. Thus, in a lot of fields they often have a structure reminiscent of the lab reports you've written for science classes:

1. *Abstract*: A one-paragraph summary of the article: its purpose, methods, findings, and significance.
2. *Introduction*: An overview of the key question or problem that the paper addresses, why it is important, and the key conclusion(s) (i.e., thesis or theses) of the paper.
3. *Literature review*: A synthesis of all the relevant prior research (the so-called "academic literature" on the subject) that explains why the paper makes an original and important contribution to the body of knowledge.
4. *Data and methods*: An explanation of what data or information the author(s) used and what they did with it.
5. *Results*: A full explanation of the key findings of the study.
6. *Conclusion/discussion*: Puts the key findings or insights from the paper into their broader context; explains why they matter.

But beware! Not all papers are so "sciencey." For example, a historical or literary analysis doesn't necessarily have a "data and methods" section; however, they do explain and justify the research question, describe how the authors' own points relate to those made in other relevant articles and books, develop the key insights yielded by the analysis, and conclude by explaining their significance. Some academic papers are review articles, in which the "data" are published papers and the "findings" are key insights, enduring lines of debate, and/or remaining unanswered questions.

Credible scholarly journals use a peer-review process to decide which articles merit publication. First, hopeful authors send their article manuscript to the journal editor, a role filled by some prominent scholar in the field. The editor reads over the manuscript and decides whether it seems worthy of peer-review. If it's outside the interests of the journal or is clearly inadequate, the editor will reject it outright. If it looks appropriate and sufficiently high quality, the editor will recruit a few other experts in the field to act as anonymous peer reviewers. The editor will send the manuscript (scrubbed of identifying information) to the reviewers who will read it closely and provide a thorough critique. Is the research question driving the paper timely and important? Does the paper sufficiently and accurately review all of the relevant prior research? Are the information sources believable and the research methods rigorous? Are the stated results fully justified by the findings? Is the significance of the research clear? Is it well written? Overall, does the paper add new, trustworthy, and important knowledge to the field? Reviewers send their comments to the editor who then decides whether to (1) reject the manuscript, (2) ask the author(s) to revise and resubmit the manuscript[5], or (3) accept it for publication. Editors send the reviewers' comments (again, with no identifying information) to authors along with their decisions. A manuscript that has been revised and resubmitted usually goes out for peer-review again; editors often try to get reviews from one or two first-round reviewers as well as a new reviewer. The whole process, from start to finish, can easily take a year, and it is often another year before the paper appears in print.

Understanding the academic publication process and the structure of scholarly articles tells you a lot about how to find, read and use these sources:

1. *Find them quickly*. Instead of paging through mountains of dubious web content, go right to the relevant scholarly article databases in order to quickly find the highest quality sources.
2. *Use the abstracts*. Abstracts tell you immediately whether or not the article you're holding is relevant or useful to the paper you're assigned to write. You shouldn't ever have the experience of reading the whole paper just to discover it's not useful.
3. *Read strategically*. Knowing the anatomy of a scholarly article tells you what you should be reading for in each section. For example, you don't necessarily need to understand every nuance of the literature review. You can just focus on why the authors claim that their own study is distinct from the ones that came before.
4. *Don't sweat the technical stuff*. Not every social scientist understands the intricacies of log-linear modeling of quantitative survey data; however, the reviewers definitely do, and they found the analysis to be well constructed. Thus, you can accept the findings as legitimate and just focus on the passages that explain the findings and their significance in plainer language.
5. *Use one article to find others*. If you have one really good article that's a few years old, you can use article databases to find newer articles that cited it in their own literature reviews. That immediately tells you which ones are on the same topic and offer newer findings. On the other hand, if your first source is very recent, the literature review section will describe the other papers in the same line of research. You can look them up directly.

> Research papers, amongst others, are the most common papers a college student will ever write, and as difficult as it may sound, it is not impossible to complete. Research papers are my favorite kind of papers because of sourcing, paraphrasing, and quoting. Naturally as you would in other papers, your own paper should come from yourself, but when you are proving a point about a specific area of your topic, it is always ok to have a credible source explain further. In college, sources are very important for most, if not all papers you will have, and citing those sources is important as well. After you are able to familiarize yourself with citations, it will come natural like it has for many students.
>
> ~Timothée Pizarro

Students sometimes grumble when they're ordered to use scholarly articles in their research. It seems a lot easier to just Google some terms and find stuff that way. However, academic articles are the most efficient resource out there. They are vetted by experts and structured specifically to help readers zero in on the most important passages.

FINDING TIER 1 SOURCES: ARTICLE DATABASES

Your campus library pays big money to subscribe to databases for Tier 1 articles. Some are general purpose databases that include the most prominent journals across disciplines[6], and some are specific to a particular discipline.[7] Often they have the full-text of the articles right there for you to save or print. We won't go over particular databases here because every campus has different offerings. If you haven't already attended a workshop on using the resources provided by your library, you should. A one-hour workshop will save you many, many hours in the future. If there aren't any workshops, you can always seek advice from librarians and other library staff on the best databases for your topic. Many libraries also have online research guides that point you to the best databases for the specific discipline and, perhaps, the specific course. Librarians are eager to help you succeed with your research—it's their job and they love it!—so don't be shy about asking.

An increasingly popular article database is Google Scholar. It looks like a regular Google search, and it aspires to include the vast majority of published scholarship. Google doesn't share a list of which journals they include or how Google Scholar works, which limits its utility for scholars. Also, because it's so wide-ranging, it can be harder to find the most appropriate sources. However, if you want to cast a wide net, it's a very useful tool.

Here are three tips for using Google Scholar effectively:

1. *Add your field (economics, psychology, French, etc.) as one of your keywords*. If you just put in "crime," for example, Google Scholar will return all sorts of stuff from sociology, psychology, geography, and history. If your paper is on crime in French literature, your best sources may be buried under thousands of papers from other disciplines. A set of search terms like "crime French literature modern" will get you to relevant sources much faster.
2. *Don't ever pay for an article*. When you click on links to articles in Google Scholar, you may end up on a publisher's site that tells you that you can download the article for $20 or $30. Don't do it! You probably have access to virtually all the published academic literature through your library resources. Write down the key information (authors' names, title, journal title, volume, issue number, year, page numbers) and go find the article through your library website. If you don't have immediate full-text access, you may be able to get it through inter-library loan.
3. *Use the "cited by" feature*. If you get one great hit on Google Scholar, you can quickly see a list of other papers that cited it. For example, the search terms "crime economics" yielded this hit for a 1988 paper that appeared in a journal called *Kyklos*:

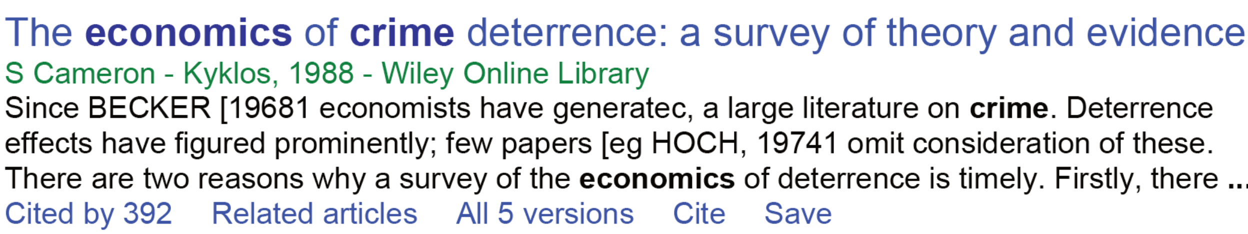


Figure 4.1, Google Scholar

1988 is nearly 30 years ago; for a social-science paper you probably want more recent sources. You can see that, according to Google, this paper was cited by 392 other sources. You can click on that "Cited by 392" to see that list. You can even search within that list of 392 if you're trying to narrow down the topic. For example, you could search on the term "cities" to see which of those 392 articles are most likely to be about the economic impact of crime on cities.

LIBRARY RESEARCH AS PROBLEM-SOLVING

You'll probably engage the subscription article databases at different points in the process. For example, imagine you've been assigned a research paper that can focus on any topic relevant to the course. Imagine further that you don't have a clue about where to start and aren't entirely sure what counts as an appropriate topic in this discipline. A great approach is to find the top journals in the specific field of your course and browse through recent issues to see what people are publishing on. For example, when I assign an open-topic research paper in my Introduction to Sociology course, I suggest that students looking for a topic browse recent issues of *Social Problems* or *American Journal of Sociology* and find an article that looks interesting. They'll have a topic and—booyah!—their first source. An instructor of a class on kinesiology might recommend browsing *Human Movement Science*, the *Journal of Strength and Conditioning Research*, or *Perceptual and Motor Skills*.

When you have a topic and are looking for a set of sources, your biggest challenge is finding the right keywords. You'll never find the right sources without them. You'll obviously start with words and phrases from the assignment prompt, but you can't stop there. As explained above, lower tier sources (such as Wikipedia) or the top-tier sources you already have are great for identifying alternative keywords, and librarians and other library staff are also well practiced at finding new approaches to try. Librarians can also point you to the best databases for your topic as well.

As you assess your evidence and further develop your thesis through the writing process, you may need to seek additional sources. For example, imagine you're writing a paper about the added risks adolescents face when they have experienced their parents' divorce. As you synthesize the evidence about negative impacts, you begin to wonder if scholars have documented some positive impacts as well.[8] Thus you delve back into the literature to look for more articles, find some more concepts and keywords (such as "resiliency"), assess new evidence, and revise your thinking to account for these broader perspectives. Your instructor may have asked you to turn in a bibliography weeks before the final paper draft. You can check with your professor, but he or she is probably perfectly fine with you seeking additional sources as your thinking evolves. That's how scholars write.

Finding good sources is a much more creative task than it seems on the face of it. It's an extended problem-solving exercise, an iterative cycle of questions and answers. Go ahead and use Wikipedia to get broadly informed if you want. It won't corrupt your brain. But use it, and all other sources, strategically. You should eventually arrive at a core set of Tier 1 sources that will enable you to make a well informed and thoughtful argument in support of your thesis. It's also a good sign when you find yourself deciding that some of the first sources you found are no longer relevant to your thesis; that likely means that you have revised and specified your thinking and are well on your way to constructing the kind of self-driven in-depth analysis that your professor is looking for.

Other resources

1. The Online Writing Laboratory (OWL) at Purdue University provides this list of links to freely available article databases.
2. Google provides some great tips for getting the most out of Google Scholar.
3. This resource from Bowling Green State University explains how searching subject headings in a database (compared to key words) can more quickly bring you to relevant sources.

Exercises

1. Choose a research topic, enter it into Google and then into Google Scholar, and compare your results. Some topics you could try: college athletes and academics, antibiotic resistance,

Ptolemaic dynasty.

2. Using various databases, find one source in each of the four tiers for a particular topic.
3. Enter a topic into a general subscription database that has both scholarly and non-scholarly sources (such as Academic Search Complete or Academic OneFile); browse the first few hits and classify each one as scholarly or not-scholarly. Look at the structure of the piece to make your determination.

References

1 If you aren't actually interested in anything relating to the course, you'd do well to keep that information to yourself.

2 Obviously, not all writing assignments require you to find and use secondary sources. This chapter is relevant to those that do.

3 Bored? Browse these images and other collections of the Library of Congress' American Memory Project: memory.loc.gov. Fascinating!

4 Wikipedia is a conundrum. There are a lot of excellent articles on there, and I, like many other professors, embrace the open-access values that embody things like Wikipedia and this very textbook. It's not that Wikipedia is crap; it's just that there are much more solid alternatives.

5 From an author's perspective, a verdict of "revise and resubmit"—colloquially called an "R & R"—is a cause for celebration. In many fields, most papers are revised and resubmitted at least once before being published.

6 Examples include Academic Search Premier (by EBSCO), Academic Search Complete (by EBSCO), Academic OneFile (by Cengage), General OneFile (by Cengage), ArticleFirst (by OCLC), and JSTOR (by ITHAKA).

7 Some examples: PsycINFO (for psychology), CINAHL (for nursing), Environment Complete (for environmental science), Historical Abstracts (for history).

8 One fairly recent article is Ilana Sever, Joseph Gutmann, and Amnon Lazar, "Positive Consequences of Parental Divorce Among Israeli Young Adults", Marriage and Family Review 42, no. 4 (2007): 7-28.

Chapter 11: Media Analysis and Literacy

Writing a visual analysis

Don't have an art background? Don't worry. You probably know a lot more than you realize. Modern people are surrounded by images every day. Even if you don't know the terms of how people analyze art, you will be familiar with many of the tricks that artists use to create a reaction in the reader, such as making the most important images larger and light, and the less important ones in the background or fading darker. You can also easily recognize symbolic colors, such as: red means emergency or blood or danger; green means safe and close to nature; and blue means cool and relaxed.

Most visual analysis papers will require a clear and vivid description of the image along with an analysis of the visual composition of the picture in order to explain how the artist put the image together to create meaning. Although visual analysis essays often focus a lot on the details of describing the image, you will also need a thesis which tells what the images mean. There are several ways to do this and your assignment may tell you in which direction to go. Here are some typical ways to analyze images for meaning:

- Analyze the meaning of the image for the artist and his or her time
- Analyze the meaning of the image for you and your time
- Analyze the changes in meaning of an image over the course of time
- Analyze the audience's reaction to the image
- Analyze your own reaction and evaluate the effectiveness of the image

This list will help you to describe the visual elements of the picture and analyze how each element helps to create meaning. To analyze for meaning, we also ask ourselves how certain composition techniques (layout and content choices) are being used to evoke specific thoughts, feelings, or opinions in the viewer.

When you are deconstructing the composition of an image, consider how the following compositional elements are being used:

- **Audience:** for whom is the image being designed? Where might the audience encounter it?
- **Purpose:** what is the point or goal of this image?
- **Bias:** what biases or clear points of view are being represented in the image? Which are not?
- **Tone:** what is the tone of the image? Is it meant to be funny? serious? satirical?

- **Text:** if there is text in the image, what does it say literally? What does it imply?
- **Colour**: is the image in black and white? greyscale? full colour? How does this change our perception or understanding?
- **Message:** what comment or point is the illustrator trying to make? Does it come across (is it conveyed) effectively? Why or why not?
- **Symbolism:** symbolism is an artistic and poetic movement or style using symbolic images and indirect suggestion to express mystical ideas, emotions, and states of mind. The meaning of a symbol is constructed socially. For example, in Buddhism, the swastika is a symbol of good fortune, prosperity, abundance and eternity; then, in World War 2, Hitler appropriated it as a symbol for the Third Reich, so it has come to be a negative symbol is Western cultures.
- **Metaphor:** a metaphor is a figure of speech in which a word or phrase is applied to an object or action to which it is not literally applicable. For example, if someone says "you're a peach," a comparison is being drawn between that person and a peach, but not literally. It actually impled that the person is sweet or kind. The meaning behind metaphors is a social construction, and therefore typically only understood, by a given community or culture.
- **Negative space:** negative space is the empty or blank space around and between objects that can call attention to certain elements of an image. It can also be used to guide the eye of the viewer in a certain direction.
- **Allusions**: when an image uses knowledge that is presupposed on the part of the viewer; in other words, the illustrator assumes that the audience will have a basic understanding of the implied reference.

Self-Practice Exercise

Political cartoons are a popular way to express ideas in a quick, visual format. Examine the political cartoon below by Greg Perry. How do the compositional elements addressed above help to create larger meaning in this image?

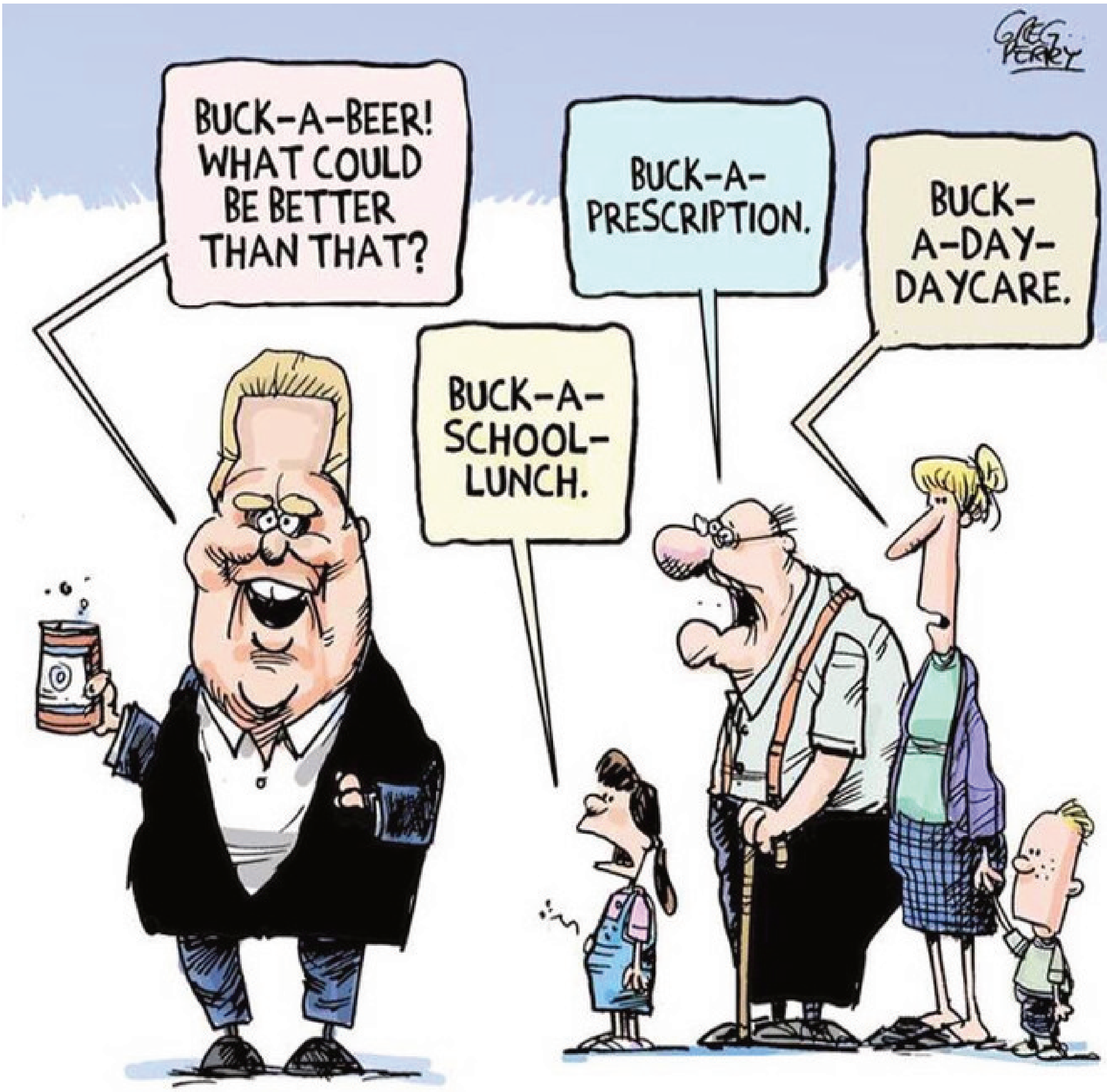


Image source: https://socialistproject.ca/2018/08/fords-attack-on-toronto-end-of-local-democracy/

MODULE II - RESEARCH AND WRITING STRATEGIES

In this module, we gratefully acknowledge the contributions of the following works, listed below.

CHAPTERS 12 & 14, 18-19

Adapted from Chapters 11, 5.1, 5.3, 4.1, 4.9, 10 of:

Horkoff, T. (2019). *Writing for success* (1st Canadian ed.). Licensed under CC BY-NC-SA. Retrieved from https://opentextbc.ca/writingforsuccess/

CHAPTER 13, 15-17, 20-21

Adapted from Chapter 3, 5-9 of:

Guptill, A. (2016). *Writing in college: From competence to excellence.* Licensed under CC BY-NC-SA. Retrieved from https://textbooks.opensuny.org/writing-in-college-from-competence-to-excellence/

CHAPTER 22

Reproduced from:

University of Saskatchewan. (2016). Chapter 7.4: Public speaking and class presentations. In *University Success* (pp. 224-231). Licensed under CC BY-NC-SA International 4.0. Retrieved from https://openpress.usask.ca/universitysuccess2ndedition/

Chapter 12: Research Questions & Developing a Convincing Argument

Developing a Convincing Argument

COMING UP WITH A TOPIC

Learning Objectives

- Identify the requirements for your persuasive essay
- Generate ideas on a topic for your persuasive essay
- Formulate a research question
- Create a working thesis showing your topic and your controlling point of view
- Conduct preliminary research

THE CONTROVERSY

A **controversial topic** is one on which people have strong views. Imagine the type of discussion that can become really heated, usually when the subject is something people are passionate about. But a person who is passionate about a particular issue does not necessarily mean he or she recognizes the merits of the other view (although that often happens); it just means that the person has collected evidence (from a variety of sources) and synthesized those ideas to arrive at a particular point of view. When you are trying to choose your topic for your persuasive paper, it is easier if you choose a topic about which you feel very strongly. You probably have realized by this point that when you are writing, it is a lot easier to write about a topic you already have some background knowledge on, and something you are extremely interested in. This helps to engage you and keep you interested in the writing process. No matter the topic you eventually decide to discuss, there are a few things you need to think about before you begin the writing process. You will need to make sure your subject is:

- **Significant.** Is a discussion of this topic one that has the potential to contribute to a field of study? Will it make an impact? This does not mean every discussion has to change lives, but it needs to be something relatively important. For example, a significant topic would be to convince your reader that eating at fast-food restaurants is detrimental to people's cardiovascular system. A less significant discussion would be if you were to try to convince your reader why one fast-food restaurant is better than another.

- **Singular.** This means you need to focus on one subject. Using the fast-food restaurant example, if you were to focus on both the effects on the cardiovascular *and* endocrine system, the discussion would lose that singular focus and there would be too much for you to cover.
- **Specific.** Similar to the point above, your topic needs to be narrow enough to allow for you to really discuss the topic within the essay parameters (i.e., word count). Many writers are afraid of getting too specific because they feel they will run out of things to say. If you develop the idea completely and give thorough explanations and plenty of examples, the specificity should not be a problem.
- **Supportable.** Does evidence for what you want to discuss actually exist? There is probably some form of evidence out there even for the most obscure topics or points of view. However, you need to remember you should use credible sources. Someone's opinions posted on a blog about why one fast-food restaurant is the best does not count as credible support for your ideas.

A note about choosing topics for your assignments in this course:

In COMM 19999, we require students to pick a research topic for the term; however, certain topics can be extremely sensitive and/or a potential trigger for students in the classroom. It is important to remember that the Sheridan Student Code of Conduct states:

7. *Sheridan students have the right to be treated in a manner which is respectful, honest, and free from discrimination or harassment consistent with the Ontario Human Rights Code and any applicable Canadian law.*
8. *Sheridan students have the responsibility to treat other members of the Sheridan community in a manner which is honest, respectful and free from discrimination or harassment consistent with the Ontario Human Rights Code and any applicable Canadian law.*

Your professor is obligated to maintain a safe and respectful learning environment in the classroom that is free of discrimination and harassment. So, while controversial topics can be a wonderful source of debate and discussion, they must be handled in a way that is fair, respectful, and meets the Student Code of Conduct guidelines. Please note that your professor may set limitations on topics related to gender, sexuality, religion, etc. for the mental health and safety of the classroom.

Self-Practice Exercise 2.1a

In previous chapters, you learned strategies for generating and narrowing a topic for a research paper. Review the list of general topics below. Also, think about which topics you feel very strongly.

Freewrite for five minutes on one of the topics below. Remember, you will need to focus your ideas to a manageable size for a five– to seven–page research paper.

You are also welcome to choose another topic; you may want to double-check with your instructor if it is suitable. It is important to remember that you want your paper to be unique and stand out from others'; writing on overly common topics may not help with this. Since we have already discussed the death penalty as a form of punishment in the last chapter and already developed ideas, you should probably not choose this topic because your instructor wants you to demonstrate you have applied the process of critical thinking on another topic.

Identify the key words you will use in the next self–practice exercise to preliminary research to narrow down your topic.

Some appropriate controversial topics are:

- Illegal immigration in Canada
- Bias in the media
- The role of religion in educational systems
- The possibility of life in outer space
- Modern day slavery around the world, ie. Human trafficking
- Foreign policy
- Television and advertising
- Stereotypes and prejudice
- Gender roles and the workplace
- Driving and cell phones

FORMULATING A RESEARCH QUESTION

In forming a research question, you are setting a goal for your research. Your main research question should be substantial enough to form the guiding principle of your paper, but focused enough to guide your research. A strong research question requires you not only to find information but also to put together different pieces of information, interpret and analyze them, and figure out what you think. As you consider potential research questions, ask yourself whether they would be too hard or too easy to answer.

To determine your research question, review the freewriting you completed earlier. Skim through books, articles, and websites and list the questions you have. (You may wish to use the 5WH strategy to help you formulate questions.) Include simple, factual questions and more complex questions that require analysis and interpretation. Determine your main question—the primary focus of your paper—and several subquestions that you will need to research to answer that main question.

Topic: *Low-carbohydrate diets*

Main question: *Are low-carbohydrate diets as effective as they have been portrayed to be by media sources?*

Subquestions:

Who can benefit from following a low-carbohydrate diet?

What are the supposed advantages to following a low-carbohydrate diet?

When did low-carb diets become a "hot" topic in the media?

Where do average consumers get information about diet and nutrition?

Why has the low-carb approach received so much media attention?

How do low-carb diets work?

Self-Practice Exercise 2.1b

Create a research question you would like to find the answer to through your research and persuasive paper development. This is something you will use to help guide you in your writing and to check back with to make sure you are answering that question along the way.

Collaborate with a partner and share your questions. Describe your topic and point of view and ask your partner if that question connects to that topic and point of view.

Self-Practice Exercise 2.1c

1. Working with the topic you have identified, use the research skills you learned in previous chapters to locate approximately five potentially useful print or electronic sources of information about the topic.

Create a list that includes the following:

- One subject-specific periodicals database likely to include relevant articles on your topic

- Two articles about your topic written for an educated general audience
- At least one article about your topic written for an audience with specialized knowledge

2. Organize your list of resources into primary and secondary sources. What makes them either primary or secondary? Pick one primary source and one secondary source and write a sentence or two summarizing the information that each provides.

3. Then answer these questions:

- What type of primary source did you choose?
- Who wrote it, and why?
- Do you think this source provides accurate information, or is it biased in some way?
- Where did the information in the secondary source come from?
- Was the author citing an initial study, piece of literature, or work of art?
- Where could you find the primary source?

HOW TO BE REALLY CONVINCING

Sometimes it can be very challenging to convince someone of your ideas and that your point of view is valid. If your reader has strong contrary views or has had emotional experiences in the past connected to that topic, your job in persuading will be more challenging. However, if you consider your audience and tone and think about the answers to the following questions in **Checklist 11.1, Who Is My Audience?,** you will be better able to predict possible objections your reader may have to your argument and address those accordingly. It will also help you make recognize how much and what kind of background information you need to provide your reader with context for your discussion.

Checklist 11.1 Who Is My Audience?

- Who are my readers?
- What do they already know on the subject?
- What are they likely to be interested in?
- How impartial or biased are they?
- Is the subject one that may challenge their ethical or moral beliefs?
- What values do we share?
- What types of evidence will be most effective?

ORGANIZING YOUR IDEAS

Learning Objectives

- Revise a working thesis
- Create an outline including your thesis and main and supporting points
- Determine an appropriate organizational structure for a persuasive essay that uses critical analysis to connect your ideas and information taken from sources

CREATING AN INTRODUCTION AND THESIS

The persuasive essay begins with an engaging introduction that presents the general topic. The thesis typically appears somewhere in the introduction and states the writer's point of view.

RE-EVALUATE YOUR WORKING THESIS

A careful analysis of your notes will help you re-evaluate your working thesis and determine whether you need to revise it. Remember that your working thesis was the starting point—not necessarily the end point—of your research. You should revise your working thesis if your ideas changed based on what you read. Even if your sources generally confirmed your preliminary thinking on the topic, it is still a good idea to tweak the wording of your thesis to incorporate the specific details you learned from research.

Below is a sample of a revised thesis statement from the example above:

Although following a low-carbohydrate diet can benefit some people, these diets are not necessarily the best option for everyone who wants to lose weight or improve their health.

Self-Practice Exercise 2.1g

On a sheet of paper, use a working thesis and the revised outline and list the types of evidence you might use in support of that thesis. Essentially, you are expanding your outline to include more source information.

SYNTHESIZING AND ORGANIZING INFORMATION

By now, your thinking on your topic is taking shape. You have a sense of what major ideas to address in your paper, what points you can easily support, and what questions or subtopics might need a little more thought. In short, you have begun the process of synthesizing information—that is, of putting the pieces together into a coherent whole.

It is normal to find this part of the process a little difficult. Some questions or concepts may still be unclear to you. You may not yet know how you will tie all of your research together. Synthesizing information is a complex, demanding mental task, and even experienced researchers struggle with it at times. A little uncertainty is often a good sign! It means you are challenging yourself to work thoughtfully with your topic instead of simply restating the same information.

SYNTHESIZING INFORMATION

You have already considered how your notes fit with your working thesis. Now, take your synthesis a step further. Organize your notes with headings that correspond to points and subpoints you came up with and compiled in your outline, which you presented to your instructor. As you proceed, you might identify some more important subtopics that were not part of your original plan, or you might decide that some points are not relevant to your paper.

Categorize information carefully and continue to think critically about the material. Ask yourself whether the sources are reliable and whether the connections between ideas are clear.

Remember, your ideas and conclusions will shape the paper. They are the glue that holds the rest of the content together. As you work, begin jotting down the big ideas you will use to connect the dots for your reader. (If you are not sure where to begin, try answering your major research question and subquestions. Add and answer new questions as appropriate.) You might record these big ideas on sticky notes or type and highlight them within an electronic document.

Topic: *Low-carbohydrate diets*

Main question: *Are low-carbohydrate diets as effective as they have been portrayed to be by media sources?*

Thesis: *Although following a low-carbohydrate diet can benefit some people, these diets are not necessarily the best option for everyone who wants to lose weight or improve their health.*

Main points:

How do low-carb diets work?

> *Low-carb diets cause weight loss by lowering insulin levels, causing the body to burn stored fat.*

When did low-carb diets become a "hot" topic in the media?

> *The Atkins diet was created in 1972 by Richard Atkins, but it didn't gain wide-scale attention until 2003. The South Beach diet and other low-carb diets became popular around the same time, and led to a low-carb craze in America from 2003 to 2004.*

What are the supposed advantages to following a low-carbohydrate diet?

> *They are said to help you lose weight faster than other diets and allow people to continue to eat protein and fats while dieting.*

What are some of the negative effects of a low-carb diet?

> *Eating foods high in saturated fats can increase your cholesterol levels and lead to heart disease. Incomplete fat breakdown can lead to a condition called ketosis, which puts a strain on the liver and can be fatal.*

You may be wondering how your ideas are supposed to shape the paper, especially since you are writing a research paper based on your research. Integrating your ideas and your information from research is a complex process, and sometimes it can be difficult to separate the two.

Some paragraphs in your paper will consist mostly of details from your research. That is fine, as long as you explain what those details mean or how they are linked. You should also include sentences and transitions that show the relationship between different facts from your research by grouping related ideas or pointing out connections or contrasts. The result is that you are not simply presenting information; you are synthesizing, analyzing, and interpreting it.

PLAN HOW TO ORGANIZE YOUR PAPER

The final step to complete before beginning your draft is to choose an organizational structure. For some assignments, this may be determined by the instructor's requirements. For instance, if you are asked to explore the impact of a new communications device, a cause-and-effect structure is obviously appropriate. In other cases, you will need to determine the structure based on what suits your topic and purpose.

I. Introduction
  A. Background
  B. Thesis
II. Purported Benefits of Low-Carbohydrate Diets
  A. United States Department of Agriculture (USDA) nutrition guidelines
  B. Potential flaws in USDA nutrition guidelines
    1. Effects of carbohydrates on blood sugar, insulin
    2. Relationship to metabolism and obesity
III. Research on Low-Carbohydrate Diets and Weight Loss
  A. Short-term effectiveness for weight-loss
  B. Long-term effectiveness not established
IV. Other Long-Term Health Outcomes
  A. Cholesterol and heart disease
  B. Blood pressure
  C. Diabetes
V. Conclusion

CRITICAL THINKING AND RESEARCH APPLICATIONS

Learning Objectives

- Analyze source materials to determine how they support or refute the thesis
- Identify connections between source materials and eliminate redundant or irrelevant source materials

At this point in your project, you are preparing to move from the research phase to the writing phase. You have gathered much of the information you will use, and soon you will be ready to begin writing your draft. This section helps you transition smoothly from one phase to the next.

Beginning writers sometimes attempt to transform a pile of note cards into a formal research paper without any intermediary step. This approach presents problems. The writer's original question and thesis may be buried in a flood of disconnected details taken from research sources. The first draft may present redundant or contradictory information. Worst of all, the writer's ideas and voice may be lost.

An effective research paper focuses on the writer's ideas—from the question that sparked the research process to how the writer answers that question based on the research findings. Before beginning a draft, or even an outline, good writers pause and reflect. They ask themselves questions such as the following:

- How has my thinking changed based on my research? What have I learned?
- Was my working thesis on target? Do I need to rework my thesis based on what I have learned?
- How does the information in my sources mesh with my research questions and help me answer those questions? Have any additional important questions or subtopics come up that I will need to address in my paper?
- How do my sources complement each other? What ideas or facts recur in multiple sources?
- Where do my sources disagree with each other, and why?

In this section, you will reflect on your research and review the information you have gathered. You will determine what you now think about your topic. You will **synthesize**, or put together, different pieces of information that help you answer your research questions. Finally, you will determine the organizational structure that works best for your paper and revise the outline you have already made and had approved to be a more formal sentence outline (an outline that contains more information like topic sentences, your supporting ideas organized more appropriately, and the sources you plan to use.

SELECTING USEFUL INFORMATION

At this point in the research process, you have gathered information from a wide variety of sources. Now it is time to think about how you will use this information as a writer.

When you conduct research, you keep an open mind and seek out many promising sources. You take notes on any information that looks like it might help you answer your research questions. Often, new ideas and terms come up in your reading, and these, too, find their way into your notes. You may record facts or quotations that catch your attention even if they did not seem immediately relevant to your research question. By now, you have probably amassed an impressively detailed collection of notes. You will not use all of your notes in your paper.

Good researchers are thorough. They look at multiple perspectives, facts, and ideas related to their topic, and they gather a great deal of information. Effective writers, however, are selective. They determine which information is most relevant and appropriate for their purpose. They include details that develop or explain their ideas—and they leave out details that do not. The writer, not the pile of notes, is the controlling force. The writer shapes the content of the research paper.

Now you will apply your critical thinking skills to the information you recorded—analyzing how it is relevant, determining how it meshes with your ideas, and finding how it forms connections and patterns.

Writing at Work

When you create workplace documents based on research, selectivity remains important. A project team may spend months conducting market surveys to prepare for rolling out a new product, but few managers have time to read the research in its entirety. Most employees want the research distilled into a few well-supported points. Focused, concise writing is highly valued in the workplace.

IDENTIFY INFORMATION THAT SUPPORTS YOUR THESIS

Begin by identifying the notes that clearly support your thesis. Mark or group these, either physically or using the cut-and-paste function in your word processing program. As you identify the crucial details that support your thesis, make sure you analyze them critically. Ask the following questions to focus your thinking:

- **Is this detail from a reliable, high-quality source? Is it appropriate for me to cite this source in an academic paper?** The bulk of the support for your thesis should come from reliable, reputable sources. If most of the details that support your thesis are from less-reliable sources, you may need to do additional research or modify your thesis.
- **Is the link between this information and my thesis obvious, or will I need to explain it to my readers?** Remember, you have spent more time thinking and reading about this topic than your audience. Some connections might be obvious to both you and your readers. More often, however, you will need to provide the analysis or explanation that shows how the information supports your thesis. As you read through your notes, jot down ideas you have for making those connections clear.
- **What personal biases or experiences might affect the way I interpret this information?** No researcher is 100 percent objective. We all have personal opinions and experiences that influence our reactions to what we read and learn. Good researchers are aware of this human tendency. They keep an open mind when they read opinions or facts that contradict their beliefs.

Tip: It can be tempting to ignore information that does not support your thesis or that contradicts it outright. However, such information is important. At the very least, it gives you a sense of what has been written about the issue. More importantly, it can help you question and refine your own thinking so that writing your research paper is a true learning process.

FIND CONNECTIONS BETWEEN YOUR SOURCES

As you find connections between your ideas and information in your sources, also look for information that connects your sources. Do most sources seem to agree on a particular idea? Are some facts mentioned repeatedly in many different sources? What key terms or major concepts come up in most of your sources regardless of whether the sources agree on the finer points? Identifying these connections will help you identify important ideas to discuss in your paper.

Look for subtler ways your sources complement one another, too. Does one author refer to another's book or article? How do sources that are more recent build upon the ideas developed in earlier sources?

Be aware of any redundancies in your sources. If you have amassed solid support from a reputable source, such as a scholarly journal, there is no need to cite the same facts from an online encyclopedia article that is many steps removed from any primary research. If a given source adds nothing new to your discussion and you can cite a stronger source for the same information, use the stronger source.

Determine how you will address any contradictions found among different sources. For instance, if one source cites a startling fact that you cannot confirm anywhere else, it is safe to dismiss the information as unreliable. However, if you find significant disagreements among reliable sources, you will need to review them and evaluate each source. Which source presents a more sound argument or more solid evidence? It is up to you to determine which source is the most credible and why.

Finally, do not ignore any information simply because it does not support your thesis. Carefully consider how that information fits into the big picture of your research. You may decide that the source is unreliable or the information is not relevant, or you may decide that it is an important point you need to bring up. What matters is that you give it careful consideration.

Key Takeaways

- An effective research paper focuses on presenting the writer's ideas using information from research as support.
- Effective writers spend time reviewing, synthesizing, and organizing their research notes before they begin drafting a research paper.
- It is important for writers to revisit their research questions and working thesis as they transition from the research phase to the writing phrase of a project. Usually, the working thesis will need at least minor adjustments.
- To organize a research paper, writers choose a structure that is appropriate for the topic and purpose. Longer papers may make use of more than one structure.

Chapter 13: Thesis Writing Strategies

Constructing the Thesis and Argument—From the Ground Up

MOVING BEYOND THE FIVE-PARAGRAPH THEME

Some students assume that college writing is simply more of the same writing that they did in high school. The skills that go into a very basic kind of essay—often called the five-paragraph essay—are indispensable. If you're good at the five-paragraph theme, then you're good at identifying a clear and consistent thesis, arranging cohesive paragraphs, organizing evidence for key points, and situating an argument within a broader context through the intro and conclusion. However, in college you need to build on those essential skills. The five-paragraph essay, as such, is bland and formulaic; it doesn't compel deep thinking. Your professors are looking for a more ambitious and arguable thesis, a nuanced and compelling argument, and real-life evidence for all key points, all in an organically[1] structured paper.

Figures 3.1 and 3.2 contrast the standard five-paragraph essay and the organic college paper. The five-paragraph essay, outlined in Figure 3.1 is probably what you're used to: the introductory paragraph starts broad and gradually narrows to a thesis, which readers expect to find at the very end of that paragraph. In this idealized format, the thesis invokes the magic number of three: three reasons why a statement is true. Each of those reasons is explained and justified in the three body paragraphs, and then the final paragraph restates the thesis before gradually getting broader. This format is easy for readers to follow, and it helps writers organize their points and the evidence that goes with them. That's why you learned this format.

Figure 3.2, in contrast, represents a paper on the same topic that has the more organic form expected in college. The first key difference is the thesis. Rather than simply positing a number of reasons to think that something is true, it puts forward an arguable statement: one with which a reasonable person might disagree. An arguable thesis gives the paper purpose. It surprises readers and draws them in. You hope your reader thinks, "Huh. Why would they come to that conclusion?" and then feels compelled to read on. The body paragraphs, then, build on one another to carry out this ambitious argument. In the classic five-paragraph theme (Figure 3.1) it hardly matters which of the three reasons you explain first or second. In the more organic structure (Figure 3.2) each paragraph specifically leads to the next.

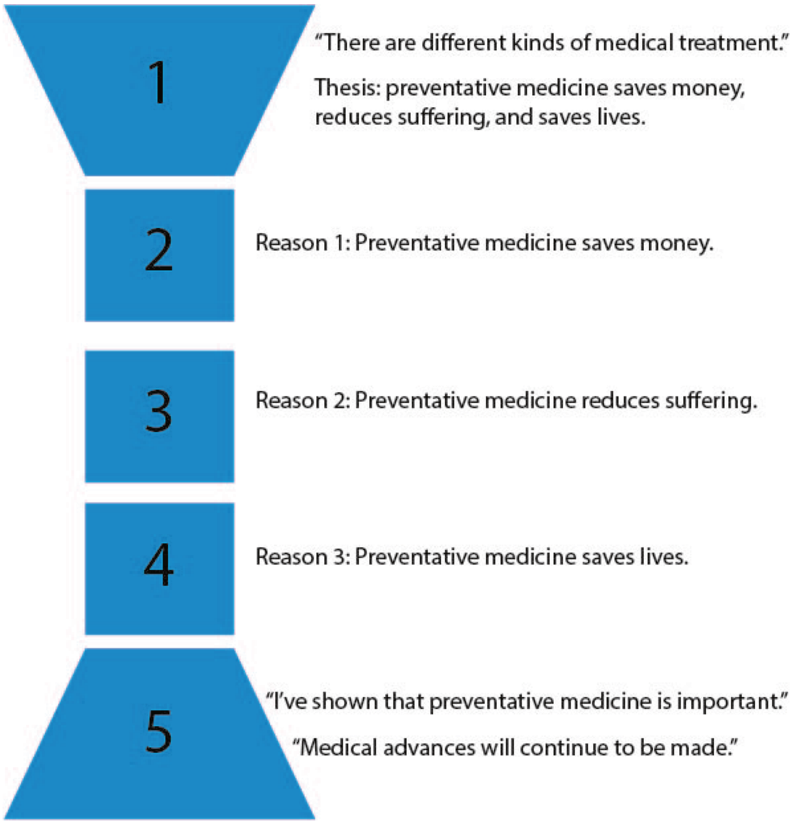


Figure 3.1, The five-paragraph essay

The last key difference is seen in the conclusion. Because the organic essay is driven by an ambitious, non-obvious argument, the reader comes to the concluding section thinking "OK, I'm convinced by the argument. What do you, author, make of it? Why does it matter?" The conclusion of an organically structured paper has a real job to do. It doesn't just reiterate the thesis; it explains why the thesis matters.

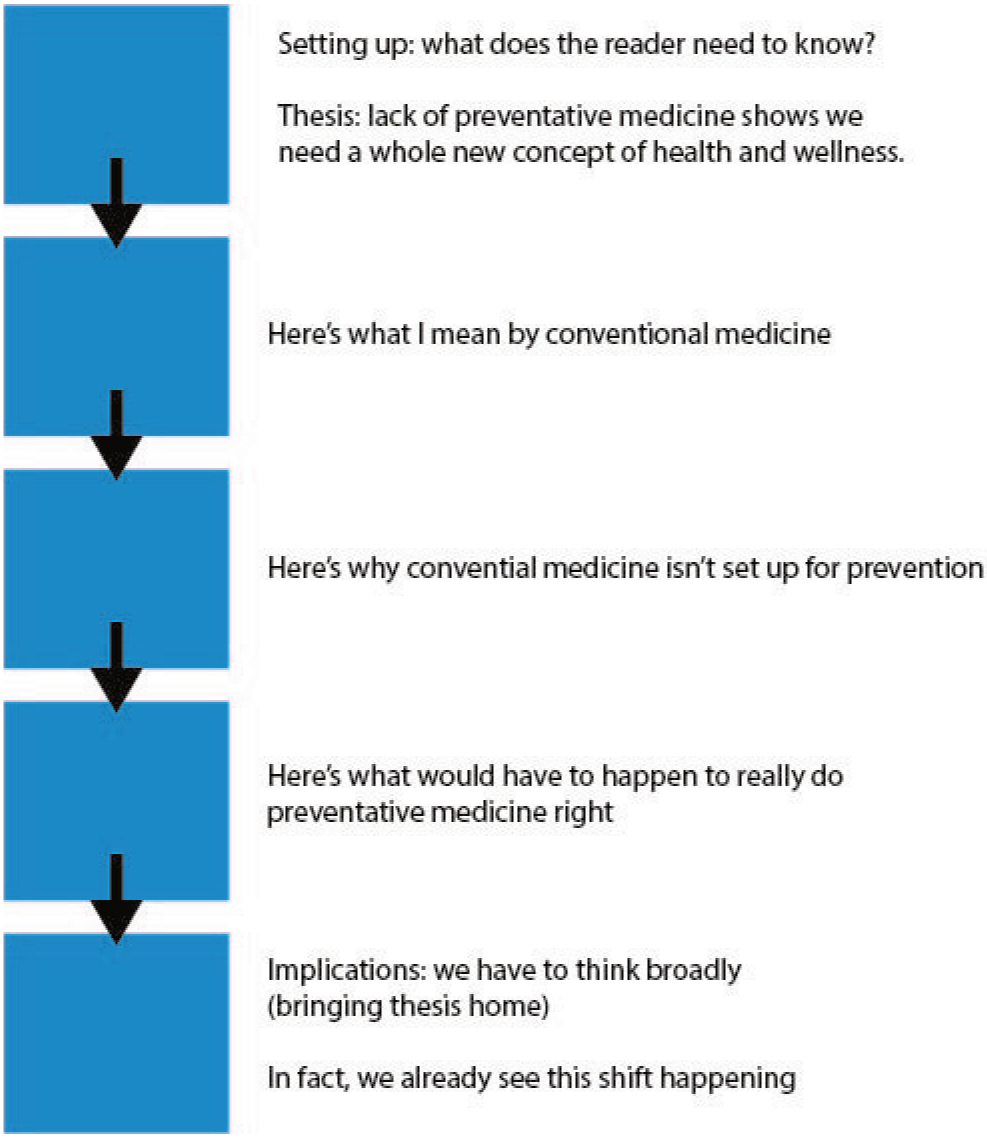


Figure 3.2, The organic college paper

The substantial time you spent mastering the five-paragraph form in Figure 3.1 was time well spent; it's hard to imagine anyone succeeding with the more organic form without the organizational skills and habits of mind inherent in the simpler form. But if you assume that you must adhere rigidly to the simpler form, you're blunting your intellectual ambition. Your professors will not be impressed by obvious theses, loosely related body paragraphs, and repetitive conclusions. They want you to undertake an ambitious independent analysis, one that will yield a thesis that is somewhat surprising and challenging to explain.

THE THREE-STORY THESIS: FROM THE GROUND UP

You have no doubt been drilled on the need for a thesis statement and its proper location at the end of the introduction. And you also know that all of the key points of the paper should clearly support the central driving thesis. Indeed, the whole model of the five-paragraph theme hinges on a clearly stated and consistent thesis. However, some students are surprised—and dismayed—when some of their early college papers are criticized for not having a good thesis. Their professor might even claim that the paper doesn't have a thesis when, in the author's view it clearly does. So, what makes a good thesis in college?

1. *A good thesis is non-obvious*. High school teachers needed to make sure that you and all your classmates mastered the basic form of the academic essay. Thus, they were mostly concerned that you had a clear and consistent thesis, even if it was something obvious like "sustainability is important." A thesis statement like that has a wide-enough scope to incorporate several supporting points and concurring evidence, enabling the writer to demonstrate his or her mastery of the five-paragraph form. Good enough! When they can, high school teachers nudge students to develop arguments that are less obvious and more engaging. College instructors, though, fully expect you to produce something more developed.
2. *A good thesis is arguable*. In everyday life, "arguable" is often used as a synonym for "doubtful." For a thesis, though, "arguable" means that it's worth arguing: it's something with which a reasonable person might disagree. This arguability criterion dovetails with the non-obvious one: it shows that the author has deeply explored a problem and arrived at an argument that legitimately needs 3, 5, 10, or 20 pages to explain and justify. In that way, a good thesis sets an ambitious agenda for a paper. A thesis like "sustainability is important" isn't at all difficult to argue for, and the reader would have little intrinsic motivation to read the rest of the paper. However, an arguable thesis like "sustainability policies will inevitably fail if they do not incorporate social justice," brings up some healthy skepticism. Thus, the arguable thesis makes the reader want to keep reading.
3. *A good thesis is well specified*. Some student writers fear that they're giving away the game if they specify their thesis up front; they think that a purposefully vague thesis might be more intriguing to the reader. However, consider movie trailers: they always include the most exciting and poignant moments from the film to attract an audience. In academic papers, too, a well specified thesis indicates that the author has thought rigorously about an issue and done thorough research, which makes the reader want to keep reading. Don't just say that a particular policy is effective or fair; say what makes it is so. If you want to argue that a particular claim is dubious or incomplete, say why in your thesis.
4. *A good thesis includes implications*. Suppose your assignment is to write a paper about some aspect of the history of linen production and trade, a topic that may seem exceedingly arcane. And suppose you have constructed a well supported and creative argument that linen was so widely traded in the ancient Mediterranean that it actually served as a kind of currency.2 That's a strong, insightful, arguable, well specified thesis. But which of these thesis statements do you find more engaging?

Version A:

> Linen served as a form of currency in the ancient Mediterranean world, connecting rival empires through circuits of trade.

Version B:

> Linen served as a form of currency in the ancient Mediterranean world, connecting rival empires

> through circuits of trade. The economic role of linen raises important questions about how shifting environmental conditions can influence economic relationships and, by extension, political conflicts.

Putting your claims in their broader context makes them more interesting to your reader and more impressive to your professors who, after all, assign topics that they think have enduring significance. Finding that significance for yourself makes the most of both your paper and your learning.

How do you produce a good, strong thesis? And how do you know when you've gotten there? Many instructors and writers find useful a metaphor based on this passage by Oliver Wendell Holmes Sr.:[3]

> There are one-story intellects, two-story intellects, and three-story intellects with skylights. All fact collectors who have no aim beyond their facts are one-story men. Two-story men compare, reason, generalize using the labor of fact collectors as their own. Three-story men idealize, imagine, predict—their best illumination comes from above the skylight.

One-story theses state inarguable facts. Two-story theses bring in an arguable (interpretive or analytical) point. Three-story theses nest that point within its larger, compelling implications. [4]

The biggest benefit of the three-story metaphor is that it describes a process for building a thesis. To build the first story, you first have to get familiar with the complex, relevant facts surrounding the problem or question. You have to be able to describe the situation thoroughly and accurately. Then, with that first story built, you can layer on the second story by formulating the insightful, arguable point that animates the analysis. That's often the most effortful part: brainstorming, elaborating and comparing alternative ideas, finalizing your point. With that specified, you can frame up the third story by articulating why the point you make matters beyond its particular topic or case.

> Thesis: that's the word that pops at me whenever I write an essay. Seeing this word in the prompt scared me and made me think to myself, "Oh great, what are they really looking for?" or "How am I going to make a thesis for a college paper?" When rehearing that I would be focusing on theses again in a class, I said to myself, "Here we go again!" But after learning about the three story thesis, I never had a problem with writing another thesis. In fact, I look forward to being asked on a paper to create a thesis.
>
> ~Timothée Pizarro

For example, imagine you have been assigned a paper about the impact of online learning in higher education. You would first construct an account of the origins and multiple forms of online learning and assess research findings about its use and effectiveness. If you've done that well, you'll probably come up with a well considered opinion that wouldn't be obvious to readers who haven't looked at the issue in depth. Maybe you'll want to argue that online learning is a threat to the academic community. Or perhaps you'll want to make the case that online learning opens up pathways to college degrees that traditional campus-based learning does not. In the course of developing your central, argumentative point, you'll come to recognize its larger context; in this example, you may claim that online learning can serve to better integrate higher education with the rest of society, as online learners bring their educational and career experiences together. To outline this example:

- *First story*: Online learning is becoming more prevalent and takes many different forms.
- *Second story*: While most observers see it as a *transformation* of higher education, online learning is better thought of an *extension* of higher education in that it reaches learners who aren't disposed to participate in traditional campus-based education.
- *Third story*: Online learning appears to be a promising way to better integrate higher education with other institutions in society, as online learners integrate their educational experiences with the other realms of their life, promoting the freer flow of ideas between the academy and the rest of society.

Here's another example of a three-story thesis:[5]

- *First story*: Edith Wharton did not consider herself a modernist writer, and she didn't write like her modernist contemporaries.
- *Second story*: However, in her work we can see her grappling with both the questions and literary forms that fascinated modernist writers of her era. While not an avowed modernist, she did engage with modernist themes and questions.
- *Third story*: Thus, it is more revealing to think of modernism as a conversation rather than a category or practice.

Here's one more example:

- *First story*: Scientists disagree about the likely impact in the U.S. of the light brown apple moth (LBAM), an agricultural pest native to Australia.
- *Second story*: Research findings to date suggest that the decision to spray pheromones over the skies of several southern Californian counties to combat the LBAM was poorly thought out.
- *Third story*: Together, the scientific ambiguities and the controversial response strengthen the claim that industrial-style approaches to pest management are inherently unsustainable.

A thesis statement that stops at the first story isn't usually considered a thesis. A two-story thesis is usually considered competent, though some two-story theses are more intriguing and ambitious than others. A thoughtfully crafted and well informed three-story thesis puts the author on a smooth path toward an excellent paper.

> The concept of a three-story thesis framework was the most helpful piece of information I gained from the writing component of DCC 100. The first time I utilized it in a college paper, my professor included "good thesis" and "excellent introduction" in her notes and graded it significantly higher than my previous papers. You can expect similar results if you dig deeper to form three-story theses. More importantly, doing so will make the actual writing of your paper more straightforward as well. Arguing something specific makes the structure of your paper much easier to design.
>
> ~Peter Farrell

THREE-STORY THESES AND THE ORGANICALLY STRUCTURED ARGUMENT

The three-story thesis is a beautiful thing. For one, it gives a paper authentic momentum. The first paragraph doesn't just start with some broad, vague statement; every sentence is crucial for setting up the thesis. The body paragraphs build on one another, moving through each step of the logical chain. Each paragraph leads inevitably to the next, making the transitions from paragraph to paragraph feel wholly natural. The conclusion, instead of being a mirror-image paraphrase of the introduction, builds out the third story by explaining the broader implications of the argument. It offers new insight without departing from the flow of the analysis.

I should note here that a paper with this kind of momentum often reads like it was knocked out in one inspired sitting. But in reality, just like accomplished athletes and artists, masterful writers make the difficult thing look easy. As writer Anne Lamott notes, reading a well written piece feels like its author sat down and typed it out, "bounding along like huskies across the snow." However, she continues,

> This is just the fantasy of the uninitiated. I know some very great writers, writers you love who write beautifully and have made a great deal of money, and not one of them sits down routinely feeling wildly enthusiastic and confident. Not one of them writes elegant first drafts. All right, one of them does, but we do not like her very much.[6]

Experienced writers don't figure out what they want to say and then write it. They write in order to figure out what they want to say.

Experienced writers develop theses in dialog with the body of the essay. An initial characterization of the problem leads to a tentative thesis, and then drafting the body of the paper reveals thorny contradictions or critical areas of ambiguity, prompting the writer to revisit or expand the body of evidence and then refine the thesis based on that fresh look. The revised thesis may require that body paragraphs be reordered and reshaped to fit the emerging three-story thesis. Throughout the process, the thesis serves as an anchor point while the author wades through the morass of facts and ideas. The dialogue between thesis and body continues until the author is satisfied or the due date arrives, whatever comes first. It's an effortful and sometimes tedious process. Novice writers, in contrast, usually oversimplify the writing process. They formulate some first-impression thesis, produce a reasonably organized outline, and then flesh it out with text, never taking the time to reflect or truly revise their work. They assume that revision is a step backward when, in reality, it is a major step forward.

> Everyone has a different way that they like to write. For instance, I like to pop my earbuds in, blast dubstep music and write on a white board. I like using the white board because it is a lot easier to revise and edit while you write. After I finish writing a paragraph that I am completely satisfied with on the white board, I sit in front of it with my laptop and just type it up.
>
> ~Kaethe Leonard

Another benefit of the three-story thesis framework is that it demystifies what a "strong" argument is in academic culture. In an era of political polarization, many students may think that a strong argument is based on a simple, bold, combative statement that is promoted it in the most forceful way possible. “Gun control is a travesty!” “Shakespeare is the best writer who ever lived!” When students are encouraged to consider contrasting perspectives in their papers, they fear that doing so will make their own thesis seem mushy and weak. However, in academics a “strong” argument is comprehensive and nuanced, not simple and polemical. The purpose of the argument is to explain to readers why the author—through the course of his or her in-depth study—has arrived at a somewhat surprising point. On that basis, it has to consider plausible counter-arguments and contradictory information. Academic argumentation exemplifies the popular adage about all writing: show, don’t tell. In crafting and carrying out the three-story thesis, you are showing your reader the work you have done.

The model of the organically structured paper and the three-story thesis framework explained here is the very foundation of the paper itself and the process that produces it. The subsequent chapters, focusing on sources, paragraphs, and sentence-level wordsmithing, all follow from the notion that you are writing to think and writing to learn as much as you are writing to communicate. Your professors assume that you have the self-motivation and organizational skills to pursue your analysis with both rigor and flexibility; that is, they envision you developing, testing, refining and sometimes discarding your own ideas based on a clear-eyed and open-minded assessment of the evidence before you.

Other resources

1. The Writing Center at the University of North Carolina at Chapel Hill offers an excellent, readable run-down on the five-paragraph theme, why most college writing assignments want you to go beyond it, and those times when the simpler structure is actually a better choice.
2. There are many useful websites that describe good thesis statements and provide examples. Those from the writing centers at Hamilton College, Purdue University, and Clarkson University are especially helpful.

Exercises

1. Find a scholarly article or book that is interesting to you. Focusing on the abstract and introduction, outline the first, second, and third stories of its thesis.
2. Here is a list of one-story theses. Come up with two-story and three-story versions of each one.
   A. Television programming includes content that some find objectionable.

   B. The percent of children and youth who are overweight or obese has risen in recent decades.

   C. First-year college students must learn how to independently manage their time.

   D. The things we surround ourselves with symbolize who we are.
3. Find an example of a five-paragraph theme (online essay mills, your own high school work), produce an alternative three-story thesis, and outline an organically structured paper to carry that thesis out.

References

1 “Organic” here doesn’t mean “pesticide-free” or containing carbon; it means the paper grows and develops, sort of like a living thing.
2 For more see Fabio Lopez-Lazaro “Linen.” In Encyclopedia of World Trade from Ancient Times to the Present. Armonk: M.E. Sharpe, 2005.
3 Oliver Wendell Holmes Sr., The Poet at the Breakfast Table (New York: Houghton & Mifflin, 1892),
4 The metaphor is extraordinarily useful even though the passage is annoying. Beyond the sexist language of the time, I don’t appreciate the condescension toward “fact-collectors.” which reflects a general modernist tendency to elevate the abstract and denigrate the concrete. In reality, data-collection is a creative and demanding craft, arguably more important than theorizing.
5 Drawn from Jennifer Haytock, Edith Wharton and the Conversations of Literary Modernism (New York: Palgrave-MacMillan, 2008).
6 Anne Lamott, Bird by Bird: Some Instructions on Writing and Life (New York: Pantheon, 1994), 21.

Chapter 14: Essay Outlining

Putting the Pieces Together with a Thesis Statement

APPLY PREWRITING MODELS

Learning Objectives

- Use prewriting strategies to choose a topic and narrow the focus

If you think that a blank sheet of paper or a blinking cursor on the computer screen is a scary sight, you are not alone. Many writers, students, and employees find that beginning to write can be intimidating. When faced with a blank page, however, experienced writers remind themselves that writing, like other everyday activities, is a process. Every process, from writing to cooking to bike riding to learning to use a new cell phone will get significantly easier with practice.

Just as you need a recipe, ingredients, and proper tools to cook a delicious meal, you also need a plan, resources, and adequate time to create a good written composition. In other words, writing is a process that requires steps and strategies to accomplish your goals.

These are the five steps in the writing process:

1. Prewriting
2. Outlining the structure of ideas
3. Writing a rough draft
4. Revising
5. Editing

Effective writing can be simply described as good ideas that are expressed well and arranged in the proper order. This chapter will give you the chance to work on all these important aspects of writing. Although many more prewriting strategies exist, this chapter covers six: using experience and observations, freewriting, asking questions, brainstorming, mapping, and searching the Internet. Using the strategies in this chapter can help you overcome the fear of the blank page and confidently begin the writing process.

PREWRITING

Prewriting is the stage of the writing process during which you transfer your abstract thoughts into more concrete ideas in ink on paper (or in type on a computer screen). Although prewriting techniques can be helpful in all stages of the writing process, the following four strategies are best used when initially deciding on a topic:

1. Using experience and observations
2. Reading
3. Freewriting
4. Asking questions

At this stage in the writing process, it is okay if you choose a general topic. Later you will learn more prewriting strategies that will narrow the focus of the topic.

CHOOSING A TOPIC

In addition to understanding that writing is a process, writers also understand that choosing a good general topic for an assignment is an essential step. Sometimes your instructor will give you an idea to begin an assignment, and other times your instructor will ask you to come up with a topic on your own. A good topic not only covers what an assignment will be about but also fits the assignment's purpose and its audience.

In this chapter, you will follow a writer named Mariah as she prepares a piece of writing. You will also be planning one of your own. The first important step is for you to tell yourself why you are writing (to inform, to explain, or some other purpose) and for whom you are writing. Write your purpose and your audience on your own sheet of paper, and keep the paper close by as you read and complete exercises in this chapter.

My purpose: ____

My audience: ____

USING EXPERIENCE AND OBSERVATIONS

When selecting a topic, you may want to consider something that interests you or something based on your own life and personal experiences. Even everyday observations can lead to interesting topics. After writers think about their experiences and observations, they often take notes on paper to better develop their thoughts. These notes help writers discover what they have to say about their topic.

> **TIP:** Have you seen an attention-grabbing story on your local news channel? Many current issues appear on television, in magazines, and on the Internet. These can all provide inspiration for your writing.

READING

Reading plays a vital role in all the stages of the writing process, but it first figures in the development of ideas and topics. Different kinds of documents can help you choose a topic and also develop that topic. For example, a magazine advertising the latest research on the threat of global warming may catch your eye in the supermarket. The cover may interest you, and you may consider global warming as a topic. Or maybe a novel's courtroom drama sparks your curiosity of a particular lawsuit or legal controversy.

After you choose a topic, critical reading is essential to the development of a topic. While reading almost any document, you evaluate the author's point of view by thinking about the main idea and the support. When you judge the author's argument, you discover more about not only the author's opinion but also your own. If this step already seems daunting, remember that even the best writers need to use prewriting strategies to generate ideas.

> **TIP:** The steps in the writing process may seem time consuming at first, but following these steps will save you time in the future. The more you plan in the beginning by reading and using prewriting strategies, the less time you may spend writing and editing later because your ideas will develop more swiftly.

Prewriting strategies depend on your critical reading skills. Reading prewriting exercises (and outlines and drafts later in the writing process) will further develop your topic and ideas. As you continue to follow the writing process, you will see how Mariah uses critical reading skills to assess her own prewriting exercises.

FREEWRITING

Freewriting is an exercise in which you write freely about any topic for a set amount of time (usually three to five minutes). During the time limit, you may jot down any thoughts that come to mind. Try not to worry about grammar, spelling, or punctuation. Instead, write as quickly as you can without stopping. If you get stuck, just copy the same word or phrase over and over until you come up with a new thought.

Writing often comes easier when you have a personal connection with the topic you have chosen. Remember, to generate ideas in your freewriting, you may also think about readings that you have enjoyed or that have challenged your thinking. Doing this may lead your thoughts in interesting directions.

Quickly recording your thoughts on paper will help you discover what you have to say about a topic. When writing quickly, try not to doubt or question your ideas. Allow yourself to write freely and unselfconsciously. Once you start writing with few limitations, you may find you have more to say than you first realized. Your flow of thoughts can lead you to discover even more ideas about the topic. Freewriting may even lead you to discover another topic that excites you even more.

Look at Mariah's example. The instructor allowed the members of the class to choose their own topics, and Mariah thought about her experiences as a communications major. She used this freewriting exercise to help her generate more concrete ideas from her own experience.

> **TIP:** Some prewriting strategies can be used together. For example, you could use experience and observations to come up with a topic related to your course studies. Then you could use freewriting to describe your topic in more detail and figure out what you have to say about it.

Last semester my favorite class was about mass media. We got to study radio and television. People say we watch too much television, and even though I try not to, I end up watching a few reality shows just to relax. Everyone has to relax! It's too hard to relax when something like the news (my husband watches all the time) is on because it's too scary now. Too much bad news, not enough good news. News. Newspapers I don't read as much anymore. I can get the headlines on my homepage when I check my e-mail. E-mail could be considered mass media too these days. I used to go to the video store a few times a week before I started school, but now the only way I know what movies are current is to listen for the Oscar nominations. We have cable but we can't afford the movie channels, so I sometimes look at older movies late at night. UGH. A few of them get played again and again until you're sick of them. My husband thinks I'm crazy, but sometimes there are old black-and-whites on from the 1930s and '40s. I could never live my life in black-and-white. I like the home decorating shows and love how people use color on their walls. Makes rooms look so bright. When we buy a home, if we ever can, I'll use lots of color. Some of those shows even show you how to do major renovations by yourself. Knock down walls and everything. Not for me—or my husband. I'm handier than he is. I wonder if they could make a reality show about us!

Self-practice Exercise 3.1a

Take another look at the possible topics for your expository essay assignment then freewrite about that topic.Write without stopping for five minutes. After you finish, read over what you wrote. How well do you think you will be able to develop this topic?

Possible expository essay questions:

1. **Narrative:** Choose one of the topics below and relate your ideas in a clearly organized narrative essay.
    - Your first day of post-secondary school
    - A moment of success or failure
    - An experience that helped you mature
2. **Illustration**: Choose one of the topics below and relate your ideas in a clearly organized illustration essay.
    - The media and the framing of crime
    - Child obesity
    - The effect of violent video games on behaviour
3. **Description:** Choose one of the topics below and relate your ideas in a clearly organized description essay.
    - How to reduce weight
    - How to remain relevant in your workplace
    - How to get a good night's sleep
4. **Classification:** Choose one of the topics below and relate your ideas in a clearly organized classification essay.
    - Ways of boring people
    - Methods of studying for a final exam
    - Extreme weather
5. **Process analysis:** Choose one of the topics below and relate your ideas in a clearly organized process analysis essay.
    - How to complain effectively
    - How to apply the Heimlich manoeuvre or other lifesaving technique
    - How a particular accident occurred
6. **Definition:** Choose one of the topics below and relate your ideas in a clearly organized definition essay.
    - Right to privacy

- Integrity
- Heroism

7. **Compare and contrast:** Choose one of the topics below and relate your ideas in a clearly organized compare and contrast essay.
    - Two ways of losing weight: one healthy, one dangerous
    - Two ways to break a bad habit
    - An active and a passive student
8. **Cause and effect:** Choose one of the topics below and relate your ideas in a clearly organized cause and effect essay.
    - Plagiarism and cheating in school. Give its effects.
    - Bullying. Give its effects.
    - A personal, unreasonable fear or irritation. Give its causes.

ASKING QUESTIONS

Who? What? Where? When? Why? How? In everyday situations, you pose these kinds of questions to get information. Who will be my partner for the project? When is the next meeting? Why is my car making that odd noise?

You seek the answers to these questions to gain knowledge, to better understand your daily experiences, and to plan for the future. Asking these types of questions will also help you with the writing process. As you choose your topic, answering these questions can help you revisit the ideas you already have and generate new ways to think about your topic. You may also discover aspects of the topic that are unfamiliar to you and that you would like to learn more about. All these idea-gathering techniques will help you plan for future work on your assignment.

When Mariah reread her freewriting notes, she found she had rambled and her thoughts were disjointed. She realized that the topic that interested her most was the one she started with: the media. She then decided to explore that topic by asking herself questions about it. Her purpose was to refine media into a topic she felt comfortable writing about. To see how asking questions can help you choose a topic, take a look at the following chart in **Figure 5.1: Asking Questions** that Mariah completed to record her questions and answers. She asked herself the questions that reporters and journalists use to gather information for their stories. The questions are often called the 5WH questions, after their initial letters.

Figure 5.1 Asking Questions

Questions	Answers
Who?	I use media. Students, teachers, parents, employers and employees—almost everyone uses media.
What?	The media can be a lot of things. Television, radio, e-mail (I think), newspapers, magazines, books.
Where?	The media is almost everywhere now. It's in homes, at work, in cars, even on cell phones!
When?	Media has been around for a long time, but seems a lot more important now.
Why?	Hmm. This is a good question. I don't know why there is mass media. Maybe we have it because we have the technology now. Or people live far away from their families and they have to stay in touch.
How?	Well, media is possible because of the technology inventions, but I don't know how they all work!

TIP: Prewriting is very purpose driven; it does not follow a set of hard and fast rules. The purpose of prewriting is to find and explore ideas so that you will be prepared to write. A prewriting technique like asking questions can help you both find a topic and explore it. The key to effective prewriting is to use the techniques that work best for your thinking process. Freewriting may not seem to fit your thinking process, but keep an open mind. It may work better than you think. Perhaps brainstorming a list of topics might better fit your personal style. Mariah found freewriting and asking questions to be fruitful strategies to use. In your own prewriting, use the 5WH questions in any way that benefits your planning.

Self-practice Exercise 3.1b

Using the prewriting you completed inSelf-Practice Exercise 5.1,read each question and use your own paper to answer the 5WH questions. As with Mariah when she explored her writing topic for more detail, it isokayif you do not know all the answers. If you do not know an answer, use your own opinion to speculate, or guess. You may also use factual information from books or articles you previously read on your topic. Later in the chapter, you will read about additional ways (like searching the Internet) to answer your questions and explore your guesses.

5WH Questions

Who?

____

What?

____

Where?

____

When?

____

Why?

____

How?

____

Now that you have completed some of the prewriting exercises, you may feel less anxious about starting a paper from scratch. With some ideas down on paper (or saved on a computer), writers are often more comfortable continuing the writing process. After identifying a good general topic, you, too, are ready to continue the process.

TIP: You may find that you need to adjust your topic as you move through the writing stages (and as you complete the exercises in this chapter). If the topic you have chosen is not working, you can repeat the prewriting activities until you find a better one.

MORE PREWRITING TECHNIQUES: NARROWING THE FOCUS

The prewriting techniques of freewriting and asking questions helped Mariah think more about her topic. The following additional prewriting strategies would help her (and you) narrow the focus of the topic:

- Brainstorming
- Idea mapping
- Searching the Internet

Narrowing the focus means breaking up the topic into subtopics, or more specific points. Generating a lot of subtopics helps in selecting the ones that fit the assignment and appeal to the writer and the audience.

After rereading her syllabus, Mariah realized her general topic, mass media, was too broad for her class's short paper requirement. Three pages would not be enough to cover all the concerns in mass media today. Mariah also realized that although her readers are other communications majors who are interested in the topic, they may want to read a paper about a particular issue in mass media.

Brainstorming

Brainstorming is similar to list making. You can make a list on your own or in a group with your classmates. Start with a blank sheet of paper (or a blank computer document) and write your general topic across the top. Underneath your topic, make a list of more specific ideas. Think of your general topic as a broad category and the list items as things that fit into that category. Often you will find that one item can lead to the next, creating a flow of ideas that can help you narrow your focus to a more specific paper topic.

The following is Mariah's brainstorming list:

From this list, Mariah could narrow her focus to a particular technology under the broad category of mass media.

WRITING AT WORK

Imagine you have to write an email to your current boss explaining your prior work experience, but you do not know where to start. Before you begin the email, you can use the brainstorming technique to generate a list of employers, duties, and responsibilities that fall under the general topic of work experience.

Idea Mapping

Idea mapping allows you to visualize your ideas on paper using circles, lines, and arrows. This technique is also known as **clustering** because ideas are broken down and clustered, or grouped together. Many writers like this method because the shapes show how the ideas relate or connect, and writers can find a focused topic from the connections mapped. Using idea mapping, you might discover interesting connections between topics that you had not thought of before.

To create an idea map, start with your general topic in a circle in the centre of a blank sheet of paper. Then write specific ideas around it and use lines or arrows to connect them together. Add and cluster as many ideas as you can think of.

Mariah tried idea mapping in addition to brainstorming. **Figure 5.2: Idea Map** shows what she created.

Figure 5.2 Idea Map

Notice Mariah's largest circle contains her general topic: mass media. Then, the general topic branches into two subtopics written in two smaller circles: television and radio. The subtopic television branches into even more specific topics: cable and DVDs. From there, Mariah drew more circles and wrote more specific ideas: high definition and digital recording from cable and Blu-ray from DVDs. The radio topic led Mariah to draw connections between music, downloads versus CDs, and, finally, piracy.

From this idea map, Mariah saw she could consider narrowing the focus of her mass media topic to the more specific topic of music piracy.

Searching the Internet

Using search engines on the Internet is a good way to see what kinds of websites are available on your topic. Writers use search engines not only to understand more about the topic's specific issues but also to get better acquainted with their audience.

TIP: Look back at the chart you completed in SelfPractice Exercise 3.1b. Did you guess at any of the answers? Searching the Internet may help you find answers to your questions and confirm your guesses. Be choosy about the websites you use. Make sure they are reliable sources for the kind of information you seek.

When you search the Internet, type some key words from your broad topic or words from your narrowed focus into your browser's search engine (many good general and specialized search engines are available for you to try). Then look over the results for relevant and interesting articles.

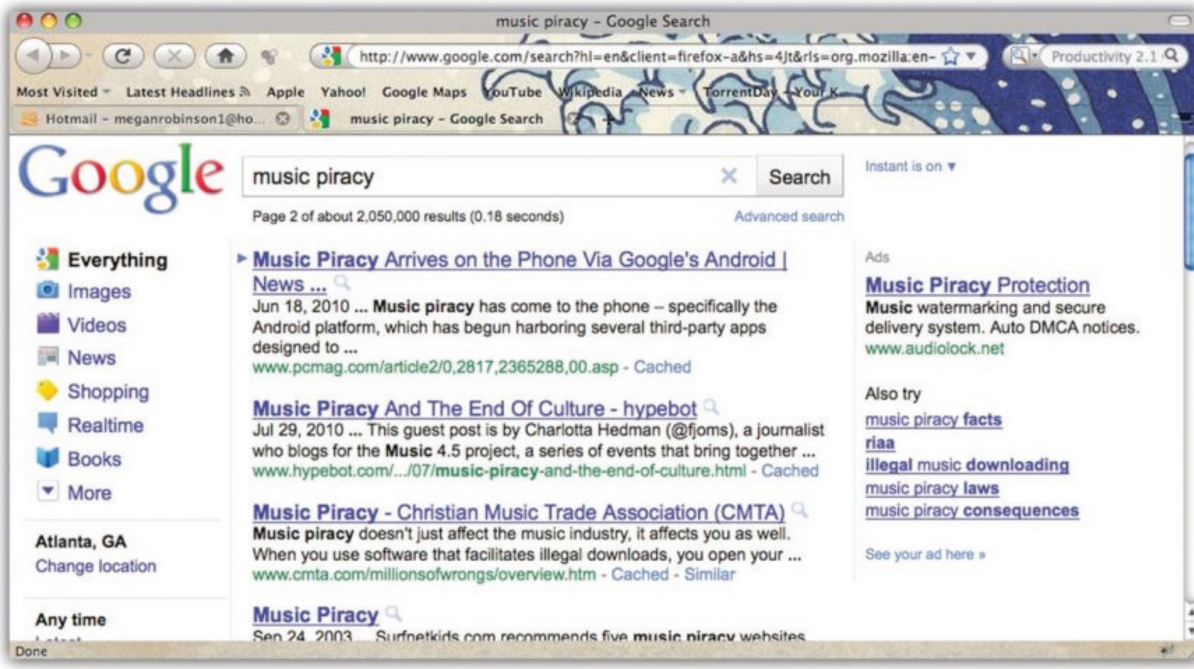
Results from an Internet search show writers the following information:

- Who is talking about the topic
- How the topic is being discussed
- What specific points are currently being discussed about the topic

TIP: If the search engine results are not what you are looking for, revise your key words and search again. Some search engines also offer suggestions for related searches that may give you better results.

Mariah typed the words music piracy from her idea map into the search engine Google (see **Figure 5.3Useful Search Engine Results**).

Figure 5.3 Useful Search Engine Results



Retrieved from http://www.google.com/search?hl=en&client=firefox-a&hs=4Jt&rls=org.mozilla:en-US:official &q=music+piracy&start=10&sa=N!>

Note: Not all the results online search engines return will be useful or reliable. Carefully consider the reliability of an online source before selecting a topic based on it. Remember that factual information can be verified in other sources, both online and in print. If you have doubts about any information you find, either do not use it or identify it as potentially unreliable.

The results from Mariah's search included websites from university publications, personal blogs, online news sources, and a lot of legal cases sponsored by the recording industry. Reading legal jargon made Mariah uncomfortable with the results, so she decided to look further. Reviewing her map, she realized that she was more interested in consumer aspects of mass media, so she refocused her search to media technology and the sometimes confusing array of expensive products that fill electronics stores. Now, Mariah considers a topic on the products that have fed the mass media boom in everyday lives.

Self-practice Exercise 2.1c

In Self-Practice Exercise 3.1b, you chose a possible topic and explored it by answering questions about it using the 5WH questions. However, this topic may still be too broad. Here, in this exercise, choose and complete one of the prewriting strategies to narrow the focus. Use brainstorming, idea mapping, or searching the Internet.

Collaboration:Please share with a classmate and compare your answers. Share what you found and what interests you about the possible topic(s).

Prewriting strategies are a vital first step in the writing process. First they help you first choose a broad topic, and then they help you narrow the focus of the topic to a more specific idea. Use **Checklist 5.1: Topic Checklist** to help you with this step.

Checklist 5.1 Developing a Good Topic

Using this checklist can help you decide if your narrowed topic is a good topic for your assignment.

- Am I interested in this topic?
- Would my audience be interested?
- Do I have prior knowledge or experience with this topic? If so, would I be comfortable exploring this topic and sharing my experiences?
- Do I want to learn more about this topic?
- Is this topic specific?
- Does it fit the length of the assignment?

An effective topic ensures that you are ready for the next step. With your narrowed focus in mind, answer the bulleted questions in the checklist for developing a good topic. If you can answer "yes" to all the questions, write your topic on the line below. If you answer "no" to any of the questions, think about another topic or adjust the one you have and try the prewriting strategies again.

My narrowed topic: ____

Key Takeaways

- All writers rely on steps and strategies to begin the writing process.
- The steps in the writing process are prewriting, outlining, writing a rough draft, revising, and editing.
- Prewriting is the transfer of ideas from abstract thoughts into words, phrases, and sentences on paper.
- A good topic interests the writer, appeals to the audience, and fits the purpose of the assignment.
- Writers often choose a general topic first and then narrow the focus to a more specific topic.

OUTLINING

Learning Objectives

- Identify the steps in constructing an outline
- Construct a topic outline and a sentence outline

Your prewriting activities and readings have helped you gather information for your assignment. The more you sort through the pieces of information you found, the more you will begin to see the connections between them. Patterns and gaps may begin to stand out. But only when you start to organize your ideas will you be able to translate your raw insights into a form that will communicate meaning to your audience.

TIP: Longer papers require more reading and planning than shorter papers do. Most writers discover that the more they know about a topic, the more they can write about it with intelligence and interest.

ORGANIZING IDEAS

When you write, you need to organize your ideas in an order that makes sense. The writing you complete in all your courses exposes how analytically and critically your mind works. In some courses, the only direct contact you may have with your instructor is through the assignments you write for the course. You can make a good impression by spending time ordering your ideas.

Order refers to your choice of what to present first, second, third, and so on in your writing. The order you pick closely relates to your purpose for writing that particular assignment. For example, when telling a story, it may be important to first describe the background for the action. Or you may need to first describe a 3-D movie projector or a television studio to help readers visualize the setting and scene. You may want to group your supporting ideas effectively to convince readers that your point of view on an issue is well reasoned and worthy of belief.

In longer pieces of writing, you may organize different parts in different ways so that your purpose stands out clearly and all parts of the essay work together to consistently develop your main point.

METHODS OF ORGANIZING WRITING

The three common methods of organizing writing are chronological order, spatial order, and order of importance, which you learned about in **Chapter 4: What Are You Writing, to Whom, and How?** You need to keep these methods of organization in mind as you plan how to arrange the information you have gathered in an outline. An outline is a written plan that serves as a skeleton for the paragraphs you write. Later, when you draft paragraphs in the next stage of the writing process, you will add support to create “flesh” and “muscle” for your assignment.

When you write, your goal is not only to complete an assignment but also to write for a specific purpose—perhaps to inform, to explain, to persuade, or a combination of these purposes. Your purpose for writing should always be in the back of your mind, because it will help you decide which pieces of information belong together and how you will order them. In other words, choose the order that will most effectively fit your purpose and support your main point.

Table 5.2: Order versus Purpose shows the connection between order and purpose.

Table5.2 Order versus Purpose

Order	Purpose
Chronological Order	To explain the history of an event or a topic
	To tell a story or relate an experience
	To explain how to do or make something
	To explain the steps in a process
Spatial Order	To help readers visualize something as you want them to see it
	To create a main impression using the senses (sight, touch, taste, smell, and sound)
Order of Importance	To persuade or convince
	To rank items by their importance, benefit, or significance

WRITING AN OUTLINE

For an essay question on a test or a brief oral presentation in class, all you may need to prepare is a short, informal outline in which you jot down key ideas in the order you will present them. This kind of outline reminds you to stay focused in a stressful situation and to include all the good ideas that help you explain or prove your point. For a longer assignment, like an essay or a research paper, many instructors will require you to submit a formal outline before writing a major paper as a way of making sure you are on the right track and are working in an organized manner. The expectation is you will build your paper based on the framework created by the outline.

When creating outlines, writers generally go through three stages: a **scratch outline**, an **informal** or **topic outline**, and a **formal** or **sentence outline.** The scratch outline is basically generated by taking what you have come up with in your freewriting process and organizing the information into a structure that is easy for you to understand and follow (for example, a mind map or hierarchical outline). An informal outline goes a step further and adds topic sentences, a thesis, and some preliminary information you have found through research. A formal outline is a detailed guide that shows how all your supporting ideas relate to each other. It helps you distinguish between ideas that are of equal importance and ones that are of lesser importance. If your instructor asks you to submit an outline for approval, you will want to hand in one that is more formal and structured. The more information you provide for your instructor, the better he or she will be able to see the direction in which you plan to go for your discussion and give you better feedback.

TIP: Instructors may also require you to submit an outline with your final draft to check the direction and logic of the assignment. If you are required to submit an outline with the final draft of a paper, remember to revise it to reflect any changes you made while writing the paper.

There are two types of formal outlines: the **topic outline** and the **sentence outline**. You format both types of formal outlines in the same way.

- Place your introduction and thesis statement at the beginning, under Roman numeral I.
- Use Roman numerals (II, III, IV, V, etc.) to identify main points that develop the thesis statement.
- Use capital letters (A, B, C, D, etc.) to divide your main points into parts.
- Use Arabic numerals (1, 2, 3, 4, 5, etc.) if you need to subdivide any As, Bs, or Cs into smaller parts.
- End with the final Roman numeral expressing your idea for your conclusion.

Here is what the skeleton of a traditional formal outline looks like. The indention helps clarify how the ideas are related.

1)Introduction

Thesis statement

2)Main point 1 →*becomes the topic sentence of body paragraph 1*

- Supporting detail →*becomes a support sentence of body paragraph 1*
    - Subpoint
    - Subpoint
- Supporting detail
    - Subpoint
    - Subpoint
- Supporting detail
    - Subpoint
    - Subpoint

3)Main point 2 →*becomes the topic sentence of body paragraph 2 [same use of subpoints as with Main point 1]*

- Supporting detail
- Supporting detail
- Supporting detail

4)Main point 3 →*becomes the topic sentence of body paragraph 3[same use of subpoints as with Main points 1&2]*

- Supporting detail
- Supporting detail
- Supporting detail

5)Conclusion

TIP
In an outline, any supporting detail can be developed with subpoints. For simplicity, the model shows subpoints only under the first main point.

TIP: Formal outlines are often quite rigid in their organization. As many instructors will specify, you cannot subdivide one point if it is only one part. For example, for every Roman numeral I, there needs to be an A. For every A, there must be a B. For every Arabic numeral 1, there must be a 2. See for yourself on the sample outlines that follow.

Constructing Informal or Topic Outlines An informal topic outline is the same as a sentence outline except you use words or phrases instead of complete sentences. Words and phrases keep the outline short and easier to comprehend. All the headings, however, must be written in parallel structure.

Here is the informal topic outline that Mariah constructed for the essay she is developing. Her purpose is to inform, and her audience is a general audience of her fellow college students. Notice how Mariah begins with her thesis statement. She then arranges her main points and supporting details in outline form using short phrases in parallel grammatical structure.

I. Introduction
- Thesis statement: Everyone wants the newest and the best digital technology, but the choices are many, and the specifications are often confusing.

II. E-book readers and the way that people read
- A. Books easy to access and carry around
  1. Electronic downloads
  2. Storage in memory for hundreds of books
- B. An expanding market
  1. E-book readers from booksellers
  2. E-book readers from electronics and computer companies
- C. Limitations of current e-book readers
  1. Incompatible features from one brand to the next
  2. Borrowing and sharing e-books

III. Film cameras replaced by digital cameras
- A. Three types of digital cameras
  1. Compact digital cameras
  2. Single lens reflex cameras, or SLRs
  3. Cameras that combine the best features of both
- B. The confusing "megapixel wars"
- C. The zoom lens battle

IV. The confusing choice among televisions
- A. 1080p vs. 768p
- B. Plasma screens vs. LCDs
- C. Home media centers

V. Conclusion
- How to be a wise consumer

Checklist 5.2 Writing an Effective Topic Outline

This checklist can help you write an effective topic outline for your assignment. It will also help you discover where you may need to do additional reading or prewriting.

- Do I have a controlling idea that guides the development of the entire piece of writing?
- Do I have three or more main points that I want to make in this piece of writing? Does each main point connect to my controlling idea?
- Is my outline in the best order—chronological order, spatial order, or order of importance—for me to present my main points? Will this order help me get my main point across?

- Do I have supporting details that will help me inform, explain, or prove my main points?
- Do I need to add more support? If so, where?
- Do I need to make any adjustments in my working thesis statement before I consider it the final version?

WRITING AT WORK

Word processing programs generally have an automatic numbering feature that can be used to prepare outlines. This feature automatically sets indents and lets you use the tab key to arrange information just as you would in an outline. Although in business this style might be acceptable, in college or university your instructor might have different requirements. Teach yourself how to customize the levels of outline numbering in your word processing program to fit your instructor's preferences.

Self-practice Exercise 2.1d

Using the working thesis statement you wrote in Self-Practice Exercise 2.1c and the reading you did in the previous section on "Apply Prewriting Models", construct a topic outline for your essay. Be sure to observe correct outline form, including correct indentions and the use of Roman and Arabic numerals and capital letters.

Collaboration: Please share with a classmate and compare your outline. Point out areas of interest from your classmate'soutline and what you would like to learn more about.

Self-practice Exercise 2.1e

Refer to the previous exercise and select three of your most compelling reasons to support the thesis statement. Remember that the points you choose must be specific and relevant to the thesis. The statements you choose will be your primary support points, and you will later incorporate them into the topic sentences for the body paragraphs.

Collaboration:Please share with a classmate and compare your answers.

CONSTRUCTING FORMAL OR SENTENCE OUTLINES

A sentence outline is the same as a topic outline except you use complete sentences instead of words or phrases. Complete sentences create clarity and can advance you one step closer to a draft in the writing process.

Here is the formal sentence outline that Mariah constructed for the essay she is developing.

I. Introduction
- Thesis statement: Everyone wants the newest and the best digital technology, but the choices are many, and the specifications are often confusing.

II. E-book readers are changing the way people read.
   A. E-book readers make books easy to access and to carry.
      1. Books can be downloaded electronically.
      2. Devices can store hundreds of books in memory.
   B. The market expands as a variety of companies enter it.
      1. Booksellers sell their own e-book readers.
      2. Electronics and computer companies also sell e-book readers.
   C. Current e-book readers have significant limitations.
      1. The devices are owned by different brands and may not be compatible.
      2. Few programs have been made to fit the other way Americans read: by borrowing books from libraries.

III. Digital cameras have almost totally replaced film cameras.
   A. The first major choice is the type of digital camera.
      1. Compact digital cameras are light but have fewer megapixels.
      2. Single lens reflex cameras, or SLRs, may be large and heavy but can be used for many functions.
      3. Some cameras combine the best features of compacts and SLRs.
   B. Choosing the camera type involves the confusing "megapixel wars."
   C. The zoom lens battle also determines the camera you will buy.

IV. Nothing is more confusing to me than choosing among televisions.
   A. In the resolution wars, what are the benefits of 1080p and 768p?
   B. In the screen-size wars, what do plasma screens and LCD screens offer?
   C. Does every home really need a media center?

V. Conclusion
- The solution for many people should be to avoid buying on impulse. Consumers should think about what they really need, not what is advertised.

TIP: The information compiled under each Roman numeral will become a paragraph in your final paper. Mariah's outline follows the standard five-paragraph essay arrangement, but longer essays will require more paragraphs and thus more Roman numerals. If you think that a paragraph might become too long, add an additional paragraph to your outline, renumbering the main points appropriately.

TIP: As you are building on your previously created outlines, avoid saving over the previous version; instead, save the revised outline under a new file name. This way you will still have a copy of the original and any earlier versions in case you want to look back at them.

WRITING AT WORK

PowerPoint presentations, used both in schools and in the workplace, are organized in a way very similar to formal outlines. PowerPoint presentations often contain information in the form of talking points that the presenter develops with more details and examples than are contained on the PowerPoint slide.

Key Takeaways

- Writers must put their ideas in order so the assignment makes sense. The most common orders are chronological order, spatial order, and order of importance.
- After gathering and evaluating the information you found for your essay, the next step is to write a working, or preliminary, thesis statement.
- The working thesis statement expresses the main idea you want to develop in the entire piece of writing. It can be modified as you continue the writing process.
- Effective writers prepare a formal outline to organize their main ideas and supporting details in the order they will be presented.
- A topic outline uses words and phrases to express the ideas.
- A sentence outline uses complete sentences to express the ideas.
- The writer's thesis statement begins the outline, and the outline ends with suggestions for the concluding paragraph.

Chapter 15: Organizing Data and Writing

Listening to Sources, Talking to Sources

THESES AND SOURCES

Everyone knows that a thorough analysis and persuasive argument needs strong evidence. The credibility of sources is one key element of strong evidence, but it also matters how sources are used in the text of the paper. Many students are accustomed to thinking of sources simply as expert corroboration for their own points. As a result, they tend to comb texts to find statements that closely parallel what they want to say and then incorporate quotes as evidence that a published author agrees with them. That's one way to use sources, but there is a lot more to it.

Recall that writing academic papers is about joining a *conversation*. You're contributing your own original thinking to some complex problem, be it interpretive, theoretical, or practical. Citing sources helps situate your ideas within that ongoing conversation. Sometimes you're citing a research finding that provides strong evidence for your point; at other times you're summarizing someone else's ideas in order to explain how your own opinion differs or to note how someone else's concept applies to a new situation. Graff and Birkenstein[1] encourage you to think about writing with sources is a "They Say/I Say" process. You first report what "they" say; "they" being published authors, prevalent ideas in society at large, or maybe participants in some kind of political or social debate. Then you respond by explaining what you think: Do you agree? Disagree? A little of both?

This "They Say/I Say" approach can help student writers find balance in their use of sources. On one extreme, some students think that they aren't allowed to make any claims without citing one or more expert authors saying the same thing. When their instructors encourage them to bring more original thinking into their writing, they're confused about how to do it. On the other extreme, some students tend to describe, more or less accurately, what sources say about a topic but then go on to state opinions that seem unrelated to the claims they just summarized. For example, a student writer may draw on expert sources to explain how the prevention and early detection of cancer has saved lives[2] but then argue for more funding for curing advanced cancer without making any explicit link to the points about prevention and screening. On one extreme, the sources are allowed to crowd out original thinking; on the other, they have seemingly no impact on the author's conclusions.

How can you know when you're avoiding both of these extremes? In other words, what kinds of theses ("I Say") can count as an original claim and still be grounded in the sources ("They Say")? Here are five common strategies:

1. *Combine research findings from multiple sources to make a larger summary argument*. You might find that none of the sources you're working with specifically claim that early 20th century British literature was preoccupied with changing gender roles but that, together, their findings all point to that broader conclusion.
2. *Combine research findings from multiple sources to make a claim about their implications*. You might review papers that explore various factors shaping voting behavior to argue that a particular voting-reform proposal will likely have positive impacts.
3. *Identify underlying areas of agreement*. You may argue that the literature on cancer and the literature on violence both describe the unrecognized importance of prevention and early intervention in order to claim that insights about one set of problems may be useful for the other.
4. *Identify underlying areas of disagreement*. You may find that the controversies surrounding educational reform—and its debates about accountability, curricula, school funding—ultimately stem from different assumptions about the role of schools in society.
5. *Identify unanswered questions*. Perhaps you review studies of the genetic and behavioral contributors to diabetes in order to highlight unknown factors and argue for more in-depth research on the role of the environment.

There are certainly other ways authors use sources to build theses, but these examples illustrate how original thinking in academic writing involves making connections with and between a strategically chosen set of sources.

INCORPORATING SOURCES

Here's a passage of academic writing (an excerpt, not a complete paper) that illustrates several ways that sources can figure into a "They Say/I Say" approach[3]:

> Willingham (2011) draws on cognitive science to explain that students must be able to regulate their emotions in order to learn. Emotional self-regulation enables students to ignore distractions and channel their attention and behaviors in appropriate ways. Other research findings confirm that anxiety interferes with learning and academic performance because it makes distractions harder to resist (Perkins and Graham-Bermann, 2012; Putwain and Best, 2011).
>
> Other cognitive scientists point out that deep learning is itself stressful because it requires people to think hard about complex, unfamiliar material instead of relying on cognitive short-cuts. Kahneman (2011) describes this difference in terms of two systems for thinking: one fast and one slow. Fast thinking is based on assumptions and habits and doesn't require a lot of effort. For example, driving a familiar route or a routine grocery-shopping trip are not usually intellectually taxing activities. Slow thinking, on the other hand, is what we do when we encounter novel problems and situations. It's effortful, and it usually feels tedious and confusing. It is emotionally challenging as well because we are, by definition, incompetent while we're doing it, which provokes some anxiety. Solving a tough problem is rewarding, but the path itself is often unpleasant.
>
> These insights from cognitive science enable us to critically assess the claims made on both

> sides of the education reform debate. On one hand, they cast doubt on the claims of education reformers that measuring teachers' performance by student test scores is the best way to improve education. For example, the Center for Education Reform promotes "the implementation of strong, data-driven, performance-based accountability systems that ensure teachers are rewarded, retained and advanced based on how they perform in adding value to the students who they teach, measured predominantly by student achievement" (http://www.edreform.com/issues/teacher-quality/#what-we-believe). The research that Willingham (2011) and Kahneman (2011) describe suggests that frequent high-stakes testing may actually work against learning by introducing greater anxiety into the school environment.
>
> At the same time, opponents of education reform should acknowledge that these research findings should prompt us to take a fresh look at how we educate our children. While Stan Karp of Rethinking Schools is correct when he argues that "data-driven formulas [based on standardized testing] lack both statistical credibility and a basic understanding of the human motivations and relationships that make good schooling possible" (http://www.rethinkingschools.org/archive/26_03/26_03_karp.shtm), it doesn't necessarily follow that all education reform proposals lack merit. Challenging standards, together with specific training in emotional self-regulation, will likely enable more students to succeed. [4]

In the example, the ideas of Willingham and Kahneman are summarized approvingly, bolstered with additional research findings, and then applied to a new realm: the current debate surrounding education reform. Voices in that debate were portrayed as accurately as possible, sometimes with representative quotes. Most importantly, all references were tied directly to the author's own interpretative point, which relies on the quoted claims.

> I think the most important lesson for me to learn about sources was that the best way to use them is to create a new point. What I mean by this is instead of using them only to back up your points, create your own conclusion from what your sources say. As a psychology major, I look at a lot of data from researchers who have created a conclusion from a meta-analysis (a combination of many studies about the same thing). So that's how I like to think of using sources, I will look at many articles about the same subject and then come up with my own opinion. After using your sources, it is very important to cite them correctly. Personally, I want to be a respected and trustworthy scholar. However, if any of my papers were to be found without proper citations, all of my hard work would be for nothing and people would be wary about the rest of my work.
>
> ~Aly Button

As you can see, there are times when you should quote or paraphrase sources that you **don't** agree with or do not find particularly compelling. They may convey ideas and opinions that help explain and justify your own argument. Similarly, when you cite sources that you agree with, you should choose quotes or paraphrases that serve as building blocks within your own argument. Regardless of the role each source plays in your writing, you certainly don't need to find whole sentences or passages that express your thinking. Rather, focus on what each of those sources is claiming, why, and how exactly their claims relate to your own points.

The remainder of this chapter explains some key principles for incorporating sources, principles which follow from the general point that academic writing is about entering an ongoing conversation.

PRINCIPLE 1: LISTEN TO YOUR SOURCES

Have you ever had the maddening experience of arguing with someone who twisted your words to make it seem like you were saying something you weren't? Novice writers sometimes inadvertently misrepresent their sources when they quote very minor points from an article or even positions that the authors of an article disagree with. It often happens when students approach their sources with the goal of finding snippets that align with their own opinion. For example, the passage above contains the phrase "measuring teachers' performance by student test scores is the best way to improve education." An inexperienced writer might include that quote in a paper without making it clear that the author(s) of the source actually dispute that very claim. Doing so is not intentionally fraudulent, but it reveals that the paper-writer isn't really thinking about and responding to claims and arguments made by others. In that way, it harms his or her credibility.

Academic journal articles are especially likely to be misrepresented by student writers because their literature review sections often summarize a number of contrasting viewpoints. For example, sociologists Jennifer C. Lee and Jeremy Staff wrote a paper in which they note that high-schoolers who spend more hours at a job are more likely to drop out of school.[5] However, Lee and Staff's analysis finds that working more hours doesn't actually make a student more likely to drop out. Instead, the students who express less interest in school are both more likely to work a lot of hours *and* more likely to drop out. In short, Lee and Staff argue that disaffection with school causes students to drop-out, not working at a job. In reviewing prior research about the impact of work on dropping out, Lee and Staff write "Paid work, especially when it is considered intensive, reduces grade point averages, time spent on homework, educational aspirations, and the likelihood of completing high school"[6]. If you included that quote without explaining how it fits into Lee and Staff's actual argument, you would be misrepresenting that source.

PRINCIPLE 2: PROVIDE CONTEXT

Another error beginners often make is to drop in a quote without any context. If you simply quote, "Students begin preschool with a set of self-regulation skills that are a product of their genetic inheritance and their family environment" (Willingham, 2011, p.24), your reader is left wondering who Willingham is, why he or she is included here, and where this statement fits into his or her larger work. The whole point of incorporating sources is to situate your own insights in the conversation. As part of that, you should provide some kind of context the first time you use that source. Some examples:

> Willingham, a cognitive scientist, claims that …
>
> Research in cognitive science has found that … (Willingham, 2011).
>
> Willingham argues that "Students begin preschool with a set of self-regulation skills that are a

> product of their genetic inheritance and their family environment" (Willingham, 2011, p.24). Drawing on findings in cognitive science, he explains "..."

As the second example above shows, providing a context doesn't mean writing a brief biography of every author in your bibliography—it just means including some signal about why that source is included in your text.

Even more baffling to your reader is when quoted material does not fit into the flow of the text. For example, a novice student might write,

> Schools and parents shouldn't set limits on how much teenagers are allowed to work at jobs. "We conclude that intensive work does not affect the likelihood of high school dropout among youths who have a high propensity to spend long hours on the job" (Lee and Staff, 2007, p. 171). Teens should be trusted to learn how to manage their time.

The reader is thinking, who is this sudden, ghostly "we"? Why should this source be believed? If you find that passages with quotes in your draft are awkward to read out loud, that's a sign that you need to contextualize the quote more effectively. Here's a version that puts the quote in context:

> Schools and parents shouldn't set limits on how much teenagers are allowed to work at jobs. Lee and Staff's carefully designed study found that "intensive work does not affect the likelihood of high school dropout among youths who have a high propensity to spend long hours on the job" (2007, p. 171). Teens should be trusted to learn how to manage their time.

In this latter example, it's now clear that Lee and Staff are scholars and that their empirical study is being used as evidence for this argumentative point. Using a source in this way invites the reader to check out Lee and Staff's work for themselves if they doubt this claim.

Many writing instructors encourage their students to contextualize their use of sources by making a "quotation sandwich"; that is, introduce the quote in some way and then follow it up with your own words. If you've made a bad habit of dropping in unintroduced quotes, the quotation sandwich idea may help you improve your skills, but in general you don't need to approach every quote or paraphrase as a three-part structure to have well integrated sources. You should, however, avoid ending a paragraph with a quotation. If you're struggling to figure out what to write after a quote or close paraphrase, it may be that you haven't yet figured out what role the quote is playing in your own analysis. If that happens to you a lot, try writing the whole first draft in your own words and then incorporate material from sources as you revise with "They Say/I Say" in mind.

PRINCIPLE 3: USE SOURCES EFFICIENTLY

Some student writers are in a rut of only quoting whole sentences. Some others, like myself as a student, get overly enamored of extended block quotes and the scholarly look they give to the page.7 These aren't the worst sins of academic writing, but they get in the way of one of the key principles of writing with sources: shaping quotes and paraphrases efficiently. Efficiency follows from the second principle, because when you fully incorporate sources into your own explicit argument, you zero in on the phrases, passages, and ideas that are relevant to your points. It's a very good sign for your paper when most quotes are short (key terms, phrases, or parts of sentences) and the longer quotes (whole sentences and passages) are clearly justified by the discussion in which they're embedded. Every bit of every quote should feel indispensable to the paper. An overabundance of long quotes usually means that your own argument is undeveloped. The most incandescent quotes will not hide that fact from your professor.

Also, some student writers forget that quoting is not the only way to incorporate sources. Paraphasing and summarizing are sophisticated skills that are often more appropriate to use than direct quoting. The first two paragraphs of the example passage above do not include any quotations, even though they are both clearly focused on presenting the work of others. Student writers may avoid paraphrasing out of fear of plagiarizing, and it's true that a poorly executed paraphrase will make it seem like the student writer is fraudulently claiming the wordsmithing work of others as his or her own. Sticking to direct quotes seems safer. However, it is worth your time to master paraphasing because it often helps you be more clear and concise, drawing out only those elements that are relevant to the thread of your analysis.

For example, here's a passage from a hypothetical paper with a block quote that is fully relevant to the argument but, nevertheless, inefficient:

> Drawing on a lifetime of research, Kahneman concludes our brains are prone to error:[8]
>
> > System 1 registers the cognitive ease with which it processes information, but it does not generate a warning signal when it becomes unreliable. Intuitive answers come to mind quickly and confidently, whether they originate from skills or from heuristics. There is no simple way for System 2 to distinguish between a skilled and a heuristic response. Its only recourse is to slow down and attempt to construct an answer on its own, which it is reluctant to do because it is indolent. Many suggestions of System 1 are casually endorsed with minimal checking, as in the bat-and-ball problem.
>
> While people can get better at recognizing and avoiding these errors, Kahneman suggests, the more robust solutions involve developing procedures within organizations to promote careful, effortful thinking in making important decisions and judgments.

Even a passage that is important to reference and is well contextualized in the flow of the paper will be inefficient if it introduces terms and ideas that aren't central to the analysis within the paper. Imagine, for example, that other parts of this hypothetical paper use Kahneman's other terms for System 1 (fast thinking) and System 2 (slow thinking); the sudden encounter of "System 1" and "System 2" would be confusing and tedious for your reader. Similarly, the terms "heuristics" and "bat-and-ball problem" might be unfamiliar to your reader. Their presence in the block quote just muddies the waters. In this case, a paraphrase is a much better choice. Here's an example passage that uses a paraphrase to establish the same points more clearly and efficiently:

> Drawing on a lifetime of research, Kahneman summarizes that our brains are prone to error because they necessarily rely on cognitive shortcuts that may or may not yield valid judgments.[9] We have the capacity to stop and examine our assumptions, Kahneman points out, but we often want to avoid that hard work. As a result, we tend to accept our quick, intuitive responses. While people can get better at recognizing and avoiding these errors, Kahneman suggests that the more robust solutions involve developing procedures within organizations to promote careful thinking in making important decisions and judgments.

Not only is the paraphrased version shorter (97 words versus 151), it is clearer and more efficient because it highlights the key ideas, avoiding specific terms and examples that aren't used in the rest of the paper. If other parts of your paper did refer to Kahneman's System 1 and System 2, then you might choose to include some quoted phrases to make use of some of Kahneman's great language. Perhaps something like this:

> Drawing on a lifetime of research, Kahneman summarizes that our brains are prone to error because they necessarily rely on cognitive shortcuts that may or may not yield valid judgments.[10] System 1, Kahneman explains, "does not generate a warning signal when it becomes unreliable." [11] System 2 can stop and examine these assumptions, but it usually wants to avoid that hard work. As a result, our quick, intuitive responses are "casually endorsed with minimal checking." [12] While people can get better at recognizing and avoiding these errors, Kahneman suggests, the more robust solutions involve developing procedures within organizations to promote careful, effortful thinking in making important decisions and judgments.

Whether you choose a long quote, short quote, paraphrase or summary depends on the role that the source in playing in your analysis. The trick is to make deliberate, thoughtful decisions about how to incorporate ideas and words from others.

Paraphrasing, summarizing, and the mechanical conventions of quoting take a lot of practice to master. Numerous other resources (like those listed at the end of this chapter) explain these practices clearly and succinctly. Bookmark some good sources and refer to them as needed. If you suspect that you're in a quoting rut, try out some new ways of incorporating sources.

PRINCIPLE 4: CHOOSE PRECISE VERBS OF ATTRIBUTION

It's time to get beyond the all-purpose "says." And please don't look up "says" in the thesaurus and substitute verbs like "proclaim" (unless there was actually a proclamation) or "pronounce" (unless there was actually a pronouncement). Here's a list of 15 useful alternatives:[13]

- Claims
- Asserts
- Relates
- Recounts
- Complains
- Reasons
- Proposes
- Suggests (if the author is speculating or hypothesizing)
- Contests (disagrees)
- Concludes
- Shows

- Argues
- Explains
- Indicates
- Points out
- Offers

More precise choices like these carry a lot more information than "says", enabling you to relate more with fewer words. For one thing, they can quickly convey what kind of idea you're citing: a speculative one ("postulates")? A conclusive one ("determines")? A controversial one ("counters")? You can further show how you're incorporating these sources into your own narrative. For example, if you write that an author "claims" something, you're presenting yourself as fairly neutral about that claim. If you instead write that the author "shows" something, then you signal to your reader that you find that evidence more convincing. "Suggests" on the other hand is a much weaker endorsement. Saying more with less makes your writing much more engaging.

> Sources are your best friend. They either help you reaffirm your thesis or offer a differing opinion that you can challenge in your paper. The biggest thing to worry about, when it comes to sources, is citing. However, there are a multitude of resources to help you cite properly. My personal favorite is called Knightcite.com. You just pick the type of resource, fill in the information on it and voila, you have a perfectly cited resource!
>
> ~Kaethe Leonard

CONCLUSION

Like so many things in adult life, writing in college is often both more liberating and burdensome than writing in high school and before. On the one hand, I've had students tell me that their high-school experiences made it seem that their own opinions didn't matter in academic writing, and that they can't make any claims that aren't exactly paralleled by a pedigreed quotation. Writing papers based on their own insights and opinions can seem freeing in contrast. At the same time, a college student attending full time may be expected to have original and well considered ideas about pre-Columbian Latin American history, congressional redistricting, sports in society, post-colonial literatures, and nano-technology, all in about two weeks. Under these conditions, it's easy to see why some would long for the days when simple, competent reporting did the job. You probably won't have an authentic intellectual engagement with every college writing assignment, but approaching your written work as an opportunity to dialogue with the material can help you find the momentum you need to succeed with this work.

Other resources

1. Graff and Birkenstein's little book, They Say/I Say: The Moves that Matter in Academic Writing 2nd ed. (New York: Norton, 2009) is a gem and well worth reading. They offer a series of templates that can help you visualize new ways of relating to sources and constructing

arguments.

2. Another excellent resource is Gordon Harvey's Writing with Sources: A Guide for Students 2nd ed. (Indianapolis: Hackett, 2008), In it, he discusses the key principles for incorporating sources, the stylistic conventions for quoting and paraphrasing, and the basics of common citation styles. That's all information you want to have at the ready.
3. Many university writing centers have nicely concise on-line guides to summarizing, paraphrasing, and quoting. I found some especially good ones at the University of Wisconsin, the University of Washington, and, as always, the Purdue Online Writing Laboratory.

Exercises

1. Here is a passage from a world history textbook:[14]

> Like so many things desired by Europeans and supplied by Asians—at first luxury items for the elite such as silk or porcelain, but increasingly products like tea from China for the mass market—cotton textiles were produced well and cheaply in India. The British textile manufacturers focused on the "cheap" part and complained that with relatively higher wages, British manufacturers could not compete. India had a competitive advantage in the eighteenth century, being able to undersell in the world market virtually any other producer of textiles. Some thought the reason for cheap Indian textiles was because of a low living standard, or a large population earning depressed wages, but all of those have been shown to not be true: Indian textile workers in the eighteenth century had just as high a standard of living as British workers. So, if it was not a low standard of living that gave India its competitive advance, what did?
>
> In a word: agriculture. Indian agriculture was so productive that the amount of food produced, and hence its cost, was significantly lower than in Europe. In the preindustrial age, when working families spent 60-80 percent of their earnings on food, the cost of food was the primary determinant of their real wages (i.e. how much a pound, dollar, a real, or a pagoda could buy). In India (and China and Japan as well), the amount of grain harvested from a given amount of seed was in the ration of 20:1 (e.g., twenty bushels of rice harvested for every one planted), whereas in England it was at best 8:1. Asian agriculture thus was more than twice as efficient as British (and by extension European) agriculture, and food—the major component in the cost of living—cost less in Asia.

Drawing on this passage, try out different quoting, paraphrasing and summarizing options:

a. Quote a key phrase or part of a sentence, naming the source and incorporating the quote within your own logic.

b. Quote an entire sentence or two, providing context and incorporating the quote within your own logic.

c. Construct an unacceptable paraphrase of part of the passage; copying a couple sentences and change just a few of the key words.

d. Construct a successful paraphrase of part of the passage; describing it in your own words.

e. Write a sentence, with a citation, that summarizes the general point of the passage.

2. Rewrite your responses to 1a and 1b, above, changing the verbs of attribution. How do the new verbs change the meaning or tone of your sentence?

References

1 Gerald Graff and Cathy Birkenstein, They Say/I Say: The Moves That Matter in Academic Writing, (New York: W.W. Norton & Co, 2009).
2 Recommended read: Siddhartha Mukherjee's The Emperor of All Maladies: A Biography of Cancer (New York, Scribner, 2010).
3 The sources cited in this example: Daniel T. Willingham, "Can teachers increase students' self control?" American Educator 35, no. 2 (2011): 22-27. Kahneman, Thinking, Fast and Slow. Suzanne Perkins and Sandra Graham-Bermann, "Violence exposure and the development of school-related functioning: mental health, neurocognition, and learning," *Aggression and Violent Behavior* 17, no. 1(2012): 89-98. David William Putwain and Natalie Best, "Fear appeals in the primary classroom: Effects on test anxiety and test grade," *Learning and Individual Differences* 21, no. 5 (2011): 580-584.
4 A side note: You may have noticed that the verbs used in referencing tend to be in present tense: so-and-so "writes" or "claims" or "argues". That's what academic writers do, even if the piece and author are from far in the past. It's called "the historical present" and it's just one convention of academic writing.
5 Jennifer C. Lee, J.C. and Jeremy Staff, "When Work Matters: The Varying Impact of Work Intensity on High School Drop Out," *Sociology of Education* 80, no. 2 (2007): 158-178.
6 Ibid., 159.
7 It took me a long time to stop abusing block quotes. They made me feel like my paper was an unassailable fortress of citation! With the friendly but pointed feedback of my professors, I gradually came to see how they took too much space away from my own argument.
8 Kahneman, Thinking, Fast and Slow, 416-7.
9 Ibid.
10 Ibid.
11 Ibid, 416.
12 Ibid, 417.
13 Google "verbs of attribution" to find other suggestions.
14 Robert B. Marks, The Origins of the Modern World: A Global and Ecological Narrative from the Fifteenth to the Twenty-first Century (Lanham, MD: Rowman & Littlefield, 2007), 95.

Chapter 16: Academic Paragraph Writing

Back to Basics: The Perfect Paragraph

PARAGRAPHS

As Michael Harvey writes, paragraphs are "in essence—a form of punctuation, and like other forms of punctuation they are meant to make written material easy to read." [1] Effective paragraphs are the fundamental units of academic writing; consequently, the thoughtful, multifaceted arguments that your professors expect depend on them. Without good paragraphs, you simply cannot clearly convey sequential points and their relationships to one another. The purpose of this chapter is to highlight strategies for constructing, ordering, and relating paragraphs in academic writing. It could just as well be titled "Organization" because whether or not readers perceive a paper to be well organized depends largely on effective paragraphing.

Many novice writers tend to make a sharp distinction between content and style, thinking that a paper can be strong in one and weak in the other, but focusing on organization shows how content and style converge in deliberative academic writing. A poorly organized paper may contain insightful kernels, but a thoughtful, satisfying argument can't take shape without paragraphs that are crafted, ordered, and connected effectively. On the other side, one can imagine a string of slick, error-free sentences that are somehow lacking in interesting ideas. However, your professors will view even the most elegant prose as rambling and tedious if there isn't a careful, coherent argument to give the text meaning. Paragraphs are the "stuff" of academic writing and, thus, worth our attention here.

KEY SENTENCES (A.K.A. TOPIC SENTENCES)

In academic writing, readers expect each paragraph to have a sentence or two that captures its main point. They're often called "topic sentences," though many writing instructors prefer to call them "key sentences." There are at least two downsides of the phrase "topic sentence." First, it makes it seem like the paramount job of that sentence is simply to announce the topic of the paragraph. Second, it makes it seem like the topic sentence must always be a single grammatical sentence. Calling it a "key sentence" reminds us that it expresses the central *idea* of the paragraph. And sometimes a question or a two-sentence construction functions as the key.

> The key to staying on topic within a paragraph is starting with a topic sentence. It doesn't even have to be perfect to work from it! Just figure out what you really want to say in that

> one specific paragraph and go. Then, you … EDIT (haha, made you flinch!) All joking aside, editing really is a very important step in this process. By going back over what you wrote, you can check to see if what you wrote in that paragraph fits with what you actually intend to say as well as to make sure everything is cohesive and coherent!
>
> ~Kaethe Leonard

Key sentences in academic writing do two things. First, they establish the main point that the rest of the paragraph supports. Second, they situate each paragraph within the sequence of the argument, a task that requires transitioning from the prior paragraph. Consider these two examples: [2]

Version A:

> Now we turn to the epidemiological evidence.

Version B:

> The epidemiological evidence provides compelling support for the hypothesis emerging from etiological studies.

Both versions convey a topic; it's pretty easy to predict that the paragraph will be about epidemiological evidence, but only the second version establishes an argumentative point and puts it in context. The paragraph doesn't just describe the epidemiological evidence; it shows how epidemiology is telling the same story as etiology. Similarly, while Version A doesn't relate to anything in particular, Version B immediately suggests that the prior paragraph addresses the biological pathway (i.e. etiology) of a disease and that the new paragraph will bolster the emerging hypothesis with a different kind of evidence. As a reader, it's easy to keep track of how the paragraph about cells and chemicals and such relates to the paragraph about populations in different places.

By clearly establishing an essential point within its analytic context, a well written key sentence gives both you and your reader a firm grasp of how each point relates. For example, compare these two sets of key sentences, each introducing a sequential paragraph[3]:

Version A:

> At the beginning of the AIDS epidemic, the cause of the disease was unclear. …
>
> The cause of AIDS is HIV. …
>
> There are skeptics who question whether HIV is the cause. …

Version B:

> At the beginning of the AIDS epidemic, the cause of the disease was unclear, leading to a broad range of scientific speculation. …
>
> By 1986 HIV had been isolated and found to correlate almost exactly with the incidence of AIDS. …

> HIV skeptics, on the other hand, sought to discredit claims based on epidemiology by emphasizing that the pathogenesis of HIV was still unknown. …

Version A isn't wrong per se; it just illustrates a lost opportunity to show the important connections among points. Both versions portray a process unfolding over time: initial uncertainty followed by a breakthrough discovery and then controversy. Even with the same substantive points, a person reading Version A would have to work harder to see how the material in the paragraphs connects. Readers experience Version B as clearer and more engaging.

Thinking of key sentences as sequential points in an argument reminds one that a key sentence doesn't have to always be a single declarative one. Sometimes you need two sentences together to achieve the work of a key sentence, and sometimes a question or quotation does a better job than a declarative sentence in clarifying a logical sequence:

Version C:

> At the beginning of the AIDS epidemic the cause was unclear. Virologists, bacteriologists, immunologists, and epidemiologists all pursued different leads, reflecting their particular areas of expertise…
>
> If drug use, lifestyle, and "immune overload" didn't cause AIDS, what did?…
>
> "I've asked questions they apparently can't answer," claimed retrovirologist Peter Duesberg[4] who became an oft-quoted skeptical voice in media accounts of AIDS research in the mid-1980s. …

Version C is based on the same three sequential points as Versions A and B: (1) the cause of AIDS was initially unclear (2) HIV was accepted as the cause (3) lone dissenters questioned the claims. However, versions B and C have much more meaning and momentum, and version C, depending on the nature of the argument, features more precise and lively stylistic choices. Opening the second paragraph with a question (that then gets answered) carries forth the sense of befuddlement that researchers initially experienced and helps to convey why the discovery of HIV was a hugely important turning point. Using the self-glorifying Duesberg quote to launch the third paragraph makes the point about lingering skepticism while also introducing a portrait of a leading figure among the skeptics. While Version B is effective as well, Version C illustrates some of the more lively choices available to academic writers.

A last thing to note about key sentences is that academic readers expect them to be at the beginning of the paragraph.[5] That helps readers comprehend your argument. To see how, try this: find an academic piece (such as a textbook or scholarly article) that strikes you as well written and go through part of it reading just the first sentence of each paragraph. You should be able to easily follow the sequence of logic. When you're writing for professors, it is especially effective to put your key sentences first because they usually convey your own original thinking, which, as you've read here, is exactly what your instructors are looking for in your work. It's a very good sign when your paragraphs are typically composed of a telling key sentence followed by evidence and explanation.

Knowing this convention of academic writing can help you both read and write more effectively. When you're reading a complicated academic piece for the first time, you might want to go through reading only the first sentence or two of each paragraph to get the overall outline of the argument.

Then you can go back and read all of it with a clearer picture of how each of the details fit in.[6] And when you're writing, you may also find it useful to write the first sentence of each paragraph (instead of a topic-based outline) to map out a thorough argument before getting immersed in sentence-level wordsmithing. For example, compare these two scaffolds. Which one would launch you into a smoother drafting process?:[7]

Version A (Outline Of Topics):

I. Granovetter's "Strength of weak ties"
   a. Definition
   b. Example—getting jobs
II. Creativity in social networks
   a. Explanation
   b. Richard Florida's argument
III. Implications
   a. For urban planners
   b. For institutions of higher education

Version B (Key-Sentence Sketch):

> The importance of networking for both career development and social change is well known. Granovetter (1973) explains that weak ties—that is, ties among acquaintances—are often more useful in job hunting because they connect job-seekers to a broader range of people and workplaces. …
>
> Subsequent research in network analysis has shown that weak ties can promote creativity by bringing ideas together from different social realms. …
>
> Richard Florida (2002) argues that cities would do well to facilitate weak ties in order to recruit members of the "creative class" and spur economic development. …
>
> Florida's argument can inspire a powerful new approach to strategic planning within colleges and universities as well. …

As you can see, emphasizing key sentences in both the process and product of academic writing is one way to ensure that your efforts stay focused on developing your argument and communicating your own original thinking in a clear, logical way.
A good paper has cohesion. I love outlines, so I really like the idea of writing my first sentence of each paragraph as my plan. This way, you know what to write about and you know that your paper will flow easily. As a reader, this is an important characteristic to me. If the paragraphs are just jumping around in all different directions, I quickly lose interest in trying to follow along. The reader should not have to struggle to follow your paper. Flow can make the difference between an okay paper and a scholarly product.

~Aly Button

COHESION AND COHERENCE

With a key sentence established, the next task is to shape the body of your paragraph to be both cohesive and coherent. As Williams and Bizup[8] explain, cohesion is about the "sense of flow" (how each sentence fits with the next), while coherence is about the "sense of the whole".[9] Some students worry too much about "flow" and spend a lot of time on sentence-level issues to promote it. I encourage you to focus on underlying structure. For the most part, a text reads smoothly when it conveys a thoughtful and well organized argument or analysis. Focus first and most on your ideas, on crafting an ambitious analysis. The most useful guides advise you to first focus on getting your ideas on paper and then revising for organization and wordsmithing later, refining the analysis as you go. Thus, I discuss creating cohesion and coherent paragraphs here as if you already have some rough text written and are in the process of smoothing out your prose to clarify your argument for both your reader and yourself.

Cohesion refers to the flow from sentence to sentence. For example, compare these passages:

Version A (That I Rewrote):

> Granovetter begins by looking at balance theory. If an actor, A, is strongly tied to both B and C, it is extremely likely that B and C are, sooner or later, going to be tied to each other, according to balance theory (1973:1363).[10] Bridge ties between cliques are always weak ties, Granovetter argues (1973:1364). Weak ties may not necessarily be bridges, but Granovetter argues that bridges will be weak. If two actors share a strong tie, they will draw in their other strong relations and will eventually form a clique. Only weak ties that do not have the strength to draw together all the "friends of friends" can connect people in different cliques.

Version B (The Original By Giuffre):

> Granovetter begins by looking at balance theory. In brief, balance theory tells us that if an actor, A, is strongly tied to both B and C, it is extremely likely that B and C are, sooner or later, going to be tied to each other (1973:1363). Granovetter argues that because of this, bridge ties between cliques are always weak ties (1973:1364). Weak ties may not necessarily be bridges, but Granovetter argues that bridges will be weak. This is because if two actors share a strong tie, they will draw in their other strong relations and will eventually form a clique. The only way, therefore, that people in different cliques can be connected is through weak ties that do not have the strength to draw together all the "friends of friends." [11]

Version A has the exact same information as version B, but it is harder to read because it is less cohesive. Each sentence in version B begins with old information and bridges to new information. Here's Version B again with the relevant parts emboldened:

> Granovetter begins by looking at balance theory. In brief, balance theory tells us that if an actor, A, is strongly tied to both B and C, it is extremely likely that B and C are, sooner or later, going to be tied to each other (1973:1363). Granovetter argues that because of this, bridge ties

> between cliques are always weak ties (1973:1364). Weak ties may not necessarily be bridges, but Granovetter argues that bridges will be weak. This is because if two actors share a strong tie, they will draw in their other strong relations and will eventually form a clique. The only way, therefore, that people in different cliques can be connected is through weak ties that do not have the strength to draw together all the "friends of friends."

The first sentence establishes the key idea of balance theory. The next sentence begins with balance theory and ends with social ties, which is the focus of the third sentence. The concept of weak ties connects the third and fourth sentences and concept of cliques the fifth and sixth sentences. In Version A, in contrast, the first sentence focuses on balance theory, but then the second sentence makes a new point about social ties *before* telling the reader that the point comes from balance theory. The reader has to take in a lot of unfamiliar information before learning how it fits in with familiar concepts. Version A is coherent, but the lack of cohesion makes it tedious to read.

The lesson is this: if you or others perceive a passage you've written to be awkward or choppy, even though the topic is consistent, try rewriting it to ensure that each sentence begins with a familiar term or concept. If your points don't naturally daisy-chain together like the examples given here, consider numbering them. For example, you may choose to write, "Proponents of the legislation point to four major benefits." Then you could discuss four loosely related ideas without leaving your reader wondering how they relate.

While cohesion is about the sense of flow; coherence is about the sense of the whole. For example, here's a passage that is cohesive (from sentence to sentence) but lacks coherence:

> Your social networks and your location within them shape the kinds and amount of information that you have access to. Information is distinct from data, in that makes some kind of generalization about a person, thing, or population. Defensible generalizations about society can be either probabilities (i.e., statistics) or patterns (often from qualitative analysis). Such probabilities and patterns can be temporal, spatial, or simultaneous.

Each sentence in the above passage starts with a familiar idea and progresses to a new one, but it lacks coherence—a sense of being about one thing. Good writers often write passages like that when they're free-writing or using the drafting stage to cast a wide net for ideas. A writer weighing the power and limits of social network analysis may free-write something like that example and, from there, develop a more specific plan for summarizing key insights about social networks and then discussing them with reference to the core tenets of social science. As a draft, an incoherent paragraph often points to a productive line of reasoning; one just has to continue thinking it through in order to identify a clear argumentative purpose for each paragraph. With its purpose defined, each paragraph, then, becomes a lot easier to write. Coherent paragraphs aren't just about style; they are a sign of a thoughtful, well developed analysis.

THE WIND-UP

Some guides advise you to end each paragraph with a specific concluding sentence, in a sense, to treat each paragraph as a kind of mini-essay. But that's not a widely held convention. Most well written academic pieces don't adhere to that structure. The last sentence of the paragraph should certainly be in your own words (as in, not a quote), but as long as the paragraph succeeds in carrying out the task that it has been assigned by its key sentence, you don't need to worry about whether that last sentence has an air of conclusiveness. For example, consider these paragraphs about the cold fusion controversy of the 1980s that appeared in a best-selling textbook[12]:

> The experiment seemed straightforward and there were plenty of scientists willing to try it. Many did. It was wonderful to have a simple laboratory experiment on fusion to try after the decades of embarrassing attempts to control hot fusion. This effort required multi-billion dollar machines whose every success seemed to be capped with an unanticipated failure. 'Cold fusion' seemed to provide, as Martin Fleischmann said during the course of that famous Utah press conference, 'another route'—the route of little science.

In that example, the first and last sentences in the paragraph are somewhat symmetrical: the authors introduce the idea of accessible science, contrast it with big science, and bring it back to the phrase "little science." Here's an example from the same chapter of the same book that does not have any particular symmetry[13]:

> The struggle between proponents and critics in a scientific controversy is always a struggle for credibility. When scientists make claims which are literally 'incredible', as in the cold fusion case, they face an uphill struggle. The problem Pons and Fleischmann had to overcome was that they had credibility as electrochemists but not as nuclear physicists. And it was nuclear physics where their work was likely to have its main impact.

The last sentence of the paragraph doesn't mirror the first, but the paragraph still works just fine. In general, every sentence of academic writing should add some unique content. Don't trouble yourself with having the last sentence in every paragraph serve as a mini-conclusion. Instead, worry about developing each point sufficiently and making your logical sequence clear.

CONCLUSION: PARAGRAPHS AS PUNCTUATION

To reiterate the initial point, it is useful to think of paragraphs as punctuation that organize your ideas in a readable way. Each paragraph should be an irreplaceable node within a coherent sequence of logic. Thinking of paragraphs as "building blocks" evokes the "five-paragraph essay" structure: if you have identical stone blocks, it hardly matters what order they're in. In the successful organically structured college paper, the structure and tone of each paragraph reflects its indispensable role within the overall piece. These goals—making every bit count and having each part situated within the whole—also anchor the discussion in the next chapter: how to write introductions and conclusions that frame—rather than simply book-end—your analysis.

Other resources

1. Michael Harvey's The Nuts and Bolts of College Writing 2nd ed. (Indianapolis, IN: Hackett Publishing, 2013) is another short and affordable guide. His discussion of paragraphing is among the many gems in the book.
2. Online resources from university writing centers offer a lot of great information about effective paragraphing and topic sentences. I especially admire this one from Indiana University, this one

from Colorado State, and this one from the University of Richmond.
3. In addition to Williams' and Bizup's excellent lesson on cohesion and coherence in Style: Lessons in Clarity and Grace 11th ed. (New York: Longman, 2014), check out this site at George Mason University, this handout from Duke University, and this resource from Clarkson University.

Exercises

1. Find a piece of academic writing you admire and copy down the first sentence of each paragraph. How well do those sentences reflect the flow of the argument? Show those sentences to other people; how clearly can they envision the flow of the piece?
2. For each of the following short passages, decide whether they lack cohesion or coherence.
   A. The Roman siege of Masada in the first century CE, ending as it did with the suicide of 960 Jewish rebels, has been interpreted in various ways in Jewish history. History is best understood as a product of the present: the stories we tell ourselves to make sense of our complicated world. History lessons in elementary school curricula, however, rarely move beyond facts and timelines.

   B. Polar explorer Earnest Shackleton is often considered a model of effective leadership. *The Endurance* was frozen into the Antarctic ice where it was subsequently crushed, abandoning Shackleton and his 22-person crew on unstable ice floes, hundreds of miles from any human outpost. Two harrowing journeys by lifeboat and several long marches over the ice over the course of two Antarctic winters eventually resulted in their rescue. Amazingly, no one died during the ordeal.

   C. A *recent analysis of a 1.8 million year-old hominid skull* suggests that human evolutionary lineage is simpler than we thought. *Homo erectus*, a species that persisted almost 2 million years, lived in most parts of Africa as well as Western and Eastern Asia. Some scientists are now arguing that *Homo erectus* individuals varied widely in their body size and skull shape, a claim strongly supported by the recently analyzed skull. Thus, some other named species, such as *Homo habilis* and *Homo rudolfensis* are not separate species but instead regional variations of *Homo erectus*.
3. Rewrite passages B. and C. above to make them more cohesive.

References

1 Michael Harvey, The Nuts and Bolts of College Writing, Second Edition (Indianapolis, IN: Hackett Publishing, 2013), 70.
2 Etiology is the cause of a disease—what's actually happening in cells and tissues—while epidemiology is the incidence of a disease in a population.
3 This example is drawn from key points from Steven Epstein's Impure Science: AIDS, Activism, and the Politics of Knowledge (Berkeley, CA: University of California Press, 1996). An excellent read.
4 This Duesberg quote is from Epstein, *Impure Science*, 112.
5 This sentence right here is an example!
6 I hesitate to add that this first-sentence trick is also a good one for when you haven't completed an assigned reading and only have 10 minutes before class. Reading just the first sentence of each paragraph will quickly tell you a lot about the assigned text.
7 This example is from Katherine Giuffre, Communities and Networks: Using Social Network Analysis to Rethink Urban and Community Studies (Malden, MA: Polity, 2013).

8 Joseph M. Williams.and Joseph Bizup. Style: Lessons in Clarity and Grace 11th edition (New York: Longman, 2014), 68.
9 Ibid., 71.
10 The quote uses a version of an ASA-style in-text citation for Mark S. Granovetter, “The Strength of Weak Ties,” American Journal of Sociology 78 (1973): 1360-80.
11 Guiffre. Communities and Networks, 98.
12 Harry Collins and Trevor Pinch, The Golem: What You Should Know About Science 2nd ed. (Cambridge: Canto, 1998), 58.
13 Ibid., 74.

Chapter 17: Writing Introductions

Introductions

"IN TODAY'S WORLD …"

Those opening words—so common in student papers—represent the most prevalent misconception about introductions: that they shouldn't really say anything substantive. The five-paragraph format that most students mastered before coming to college suggests that introductory paragraphs should start very general and gradually narrow down to the thesis. As a result, students frequently write introductions for college papers in which the first two or three (or more) sentences are patently obvious or overly broad. Charitable and well rested instructors just skim over that text and start reading closely when they arrive at something substantive. Frustrated and overtired instructors emit a dramatic self-pitying sigh, assuming that the whole paper will be as lifeless and gassy as those first few sentences. If you've gotten into the habit of beginning opening sentences with the following phrases, firmly resolve to strike them from your repertoire right now:

> In today's world …
>
> Throughout human history …
>
> Since the dawn of time …
>
> Webster's Dictionary defines [CONCEPT] as …

For one thing, sentences that begin with the first three lead-ins (also called **stems**) are often wrong. For example, someone may write, "Since the dawn of time, people have tried to increase crop yields." In reality, people have not been trying to increase crop yields throughout human history—agriculture is only about 23,000 years old, after all—and certainly not since the dawn of time (whenever that was). For another, sentences that start so broadly, even when factually correct, could not possibly end with anything interesting.

> I started laughing when I first read this chapter because my go-to introduction for every paper was always "Throughout history…" In high school it was true—my first few sentences did not have any meaning. Now I understand it should be the exact opposite. Introductions should scream to your readers, HEY GUYS, READ THIS! I don't want my readers' eyes to glaze over before they even finish the first paragraph, do you? And how annoying is it to read a

> bunch of useless sentences anyways, right? Every sentence should be necessary and you should set your papers with a good start.
>
> ~Aly Button

So what should you do? Well, start at the beginning. By that I mean, start explaining what the reader needs to know to comprehend your thesis and its importance. For example, compare the following two paragraphs:

Five-Paragraph Theme Version:

> Throughout time, human societies have had religion. Major world religions since the dawn of civilization include Zoroastrianism, Hinduism, Animism, Judaism, Christianity, and Islam. These and all other religions provide a set of moral principles, a leadership structure, and an explanation for unknown questions such as what happens after people die. Since the dawn of religion, it has always been opposed to science because one is based on faith and the other on reason. However, the notion of embodied cognition is a place where physical phenomena connect with religious ones. Paradoxically, religion can emphasize a deep involvement in reality, an *embodied cognition* that empowers followers to escape from physical constraints and reach a new spirituality. Religion carefully constructs a physical environment to synthesize an individual's memories, emotions, and physical actions, in a manner that channels the individual's cognitive state towards spiritual transcendence.

Organically Structured Version:[1]

> Religion is an endeavor to cultivate freedom from bodily constraints to reach a higher state of being beyond the physical constraints of reality. But how is it possible to employ a system, the human body, to transcend its own limitations? Religion and science have always had an uneasy relationship as empiricism is stretched to explain religious phenomena, but psychology has recently added a new perspective to the discussion. *Embodiment* describes the interaction between humans and the environment that lays a foundation for cognition and can help explain the mechanisms that underlie religion's influence on believers. This is a rare moment where science and religion are able to coexist without the familiar controversy. Paradoxically, religion can emphasize a deep involvement in reality, an *embodied cognition* that empowers followers to escape from physical constraints and reach a new spirituality. Religion carefully constructs a physical environment to synthesize an individual's memories, emotions, and physical actions, in a manner that channels the individual's cognitive state towards spiritual transcendence.

In the first version, the first three sentences state well known facts that do not directly relate to the thesis. The fourth sentence is where the action starts, though that sentence ("Since the dawn of religion, it has always been opposed to science because one is based on faith and the other on reason") is still overstated: when was this dawn of religion? And was there "science," as we now understand it, at that time? The reader has to slog through to the fifth sentence before the intro starts to develop some momentum.

Training in the five-paragraph essay format seems to have convinced some student writers that beginning with substantive material will be too abrupt for the reader. But the second example shows that a meatier beginning isn't jarring; it is actually much more engaging. The first sentence of the organic example is somewhat general, but it specifies the particular aspect of religion (transcending physical experience) that is germane to the thesis. The next six sentences lay out the ideas and concepts that explain the thesis, which is provided in the last two sentences. Overall, every sentence is needed to thoroughly frame the thesis. It is a lively paragraph in itself, and it piques the reader's interest in the author's original thinking about religion.

Sometimes a vague introductory paragraph reflects a simple, obvious thesis and a poorly thought-out paper. More often, though, a shallow introduction represents a missed opportunity to convey the writer's depth of thought from the get-go. Students adhering to the five-paragraph theme format sometime assume that such vagueness is needed to book-end an otherwise pithy paper. As you can see from these examples, that is simply untrue. I've seen some student writers begin with a vague, high-school style intro (thinking it obligatory) and then write a wonderfully vivid and engaging introduction as their second paragraph. Other papers I've seen have an interesting, original thesis embedded in late body paragraphs that should be articulated up front and used to shape the whole body. If you must write a vague "since the dawn of time" intro to get the writing process going, then go ahead. Just budget the time to rewrite the intro around your well developed, arguable thesis and ensure that the body paragraphs are organized explicitly by your analytical thread.

Here are two more examples of excellent introductory paragraphs written by undergraduate students in different fields. Note how, in both cases, (1) the first sentence has real substance, (2) every sentence is indispensable to setting up the thesis, and (3) the thesis is complex and somewhat surprising. Both of these introductory paragraphs set an ambitious agenda for the paper. As a reader, it's pretty easy to imagine how the body paragraphs that follow will progress through the nuanced analysis needed to carry out the thesis:

From Davis O'Connell's "Abelard":[2]

> He rebelled against his teacher, formed his own rival school, engaged in a passionate affair with a teenager, was castrated, and became a monk. All in a day's work. Perhaps it's no surprise that Peter Abelard gained the title of "heretic" along the way. A 12th-century philosopher and theologian, Abelard tended to alienate nearly everyone he met with his extremely arrogant and egotistical personality. This very flaw is what led him to start preaching to students that he had stolen from his former master, which further deteriorated his reputation. Yet despite all of the senseless things that he did, his teachings did not differ much from Christian doctrine. Although the church claimed to have branded Abelard a heretic purely because of his religious views, the other underlying reasons for these accusations involve his conceited personality, his relationship with the 14-year-old Heloise, and the political forces of the 12th century.

From Logan Skelly's "Staphylococcus aureus":[3]

> Bacterial resistance to antibiotics is causing a crisis in modern healthcare. The evolution of multi-drug resistant *Staphylococcus aureus* is of particular concern because of the morbidity and mortality it causes, the limited treatment options it poses, and the difficulty in implementing containment measures for its control. In order to appreciate the virulence of *S. aureus* and to help alleviate the problems its resistance is causing, it is important to study the evolution of antibiotic resistance in this pathogen, the mechanisms of its resistance, and the factors that may limit or counteract its evolution. It is especially important to examine how human actions are causing evolutionary changes in this bacterial species. This review will examine the historical

> sequence of causation that has led to antibiotic resistance in this microorganism and why natural selection favors the resistant trait. It is the goal of this review to illuminate the scope of the problem produced by antibiotic resistance in *S. aureus* and to illustrate the need for judicious antibiotic usage to prevent this pathogen from evolving further pathogenicity and virulence.

If vague introductory paragraphs are bad, why were you taught them? In essence you were taught the form so that you could later use it to deepen your thinking. By producing the five-paragraph theme over and over, it has probably become second nature for you to find a clear thesis and shape the intro paragraph around it, tasks you absolutely must accomplish in academic writing. However, you've probably been taught to proceed from "general" to "specific" in your intro and encouraged to think of "general" as "vague". At the college level, think of "general" as context: begin by explaining the conceptual, historical, or factual context that the reader needs in order to grasp the significance of the argument to come. It's not so much a structure of general-to-specific; instead it's context-to-argument.

> My average for writing an intro is three times. As in, it takes me three tries at writing one to get it to say exactly what I want it to. The intro, I feel, is the most important part of an essay. This is kind of like a road map for the rest of the paper. My suggestion is to do the intro first. This way, the paper can be done over a period of time rather than running the risk of forgetting what you wanted to say if you stop.
>
> ~Kaethe Leonard

IN CONCLUSION …

I confess that I still find conclusions hard to write. By the time I'm finalizing a conclusion, I'm often fatigued with the project and struggling to find something new to say that isn't a departure into a whole different realm. I also find that I have become so immersed in the subject that it seems like anything I have to say is absurdly obvious.[4] A good conclusion is a real challenge, one that takes persistent work and some finesse.

Strong conclusions do two things: they bring the argument to a satisfying close and they explain some of the most important implications. You've probably been taught to re-state your thesis using different words, and it is true that your reader will likely appreciate a brief summary of your overall argument: say, two or three sentences for papers less than 20 pages. It's perfectly fine to use what they call "metadiscourse" in this summary; metadiscourse is text like, "I have argued that …" or "This analysis reveals that … ." Go ahead and use language like that if it seems useful to signal that you're restating the main points of your argument. In shorter papers you can usually simply reiterate the main point without that metadiscourse: for example, "What began as a protest about pollution turned into a movement for civil rights." If that's the crux of the argument, your reader will recognize a summary like that. Most of the student papers I see close the argument effectively in the concluding paragraph.

The second task of a conclusion—situating the argument within broader implications—is a lot trickier. A lot of instructors describe it as the "So what?" challenge. You've proven your point about the role of agriculture in deepening the Great Depression; so what? I don't like the "so what" phrasing because putting writers on the defensive seems more likely to inhibit the flow of ideas than to draw them out. Instead, I suggest you imagine a friendly reader thinking, "OK, you've convinced me of your argument. I'm interested to know what you make of this conclusion. What is or should be different now that your thesis is proven?" In that sense, your reader is asking you to take your analysis one step further. That's why a good conclusion is challenging to write. You're not just coasting over the finish line.

So, how do you do that? Recall from the earlier discussion of thesis building that the third story of a three-story thesis situates an arguable claim within broader implications. If you've already articulated a thesis statement that does that, then you've already mapped the terrain of the conclusion. Your task then is to explain the implications you mentioned: if environmental justice really is the new civil rights movement, then how should scholars and/or activists approach it? If agricultural trends really did worsen the Great Depression, what does that mean for agricultural policy today? If your thesis, as written, is a two-story one, then you may want to revisit it after you've developed a conclusion you're satisfied with and consider including the key implication in that thesis statement. Doing so will give your paper even more momentum.

Let's look at the concluding counterparts to the excellent introductions that we've read to illustrate some of the different ways writers can accomplish the two goals of a conclusion:

Victor Seet on religious embodiment:[5]

> Embodiment is fundamental to bridging reality and spirituality. The concept demonstrates how religious practice synthesizes human experience in reality—mind, body, and environment—to embed a cohesive religious experience that can recreate itself. Although religion is ostensibly focused on an intangible spiritual world, its traditions that eventually achieve spiritual advancement are grounded in reality. The texts, symbols, and rituals integral to religious practice go beyond merely distinguishing one faith from another; they serve to fully absorb individuals in a culture that sustains common experiential knowledge shared by millions. It is important to remember that human senses do not merely act as sponges absorbing external information; our mental models of the world are being constantly refined with new experiences. This fluid process allows individuals to gradually accumulate a wealth of religious multimodal information, making the mental representation hyper-sensitive, which in turn contributes to religious experiences. However, there is an important caveat. Many features of religious visions that are attributed to embodiment can also be explained through less complex cognitive mechanisms. The repetition from religious traditions exercised both physically and mentally, naturally inculcates a greater religious awareness simply through familiarity. Religious experiences are therefore not necessarily caused by embedded cues within the environment but arise from an imbued fluency with religious themes. Embodiment proposes a connection between body, mind, and the environment that attempts to explain how spiritual transcendence is achieved through physical reality. Although embodied cognition assuages the conflict between science and religion, it remains to be seen if this intricate scientific theory is able to endure throughout millennia just as religious beliefs have.

The paragraph first re-caps the argument, then explains how embodiment relates to other aspects of religious experience, and finally situates the analysis within the broader relationship between religion and science.

From Davis O'Connell:[6]

> Looking at Abelard through the modern historical lens, it appears to many historians that he did not fit the 12th-century definition of a heretic in the sense that his teachings did not differ much from that of the church. Mews observes that Abelard's conception of the Trinity was a continuation of what earlier Christian leaders had already begun to ponder. He writes: "In identifying the Son and Holy Spirit with the wisdom and benignity of God, Abelard was simply extending an idea (based on Augustine) that had previously been raised by William of Champeaux." St. Augustine was seen as one of the main Christian authorities during the Middle Ages and for Abelard to derive his teachings from that source enhances his credibility. This would indicate that although Abelard was not necessarily a heretic by the church's official definition, he was branded as one through all of the nontheological social and political connotations that "heresy" had come to encompass.

O'Connell, interestingly, chooses a scholarly tone for the conclusion, in contrast to the more jocular tone we saw in the introduction. He doesn't specifically re-cap the argument about Abelard's deviance from social norms and political pressures, but rather he explains his summative point about what it means to be a heretic. In this case, the implications of the argument are all about Abelard. There aren't any grand statements about religion and society, the craft of historiography, or the politics of language. Still, the reader is not left hanging. One doesn't need to make far-reaching statements to successfully conclude a paper.

From Logan Skelly:[7]

> Considering the hundreds of millions of years that *S. aureus* has been evolving and adapting to hostile environments, it is likely that the past seventy years of human antibiotic usage represents little more than a minor nuisance to these bacteria. Antibiotic resistance for humans, however, contributes to worldwide health, economic, and environmental problems. Multi-drug resistant *S. aureus* has proven itself to be a versatile and persistent pathogen that will likely continue to evolve as long as selective pressures, such as antibiotics, are introduced into the environment. While the problems associated with *S. aureus* have received ample attention in the scientific literature, there has been little resolution of the problems this pathogen poses. If these problems are to be resolved, it is essential that infection control measures and effective treatment strategies be developed, adopted, and implemented in the future on a worldwide scale—so that the evolution of this pathogen's virulence can be curtailed and its pathogenicity can be controlled.

Skelly's thesis is about the need to regulate antibiotic usage to mitigate antibiotic resistance. The concluding paragraph characterizes the pathogens evolutionary history (without re-capping the specifics) and then calls for an informed, well planned, and comprehensive response.

All three conclusions above achieve both tasks—closing the argument and addressing the implications—but the authors have placed a different emphasis on the two tasks and framed the broader implications in different ways. Writing, like any craft, challenges the creator to make these kinds of independent choices. There isn't a standard recipe for a good conclusion.

FORM AND FUNCTION

As I've explained, some students mistakenly believe that they should avoid detail and substance in the introductions and conclusions of academic papers. Having practiced the five-paragraph form repeatedly, that belief sometimes gets built into the writing process; students sometimes just throw together those paragraphs thinking that they don't really count as part of the analysis. Sometimes though, student writers know that more precise and vivid intros are ideal but still settle on the vague language that seems familiar, safe, and do-able. Knowing the general form of academic writing (simplified in the five-paragraph essay) helps writers organize their thoughts; however, it leads some student writers to approach papers as mere fill-in-the-blank exercises.

When you're engaged with the writing process, you'll find yourself deciding which substantive points belong in those introductory and concluding paragraphs rather than simply filling those paragraphs out with fluff. They should be sort of hard to write; they're the parts of the paper that express your most important ideas in the most precise ways. If you're struggling with intros and conclusions, it might be because you're approaching them in exactly the right way. Having a clear, communicative purpose will help you figure out what your reader needs to know to really understand your thinking.

Other resources

1. Writing in College, a guide by Joseph L. Williams (the co-author of *Style*) and Lawrence McEnerney for the University of Chicago, offers some excellent advice on *drafting* and revising introductions and conclusions.
2. The Writing Center at the University of North Carolina also offers excellent advice on writing introductions and conclusions.
3. Discoveries is a journal published by Cornell University from which the excellent examples in this chapter were drawn. It's a great source of inspiration.

Exercises

1. Find some essays on plagiarism websites such as termpaperwarehouse.com, allfreeessays.com, or free-college-essays.com and evaluate the quality of their introductions and conclusions based on the principles explained in this chapter.
2. Use this list maintained by the Council on Undergraduate Research to find some peer-reviewed papers written by undergraduates in a field you're interested in. Evaluate the quality of their introductions and conclusions based on the principles explained in this chapter and talk about them with your classmates. As a group, try to summarize what makes introductions and conclusions engaging for readers.

References

1 This example is slightly adapted from a student-authored essay: Victor Seet, "Embodiment in Religion," Discoveries, 11 (2012). Discoveries is an annual publication of the Knight Institute for Writing in the Disciplines of Cornell University which publishes excellent papers written by Cornell undergraduates.

2 Davis O'Connell, "Abelard: A Heretic of a Different Nature," *Discoveries* 10 (2011): 36-41.
3 Logan Skelly, "Staphylococcus aureus: The Evolution of a Persistent Pathogen," *Discoveries* 10 (2011): 89-102.
4 A lot of people have that hang-up: "If I thought of it, it can't be much of an insight." It's another good reason to get others to read your work. They'll remind you that your points are both original and interesting.
5 Seet, "Embodiment in Religion."
6 O'Connell, "Abelard," 40.
7 Skelly, "Stapholococcus aureus," 97.

Chapter 18: Expository Essay

What Are You Writing, to Whom, and How?

EXPOSITORY ESSAYS

Learning Objectives

- Understand the function and use of expository essays
- Identify eight types of expository essays
- Apply expository essay structure

WHAT IS AN EXPOSITORY ESSAY?

An essay that explains a writer's ideas by defining, explaining, informing, or elaborating on points to allow the reader to clearly understand the concept or topic. Expository essays seek to inform and educate a reader on a particular topic while still including your own insights, ideas, and conclusions on the issue.

Many of your future academic workplace writing assignments will be expository–explaining your ideas or the significance of a concept or action. An expository essay allows the writer the opportunity to explain his or her ideas about a topic and to provide clarity for the reader by using:

- Facts
- Explanations
- Details
- Definitions

It may also include the writer outlining steps of a procedure in a way that is straightforward for the reader to follow. It is purely informative and often contains elements of summary.

Imagine you need to verbally explain a concept to your classmates, maybe a behavioural theory. What are the key elements on which you would focus? How would you organize the information? You could explain who came up with the theory, the specific area of study to which it is related, its purpose, and the significant details to explain the theory. Telling these four elements to your classmates would give them a complete, yet summarized, picture of the theory, so they could apply the theory in future discussions.

Although you did this verbally, you were still fulfilling the elements of an expository essay by providing definition, details, explanations, and maybe even facts if you have a really good memory. This is the same process that you would use when you write an expository essay. You may actually be doing this all the time; for example, when you are giving someone directions to a place or explaining how to cook something. In the following sections of the chapter, you will practise doing this more in different expository written forms.

THE STRUCTURE OF AN EXPOSITORY ESSAY

Sections versus Paragraphs

Before looking at the general structure of an expository essay, you first need to know that in your post-secondary education, you should not consider your essay as writing being constructed with five paragraphs as you might have been used to in high school. You should instead think of your essay in terms of sections (there may be five, but if so, that's coincidence, not a rule), and each section may have multiple paragraphs.

To understand further why you need to think beyond the five-paragraph essay: imagine you have been asked to submit a six-page paper (approximately 1,500 words). You already know that each paragraph should be roughly 75 to 200 words long. If you divide the required word count by five paragraphs (1,500 by 5), you end with 300 words per paragraph, way above the number you should have in a paragraph. If your paragraphs are too long, they likely have too many ideas and your reader may become confused. Your paragraphs should be two-third of a page at most, and *never* longer than a page.

Instead, if you think of your essays being divided into sections (with possibly more than one paragraph per section), your writing will likely be more organized and allow your reader to follow your presentation of ideas without creating too much distance between your paragraph's supporting points and its topic sentence. As you will see in **Section 4.5: Classification**, some essay forms may require even more than five paragraphs or sections because of how many points are necessary to address. . For the rest of this chapter, the term *paragraph* will also imply section.

Sections of an Expository Essay

An expository essay, regardless of its purpose, will typically have ***<u>at least</u>*** five sections, which are:

- Introduction
- First body section/paragraph
- Second body section/paragraph
- Third body section/paragraph
- Conclusion.

The **introduction** should state the topic of your paper: your thesis statement as well as brief signposts of what information the rest of the paper will include. That is, you only want to mention the content of the body paragraphs; you do not want to go in to a lot of detail and repeat what will be in the rest of the essay.

The **first body section** or **paragraph** should focus on one of your main points and provide evidence to support that point. There should be two to three supporting points: reasons, facts, statistics, quotations, examples, or a mix of these. Both the **second** and **third body sections** should follow the same pattern. Providing three body sections with one point each that supports the thesis should provide the reader with enough detail to be convinced of your argument or fully understand the concept you are explaining. However, remember that some sections will require more explanation, and you may need to separate this information into multiple paragraphs.

You can order your sections in the most logical way to explain your ideas. For example, if you are describing a process, you may use chronological order to show the definite time order in which the steps need to happen. You will learn about the different ways to organize your body paragraphs in the next chapter.

The **concluding paragraph**, or conclusion, can be a little tricky to compose because you need to make sure you give a concise summary of the body paragraphs, but you must be careful not to simply repeat what you have already written. Look back at the main idea of each section/paragraph, and try to summarize the point using words different from those you have already used. Do not include any new points in your concluding paragraph.

Remember: this is a general template, and as a student, you can customize and organize your essay however you wish, as long as it makes sense to your reader is flows logically.

CONSIDER YOUR AUDIENCE: HOW MUCH DO THEY KNOW?

Later in this chapter, you will work on determining and adapting to your audience when writing, but with an expository essay, since you are **defining or informing** your audience on a certain topic, you need to evaluate how much your audience knows about that topic (aside from having general common knowledge). You want to make sure you are giving thorough, comprehensive, and clear explanations on the topic. Never assume the reader knows everything about your topic (even if it is covered in the reader's field of study). For example, even though some of your instructors may teach criminology, they may have specialized in different areas from the one about which you are writing; they most likely have a strong understanding of the concepts but may not recall all the small details on the topic. If your instructor specialized in crime mapping and data analysis for example, he or she may not have a strong recollection of specific criminology theories related to other areas of study. However, you also want to be mindful that you are not underestimating your reader and providing information that could be seen as condescending. Providing enough background information and context without being too detailed is a fine balance, but you always want to ensure you have no gaps in the information, so your reader will not have to guess your intention. We practice this more in **Purpose, Audience, Tone, and Content**.

WHAT COMES NEXT?

Rhetorical modes refers simply to the ways to communicate effectively through language. As you encounter different writing models and styles, keep in mind that the rhetorical mode a writer chooses depends on his or her purpose for writing. Sometimes writers incorporate a variety of modes in any one essay. In this chapter, we also emphasize the rhetorical modes as a set of tools that will allow you greater flexibility and effectiveness in communicating with your audience and expressing your ideas.

CAUSE AND EFFECT

Learning Objectives

- Determine the purpose and structure of cause and effect in writing
- Understand how to write a cause and effect essay

THE PURPOSE OF CAUSE AND EFFECT IN WRITING

It is often considered human nature to ask "why?" and "how?" We may want to know how our child got sick so we can better prevent it from happening in the future, or why our colleague received a pay raise because we want one as well. We want to know how much money we will save over the long term if we buy a hybrid car. These examples identify only a few of the relationships we think about in our lives, but each shows the importance of understanding cause and effect.

A **cause** is something that produces an event or condition; an **effect** is what results from an event or condition. The purpose of the cause and effect essay is to determine how various phenomena relate in terms of origins and results. Sometimes the connection between cause and effect is clear, but often determining the exact relationship between the two is very difficult. For example, the following effects of a cold may be easily identifiable: a sore throat, runny nose, and a cough. But determining the cause of the sickness can be far more difficult. A number of causes are possible, and to complicate matters, these possible causes could have combined to cause the sickness. That is, more than one cause may be responsible for any given effect. Therefore, cause and effect discussions are often complicated and frequently lead to debates and arguments.

TIP: Use the complex nature of cause and effect to your advantage. Often it is not necessary, or even possible, to find the exact cause of an event or to name the exact effect. So, when formulating a thesis, you can claim one of a number of causes or effects to be the primary, or main, cause or effect. As soon as you claim that one cause or one effect is more crucial than the others, you have developed a thesis.

THE STRUCTURE OF A CAUSE AND EFFECT ESSAY

The cause and effect essay opens with a general introduction to the topic, which then leads to a thesis that states the main cause, main effect, or various causes and effects of a condition or event.

The cause and effect essay can be organized in one of the following two primary ways:

1. Start with the cause and then talk about the effects.
2. Start with the effect and then talk about the causes.

For example, if your essay is on childhood obesity, you could start by talking about the effect of childhood obesity and then discuss the cause, or you could start the same essay by talking about the cause of childhood obesity and then move to the effect. Regardless of which structure you choose, be sure to explain each element of the essay completely. Explaining complex relationships requires the full use of evidence, such as scientific studies, expert testimony, statistics, and anecdotes.

Because cause and effect essays determine how phenomena are linked, they make frequent use of words and phrases that denote such linkage. See **Table 4.4: Phrases of Causation** for examples of such terms.

Table 4.4: Phrases of Causation

as a result	because	consequently	due to	hence	since	therefore	thus

The conclusion should wrap up the discussion and reinforce the thesis, leaving the reader with a clear understanding of the relationship that was analyzed.

TIP: Be careful of resorting to empty speculation. In writing, speculation amounts to unsubstantiated guessing. Writers are particularly prone to this trap in cause and effect arguments due to the complex nature of finding links between phenomena. Be sure to have clear evidence to support the claims that you make.

Self-practice Exercise 3.5a

Freewrite for five minutes on one of the following broad topics below. Focus on a narrower issue about that topic and its effects.

- Health and nutrition
- Sports
- Media
- Politics

- History

WRITING A CAUSE AND EFFECT ESSAY

Choose an event or condition that you think has an interesting cause and effect relationship. Introduce your topic in an engaging way. End your introduction with a thesis that states the main cause, the main effect, or both.

Organize your essay by starting with either the cause then effect structure, or the effect then cause structure. Within each section, you should clearly explain and support the causes and effects using a full range of evidence. If you are writing about multiple causes or multiple effects, you may choose to sequence either in order of importance. In other words, order the causes from least to most important (or vice versa), or order the effects from least important to most important (or vice versa).

Use the phrases of causation when trying to forge connections between various events or conditions. This will help organize your ideas and orient the reader. End your essay with a conclusion that summarizes your main points and reinforces your thesis. See **Appendix: Readings: Examples of Essays** to read a sample cause and effect essay.

Key Takeaways

- The purpose of the cause and effect essay is to determine how various phenomena are related.
- The thesis states what the writer sees as the main cause, main effect, or various causes and effects of a condition or event.
- The cause and effect essay can be organized in one of these two primary ways:
- Start with the cause and then talk about the effect.
- Start with the effect and then talk about the cause.
- Strong evidence is particularly important in the cause and effect essay due to the complexity of determining connections between phenomena.
- Phrases of causation are helpful to signal links between various elements in the essay.

Chapter 19: Argumentative (Persuasive) Essay

Argumentative (Persuasive) Essays

THE PURPOSE OF PERSUASION

Learning Objectives

- Determine the purpose of persuasion in writing

The purpose of persuasion in writing is to convince, motivate, or move readers toward a certain point of view, or opinion. The act of trying to persuade automatically implies more than one opinion on the subject can be argued. Therefore, any topic that you choose for an argumentative or persuasive essay needs to be debatable.

The idea of an argument often conjures up images of two people yelling and screaming in anger. In writing, however, an argument is very different. An **argument** is a reasoned opinion supported and explained by evidence. To argue in writing is to advance knowledge and ideas in a positive way. Written arguments often fail when they employ ranting rather than reasoning.

Most people have strong views on **controversial topics** (ones that inspire extreme points of view or opinions) and are often very willing to share those strong views. However, imagine you are having a discussion with someone who is only willing to share a particular point of view, ignoring yours, which may be in opposition. The ideas presented by that person would be very narrow, almost as if the person has tunnel vision and is merely expressing a personal opinion. If that person does provide you with facts, they may often be skewed or not from a credible source. After the discussion, there is only a slight chance you would be convinced of the other person's point of view. You may have new ideas you had not considered before or a new perspective, but you would probably not be thoroughly convinced because that person has not made any attempt to present a well-rounded, fact-based point of view. This is why it is essential for you to not only provide your reader with strong, substantiated evidenced, but also to ensure you present an argument that looks at the topic from multiple angles.

Now, you may be asking yourself, "How can my argument be convincing if I present ideas contrary to my main point of view?" Well, while you need to concede there are other views different from your own, it is very important to show your reader you have thought about different angles and that the conclusions you have come to have been critically developed. This evidence of critical thinking will elevate your argument to a level so that your reader cannot really have any objections to. Also, when you look at the structures for persuasive writing, outlined in the next section, you will learn how you can rebut the possible objections you present, essentially smashing those contrary ideas and showing how your point of view is the convincing one.

> **TIP:** Most of us feel inclined to try to win the arguments we engage in. On some level, we all want to be right, and we want others to see the error of their ways. More times than not, however, arguments in which both sides try to win end up producing losers all around. The more productive approach is to persuade your audience to consider your opinion as a valid one, not simply the right one.

THE STRUCTURE OF A PERSUASIVE ESSAY

Learning Objectives

- Determine the structure of persuasion in writing
- Apply a formula for a classic persuasive argument

WRITING A PERSUASIVE ESSAY

You first need to choose a topic that you feel passionate about. If your instructor requires you to write about a specific topic, approach the subject from an angle that interests you. For example, if you're a business student and have to write a paper about the United Nations, you may wish to look at the topic of international lending, debt, and the International Monetary Fund (IMF). Begin your essay with an engaging introduction. Your thesis should typically appear somewhere in your introduction.

Next, you need to acknowledge and explain points of view that may conflict with your own to build credibility and trust with your audience. You also should state the limits of your argument. This strategy helps you sound more reasonable and honest to those who may naturally be inclined to disagree with your view. By respectfully acknowledging opposing arguments and conceding limitations to your own view, you set a measured and responsible tone for the essay.

Be sure to make your appeals in support of your thesis by using sound, credible evidence. Use a balance of facts and opinions from a wide range of sources, such as scientific studies, expert testimony, statistics, and personal anecdotes. Each piece of evidence should be fully explained and clearly stated. Also, write in a style and tone that is appropriate for your subject and audience. Tailor your language and word choice to these two factors, while still being true to your own voice. Finally, write a conclusion that effectively summarizes the main argument and reinforces your thesis.

STRUCTURING A PERSUASIVE ESSAY

The formula below for organizing a persuasive essay may be one with which you are familiar. It will present a convincing argument to your reader because your discussion is well rounded and thorough, and you leave your audience with your point of view at the end. *Remember to consider each of these components in this formulas sections instead of paragraphs because you will probably want to discuss multiple ideas backing up your point of view to make it more convincing.*

When writing a persuasive essay, it is best to begin with the most important point because it immediately captivates your readers and compels them to continue reading. For example, if you were supporting your thesis that homework is detrimental to the education of high school students, you would want to present your most convincing argument first, and then move on to the less important points for your case.

Some key transitional words you should use with this method of organization are: *most importantly*, *almost as importantly*, *just as importantly*, and *finally*.

The Formula You will need to come up with objection points, but you will also need to think of direct rebuttals to each of those ideas. Remember to consult your outline as you are writing because you may need to double-check that you have countered *each* of the possible opposing ideas you presented.

Section 1: Introduction

- Attention-getter
- Thesis (showing main and controlling ideas)
- Background
- Signposts (make sure you outline the structure your argument will follow: Pros Cons/Pros)

Section 2: (Multiple) Ideas in Support of Claim

- Give a topic sentence introducing the point (showing main and controlling ideas)
- Give explanations + evidence on first point
- Make concluding statement summarizing point discussion (possibly transitioning to next supporting idea)
- Repeat with multiple ideas in separate paragraphs

Section 3: Summary of (Some) Opposing Views

- Give topic sentence explaining this paragraph will be opposing points of view to provide thorough, convincing argument
- Present general summary of some opposing ideas
- Present some *generalized* evidence
- Provide brief concluding sentence for paragraph—transitioning into next rebuttal paragraph

Section 4: Response to Opposing Views

- Give topic sentence explaining this paragraph/section **connects to or expands on previous paragraph**
- [may recognize validity of some of points] then need to present how your ideas are stronger
- Present evidence **directly countering/refuting ideas** mentioned in previous section
- Give concluding statement summarizing the **countering** arguments

Section 5 : Conclusion

- Restate your thesis
- Summarize your discussion points
- Leave the reader with a strong impression; do not waiver here
- May provide a "call for action"

> **TIP:** In a persuasive essay, the writer's point of view should be clearly expressed at the beginning of each paragraph in the topic sentence, which should contain the main idea of the paragraph and the writer's controlling idea.

BEING CRITICAL

Learning Objectives

- Explain the importance and benefits of acknowledging opposing ideas
- Identify the importance of cautious use of tone in a persuasive essay
- Identify bias in writing
- Assess various rhetorical devices, including the use of *I*
- Distinguish between fact and opinion
- Understand the importance of visuals to strengthen arguments

When writing a persuasive essay, you need to focus on critical thinking, but you also need to ensure you are presenting an argument that considers other points of view on your topic; you need to acknowledge there are other angles, and you need to present ideas countering those objections in order to increase your chance at convincing your reader.

STYLE AND TONE OF LANGUAGE

Just as with any essay, the way you write and the tone you use is very important to consider. If you are talking with a person who uses aggressive and inflammatory words, are you more or less likely to listen to the whole argument and ultimately be convinced? If someone is waving his hands and swearing or yelling, the gestures and raised voice may actually distract you from what is being said. Also, when people are extremely animated in their discussions, their audience may become defensive if they do not agree with the ideas presented. In such a case, the audience may then respond in the same way, and no one ends up really hearing other points of view and will definitely not be convinced. Consider the same discussion, but imagine the original speaker being calm and controlled. Do you think you would be more likely to listen and consider the ideas? That is what often happens; the speaker also allows you to give your input and views, and together, you can arrive at a blend of ideas. While you may not be convinced to change your mind completely, the way the speaker presents the argument (calmly and substantively) creates an environment or situation where you are more open to discussion.

This is the same when you write; if you choose inflammatory language not appropriate to your audience, the overall impact is almost “bloggish”—like someone ranting on a topic and just stating his or her opinion. This becomes a bigger issue if no substantive evidence or support is given for the discussion. The writer just seems like a radical expressing views, not someone you can use for credible support. In short, remember to choose your words carefully. While you will need to use assertive language to support your ideas, you need to choose objective words. How you make your argument more convincing is by:Using strong, peer-reviewed, and reliable evidence to back up your ideas and present and rebut at least one opposing idea

Acknowledging Opposing Ideas and Limits to Your Argument

Because an argument implies differing points of view on the subject, you must be sure to acknowledge those opposing ideas. Avoiding ideas that conflict with your own gives the reader the impression that you may be uncertain, fearful, or unaware of opposing ideas. Thus, it is essential that you not only address counterarguments but also do so respectfully.

Try to address opposing arguments earlier rather than later in your essay. Rhetorically speaking, ordering your positive arguments last allows you to better address ideas that conflict with your own, so you can spend the rest of the essay countering those arguments. This way, you leave your reader thinking about your argument rather than someone else’s. You have the last word.

Acknowledging different points of view also fosters more credibility between you and the audience. They know from the outset that you are aware of opposing ideas and that you are not afraid to give them space.

It is also helpful to establish the limits of your argument and what you are trying to accomplish. In effect, you are conceding early on that your argument is not the ultimate authority on a given topic. Such humility can go a long way toward earning credibility and trust with an audience. Your readers will know from the beginning that you are a reasonable writer, and they will trust your argument as a result. For example, in the following concessionary statement, the writer advocates for stricter gun control laws, but admits it will not solve all of our problems with crime:

Although tougher gun control laws are a powerful first step in decreasing violence in our streets, such legislation alone cannot end these problems since guns are not the only problem we face.

Such a concession will be welcome by those who might disagree with this writer’s argument in the first place. To effectively persuade their readers, writers need to be modest in their goals and humble in their approach to get readers to listen to the ideas. See **Table 10.1: Phrases of Concession** for some useful phrases of concession.

Table 10.1: Phrases of Concession

although	granted that	of course	still	though	yet

BIAS IN WRITING

Everyone has various biases on any number of topics. For example, you might have a bias toward wearing black instead of brightly coloured clothes, or wearing jeans rather than formal wear. You might have a bias toward working at night rather than in the morning, or working by deadlines rather than getting tasks done in advance. These examples identify minor biases, of course, but they still indicate preferences and opinions.

In your first assignment a number of weeks ago, you were asked to sit somewhere, make observations, and write both a positive and negative description of the same scene—or to show two angles of vision. The purpose of this exercise was to make it evident to you how easily bias and angles can appear even through the smallest words you choose to use in your writing. Choosing each word carefully is even more significant in a persuasive paper because, as already mentioned, you want your reader to view your presentation of ideas as logical and not just a tirade. Using objective and neutral language and evidence and acknowledging you have a possible bias will help you present a well-rounded and developed argument.

Handling bias in writing and in daily life can be a useful skill. It will allow you to articulate your own points of view while also defending yourself against unreasonable points of view. The ideal in persuasive writing is to let your reader know your bias, but do not let that bias blind you to the primary components of good argumentation: sound, thoughtful evidence and a respectful and reasonable address of opposing sides.

- **The strength of a personal bias** is that it can motivate you to construct a strong argument. If you are invested in the topic, you are more likely to care about the piece of writing. Similarly, the more you care, the more time and effort you are apt to put forth and the better the final product will be.
- **The weakness of personal bias** is that it can take over the essay—when, for example, you neglect opposing ideas, exaggerate your points, or repeatedly insert yourself ahead of the subject by using *I* too often. Being aware of all three of these pitfalls will help you avoid them.

FACT AND OPINION

Facts are statements that can be definitely proven using objective data. The statement that is a fact is absolutely valid, and the results can be replicated repeatedly over time. In other words, the statement can be pronounced as true or false. For example, 2 + 2 = 4. This expression identifies a true statement, or a fact, because it can be proved with objective data.

Opinions are personal views, or judgments. An opinion is what an individual believes about a particular subject. However, an opinion in argumentation must have legitimate backing; adequate evidence and credibility should support the opinion. Consider the credibility of expert opinions, as experts in a given field have the knowledge and credentials to make their opinion meaningful to a larger audience.

For example, you seek the opinion of your dentist when it comes to the health of your gums, and you seek the opinion of your mechanic when it comes to the maintenance of your car. Both have knowledge and credentials in those respective fields, which is why their opinions matter to you. But the authority of your dentist may be greatly diminished should he or she offer an opinion about your car, and vice versa.

In your writing, you want to strike a balance between credible facts and authoritative opinions. Relying on one or the other will likely lose more of your audience than it gains.

The Use of I in Writing

The use of *I* in writing is often a topic of debate, and the acceptance of its usage varies from instructor to instructor. It is difficult to predict the preferences for all your present and future instructors, but consider the effects it can potentially have on your writing.

Be mindful of the use of *I* in your writing because it can make your argument sound overly biased, for two primary reasons:

1. Excessive repetition of any word will eventually catch the reader's attention—and usually not in a good way. The use of *I* is no different. You want the reader to see the broad application of your argument. The more you use the word *I*, the more it sounds as though it's simply your personal opinion rather than an argument that makes logical sense to a large amount of people.
2. The insertion of *I* into a sentence alters not only the way a sentence might sound but also the composition of the sentence itself. *I* is often the subject of a sentence. If the subject of the essay is supposed to be, say, smoking, then by inserting yourself into the sentence, you are effectively displacing the subject of the essay into a secondary position.

In the following example, the subject of the sentence is bolded and underlined:

<u>Smoking</u> is bad. vs. **<u>I</u>** think smoking is bad.

In the first sentence, the rightful subject, *smoking*, is in the subject position in the sentence. In the second sentence, the insertion of *I* and *think* replaces *smoking* as the subject, which draws attention to *I* and away from the topic that is supposed to be discussed. Remember to keep the message (the subject) and the messenger (the writer) separate.

Use of the word *I* can be extremely powerful when used sparingly and appropriately. Let's say you create a portmanteau (a word blending the sounds and combining the meanings of two others, for example *motel* (from 'motor' and 'hotel') or *brunch* (from 'breakfast' and 'lunch'). You might want to identify the word as your own creation in your essay:

> ex. The exit of Britain from the European Union, an event I have dubbed "Brexit"…

In this case, the use of the word *I* calls attention to a particular concept or idea that you have created and is worth identifying so that your reader will know that it is unlikely that they will encounter that term anywhere else (yet!).

Developing a Sound Argument

You can use **Checklist 10.1: Developing Sound Arguments,** as you work on your persuasive essay.

Checklist 10.1: Developing Sound Arguments

- Does my essay contain the following elements?
- An engaging introduction
- A reasonable, specific thesis that is able to be supported by evidence
- A varied range of evidence from credible sources
- Respectful acknowledgment and explanation of opposing ideas
- A style and tone of language that is appropriate for the subject and audience
- Acknowledgment of the argument's limits
- A conclusion that will adequately summarize the essay and reinforce the thesis

> **TIP:** The word *prove* is frequently used in the discussion of persuasive writing. Writers may claim that one piece of evidence or another proves the argument, but proving an argument is often not possible. No evidence proves a debatable topic one way or the other; that is why the topic is debatable. Facts can be proved, but opinions can only be supported, explained, and persuaded.

USING VISUAL ELEMENTS TO STRENGTHEN ARGUMENTS

Adding visual elements to a persuasive argument can often strengthen its persuasive effect. However, remember you want to use them to make a bigger impact for your reader, so you need to make sure they are:

- **Relevant and essential.** They should help your reader visualize your point.
- **Easy to follow.** The reader should not have to work too hard to understand.
- **Appropriate to audience, tone, and purpose.** Always keep the audience in mind.
- **Appropriately cited and referenced.** If you borrow from a source, be sure to include proper citations.

- **NOT disrespectful.** You want your writing to been seen as fair and non-biased.
- **NOT used too often.** They will become more of a distraction than a focal point if they are used too often

There are two main types of visual elements: **quantitative** visuals and **qualitative** visuals.

- **Quantitative** visuals present data graphically. They allow the audience to see statistics spatially. The purpose of using quantitative visuals is to make logical appeals to the audience. For example, sometimes it is easier to understand the disparity in certain statistics if it is displayed graphically. Bar graphs, pie charts, Venn diagrams, histograms, and line graphs are all ways of presenting quantitative data in spatial dimensions.
- **Qualitative** visuals present images that appeal to the audience's emotions. Photographs and pictorial images are examples of qualitative visuals. Such images often try to convey a story, and seeing an actual example can carry more power than hearing or reading about the example. For example, one image of a child suffering from malnutrition will likely have more of an emotional impact than pages dedicated to describing that same condition in writing.

WRITING AT WORK

When making a business presentation, you typically have limited time to get your idea across. Providing visual elements for your audience can be an effective timesaving tool. Quantitative visuals in business presentations serve the same purpose as they do in persuasive writing. They should make logical appeals by showing numerical data in a spatial design. Quantitative visuals should be pictures that might appeal to your audience's emotions. You will find that many of the rhetorical devices used in writing are the same ones used in the workplace.

Key Takeaways

- The purpose of persuasion in writing is to convince or move readers toward a certain point of view, or opinion.
- An argument is a reasoned opinion supported and explained by evidence. To argue, in writing, is to advance knowledge and ideas in a positive way.
- A thesis that expresses the opinion of the writer in more specific terms is better than one that is vague.
- It is essential that you address counterarguments and do so respectfully.
- It is helpful to establish the limits of your argument and what you are trying to accomplish through a concession statement.
- To persuade a skeptical audience, you need to use a wide range of evidence. Scientific studies, opinions from experts, historical precedent, statistics, personal anecdotes, and current events are all types of evidence that you might use in explaining your point.

- Word choice and writing style should be appropriate for both your subject and your audience.
- You should let your reader know your bias, but do not let that bias blind you to the primary components of good argumentation: sound, thoughtful evidence and respectfully and reasonably addressing opposing ideas.
- You should be mindful of the use of I in your writing because it can make your argument sound more biased than it needs to.
- Facts are statements that can be proven using objective data.
- Opinions are personal views, or judgments, that cannot be proven.
- In writing, you want to strike a balance between credible facts and authoritative opinions.
- Quantitative visuals present data graphically. The purpose of using quantitative visuals is to make logical appeals to the audience.
- Qualitative visuals present images that appeal to the audience's emotions.

EXAMPLES: PERSUASIVE ESSAY

Learning Objectives

- Read two examples of persuasive essays on the same topic

EXAMPLE 1

Justice: Retribution or Restoration?

Every day when I pick up my newspaper I read about crime. What strikes me as tragic in these discussions is that the solutions which are proposed are simply more of the same: bigger threats, more punishment. Few people ask more basic questions about whether punishment ought to be our main concern. Even fewer seem genuinely concerned about victims and what they need.

Consequently, victims' needs and wishes continue to be ignored. Prisons are massively crowded, and the call for a return to the death penalty is back with a vengeance. The costs to us as taxpayers keep soaring.

Actually, there is good reason why we ignore victims and focus instead on more punishment for offenders. It has to do with our very definitions of what constitutes crime and what justice entails.

If you have been a victim, you know something about the fear, the anger, the shame, the sense of violation that this experience generates. You know something about the needs that result: needs for repayment, for a chance to talk, for support, for involvement, for an experience that feels like justice. Unfortunately, you may also know from personal experience how little help, information and involvement you can expect from the justice process.

If you have experienced crime, you know for a fact that you yourself are the victim, and you would like to be remembered in what happens thereafter. But the legal system does not define the offence that way and does not assume that you have a central role.

Legally, the essence of the crime lies in breaking a law rather than the actual damage done. More importantly, the official victim is the state, not you. It is no accident, then, that victims and their needs are so often forgotten: they are not even part of the equation, not part of the definition of the offence!

When a crime occurs, the state as victim decides what must be done, and the process of deciding focuses primarily on two questions: "Is the person guilty? If so, how much punishment does he or she deserve?" Our definitions of crime and justice, then, might be summarized like this:

Crime is a violation of the state and its laws.

Justice establishes blame and administers pain through a contest between offender and state.

This way of viewing crime might be called "retributive justice." It has little place for victims, uses what some scholars have called a "battle model" for settling things, and, because it is centred so heavily on establishing blame, looks primarily to the past rather than the future. It assumes that punishment or pain, usually in the form of a prison term, is the normal outcome.

This process concentrates almost exclusively on offenders, but, ironically, does not hold them accountable. To be accountable, offenders ought to be helped to understand and acknowledge the human consequences of their actions. Then they ought to be encouraged to take responsibility for what happens thereafter, including taking steps to right the wrong. Yet this rarely happens; indeed, the justice process discourages responsibility. Thus neither victim nor offender is offered the kind of opportunities that might aid healing and resolution for both.

But what is the alternative? How should we understand crime and justice?

An alternate understanding of crime and justice might look something like this:

Crime is a violation of people and their relationships.

Justice identifies needs and obligations so that things can be made right through a process which encourages dialogue and involves both victims and offenders.

A restorative approach to justice would understand that the essence of crime is a violation of people and of harmonious relations between them. Instead of asking first of all, "Who 'done' it? What should they get?" (and rarely going beyond this), a restorative approach to justice would ask "Who has been hurt? What can be done to make things right, and whose responsibility is it?" True justice would have as its goals restoration, reconciliation, and responsibility rather than retribution.

Restorative justice would aim to be personal. Insofar as possible, it would seek to empower victims and offenders to be involved in their own cases and, in the process, to learn something about one another. As in the Victim-Offender Reconciliation Program (VORP), which operates in many communities in the U.S. and Canada, when circumstances permit, justice would offer victims and offenders an opportunity to meet in order to exchange information and decide what is to be done. Understanding of one another, acceptance of responsibility, healing of injuries, and empowerment of participants would be important goals.

Is restorative approach practical? Can it work? The experience of the VORP suggests that while there are limitations and pitfalls, restoration and reconciliation can happen, even in some tough cases. Moreover, our own history points in this direction. Through most of western history, most crimes were understood to be harms done to people by other people. Such wrongs created obligations to make right, and the normal process was to negotiate some sort of restitution agreement. Only in the past several centuries did our present retributive understanding displace this more reparative approach.

If our ancestors could view crime and justice this way, why can't we?

Adapted from: Zehr, H. (n.d.). Justice: Retribution or Restoration? Retrieved from: http://www.peaceworkmagazine.org/pwork/0499/049910.htm

EXAMPLE 2

Retribution

Retribution is perhaps the most intuitive—and the most questionable—aim of punishment in the criminal law. Quite contrary to the idea of rehabilitation and distinct from the utilitarian purposes of restraint and deterrence, the purpose of retribution is actively to injure criminal offenders, ideally in proportion with their injuries to society, and so expiate them of guilt.

The impulse to do harm to someone who does harm to you is older than human society, older than the human race itself (go to the zoo and watch the monkey cage for a demonstration.) It's also one of the most powerful human impulses—so powerful that at times it can overwhelm all else. One of the hallmarks of civilization is to relinquish the personal right to act on this impulse, and transfer responsibility for retribution to some governing body that acts, presumably, on behalf of society entire. When society executes retribution on criminals by means of fines, incarceration, or death, these punishments are a social expression of the personal vengeance the criminal's victims feel, rationally confined (it is hoped) to what is best for society as a whole.

While "it's natural" tends not to carry much weight in the criminal law, "it's morally right" can. Moral feelings and convictions are considered, even by the criminal law, to be some of the most powerful and binding expressions of our humanity. In binding criminal trial juries to restrict guilty verdicts to situations of the highest certainty, "beyond a reasonable doubt" is also often described as "to a moral certainty." It is to their moral feelings of what is truly right that jury members are asked look before delivering a verdict. It's perhaps not too much of a stretch, then, to argue that it's morally right to make criminals suffer as their victims have suffered, if that's the way one's moral certainty points.

No matter what one's moral feelings are about inflicting deliberate harm on a human being, the majority of the citizenry still holds that it's right to exact retribution on criminal offenders. This is almost certainly true of the majority of victims, and their loved ones, for whom equanimity becomes more and more difficult depending on the severity of the crime. What rape victim does not wish to see her attacker suffer? What parent does not hate the one who killed their child? The outrage that would result from leaving these passions for revenge unsatisfied might be seen as a dramatic failure of the entire criminal justice system. It's a good argument for retributive justice, then, that in this world public vengeance is necessary in order to avoid the chaos ensuing from individuals taking revenge into their own hands. And, until the moral certainty of a majority of society points towards compassion rather than revenge, this is the form the criminal law must take.

Adapted from: The Lectric Law Library. (n.d.). Retribution. Retrieved from: http://www.lectlaw.com/mjl/cl062.htm

Chapter 20: Editing and Revising Strategies

Clarity and Concision

WRITING LIKE YOU DRIVE

This and the following chapter discuss sentence-level composition, the kinds of things that many people associate with "writing." Writing guides, especially those targeted at college students, offer excellent advice on sentence construction and word choice. However, many student writers get hung up on sentence-level expression, thinking that only elegant, erudite sentences will earn top grades. Or worse, some students assume that they'll never produce strong papers if they do not already have some kind of inborn gift for wordsmithing. While it is true that some people can produce extraordinarily elegant and graceful prose, it is also true that anyone can learn to write effectively in ways that will persuade and satisfy readers. Producing and reading elegant writing is a pleasure, but what really matters in academic writing is precision. In an academic context (and in the workplace as well!), writing should be **clear, concise, and confident**. The goal is to present ideas in an accessible way that your reader can understand, to do so concisely (don't ramble; use words with precision!), and to achieve a confident tone in your text.

Focusing first or only on sentence-level issues is a troublesome approach. Doing so is like driving while looking only at the few feet of the road right in front of the bumper. Experienced drivers instead take in the larger scene and more effectively identify and avoid potential hazards with ongoing course corrections. Writing well is like that. When you've put in the time and effort to take in the bigger picture of your analysis, most of the micro-scale moves happen automatically. That is, if you have a well-developed thesis and a carefully sequenced argument organized into cohesive and coherent paragraphs, many of the sentence-level issues take care of themselves. It's easier to write effective sentences when their purpose is clear. You'll still have to edit for clarity, concision, and mechanics, but if the thinking process behind the writing is well developed, editing shouldn't be a huge chore. It can actually be a satisfying part of the process. One common metaphor notes that a good edit is like the last twist of a camera lens that brings the whole picture into focus.

One approach that often leads to a difficult writing process and a clunky result is the pursuit of "academese": an effort to write in an ornamented and "scholarly" way. As Michael Harvey explains[1], the desire to sound more academic might prompt a student to write "To satisfy her hunger for nutrition, she ate the bread" rather than simply "She was hungry, so she ate the bread." It is true that a lot of academic writing is laden with unnecessary jargon, but the culture is shifting among scholars to favor plainer language and insist on clarity. Your professors are much more likely to find a self-consciously highbrow writing style tedious than impressive. As the saying goes[2], any fool can make simple things complicated; it takes a genius to make complicated things simple.

Convoluted or wordy prose may contain some insightful or intriguing ideas, but if you can render those ideas in clear and concise prose, then you will inevitably develop those ideas even further in the course of writing. Unclear and bloated prose isn't just tedious to your reader; it's a needless obstacle to your own thinking. One of our professors' primary reasons for assigning writing assignments is to evaluate how thoroughly we have digested the assigned reading material and lectures. They are not as interested in our ability to write Shakespearean prose as they are in our ability to absorb information, wrestle with it until we can comprehend it, and then convey that understanding logically in writing. This is why writing assignments often start something like, "Drawing on Locke's narrative …" or "Given what you've read about Darth Vader's aversion to democratic governance … ."
It is important to note that this process presupposes that we actually read the assigned readings and take notes during class lectures and discussions.

> That being said, the writing process is actually a highly effective exercise for digesting material and developing a cohesive argument. Often it is not until I start writing that I realize the holes in my thinking and the areas that I need to go back and study more thoroughly. This chapter provides many great practical pointers for editing our papers in order to produce clear, refined arguments and should be returned to frequently.
>
> ~Peter Farrell

The best way to achieve clarity and concision in writing is to separate the drafting process from the revision process. Highly effective writers routinely produce vague, tortuous, and bloated drafts, and are happy to do so. It usually means that they're onto an interesting idea. Similarly, writers often write the same idea three or four different ways as they're getting their thoughts down on paper. That's fine. In fact, that's better than fine because each repetition helps to develop key ideas and alternative approaches to the argument. A snarly first draft is often a great achievement. One just needs to take the time to develop relevant ideas and make them clear to the reader.

REVISING FOR CLARITY: WHO DID WHAT TO WHOM?

What makes a complex line of thinking easy to follow? The tricks of cohesion and coherence are a big help. Williams and Bizup offer another key point. They explain that readers experience writing as clear when the "character" of a sentence is also its grammatical subject and the key "action" a grammatical verb. They provide this fanciful example:[3]

> Once upon a time, as a walk through the woods was taking place on the part of Little Red Riding Hood, the Wolf's jump out from behind a tree caused her fright.

Grammatically, the subject of the first part is "a walk through the woods," and the verb is "taking place". The character, though, is obviously Little Red Riding Hood and the action is walking. A much more straightforward version—"As Little Red Riding Hood walked through the woods"—makes the character the subject and the action the key verb. That example goes out of its way to be silly, but consider this example from a website offering free college papers:[4]

> Another event that connects the colonist and the English together is the event of a hated King in England trying to take away freedom and go back to the old ways. The idea of how much power the King had struck Parliament. After that, the Parliament and the people made the King sign the Magna Carta, which limits the amount of power the King has. The Magna Carta also affected the rights of the American colonies. It practically took away all relationships between the King and the colonies. After the relationship was broken, America broke off from England.

Apparently, the author is claiming that the colonists (in the 1700s?) pushed back against the power of the English crown in a manner similar to the Parliamentarians in 1215 (after having apparently been "struck" by an "idea" of "how much power the King had"). Grammatically, the subjects are an "event" and an "idea" rather than the characters, colonists, the king, and Parliament. The third sentence is refreshingly straightforward in structure (though vague on details). The fifth and sixth sentences are fairly straightforward, but also incredibly vague: the Magna Carta predated the American colonies by at least 400 years[5]; how does that document relate to the American Revolution? The last sentence essentially says that after the relationship was broken, the relationship was broken. If the author were to rewrite the passage to make the grammatical subjects match the characters, he or she would be prompted to clarify what exactly the king, the Parliament, the English populace, and the American colonists did (and to who), something which the author of the above passage may not actually understand. This example illustrates how clarifying "who did what to whom" for the reader also makes writers clarify it for themselves. Writing clearly involves thinking clearly, and clear rigorous thinking is why your professors assign you writing in the first place.

While the Magna Carta example is comically bad, here's one that is more or less logical but would still benefit from greater clarity:

> IgE-dependent allergic hypersensitivity reactions such as allergic asthma and food allergy involve mast cells which are typically regarded as troublesome cells as a result. Further, the allergic sensitization-processes also involves a role for mast cells. Recent findings show that their functionality is not only pro-inflammatory, but can on the contrary have suppressive or immunomodulatory effects in allergic inflammation.

The above passage isn't a terrible slog, and it's fairly clear that the whole passage is about mast cells. But here's a version of the same passage—the real version as it were—which demonstrates that the passage *feels* a lot clearer when mast cells, the "characters" driving the narrative, are also the grammatical subject of the sentence and the referent for the key verbs:[6]

> Mast cells are typically regarded as troublesome cells due to their prominent role in IgE-dependent allergic hypersensitivity reactions such as allergic asthma and food allergy. Further, it seems that mast cells are also able to play an additional role in the allergic sensitization-

> processes. Recent findings show that mast cell functionality is not only pro-inflammatory, but can on the contrary have suppressive or immunomodulatory effects in allergic inflammation.

Both versions of the passage are consistently about mast cells, but the second version makes that consistency much more obvious to readers as mast cells are the main character of every sentence. That clear consistency allows us to devote more of our brain power to recalling technical terms (like immunomodulatory) and comprehending the key ideas. That makes it both easier and more interesting to read.

To further illustrate the principle, let's take a nicely straightforward passage and rewrite it so that the characters are objects (rather than subjects) and the actions are nouns[7] (rather than verbs). Here's the nicely clear original:[8]

> What most people really feel nostalgic about has little to do with the internal structure of 1950s families. It is the belief that the 1950s provided a more family-friendly economic and social environment, an easier climate in which to keep kids on the straight and narrow, and above all, a greater feeling of hope for a family's long-term future, especially for its young.

In these two sentences, the character is a belief rather than a person or thing. However, the passage is still clear to the reader because it keeps the character consistent and explains what that character does (creates nostalgia) to who (people at large). Imagine if the author wrote this instead:

> People feel nostalgic not about the internal structure of 1950s families. Rather, the beliefs about how the 1950s provided a more family-friendly economic and social environment, an easier climate in which to keep kids on the straight and narrow, and above all, a greater feeling of hope for a family's long-term future (especially for its young) are what lead to those nostalgic feelings.

This second version says substantially the same thing, but it's tedious to read because the character changes abruptly from "people" to "beliefs" (which works against cohesion) and one has to get to the end of the sentence to learn how these beliefs fit in. The key point is this: one of the best things you can do to revise for greater clarity is to recast a passage so that the characters are the grammatical subjects and the key actions are the verbs.

CONCISION AND GRACE

There is a general rule that holds for any writing: every word and sentence should be doing some significant work for the paper as a whole. Sometimes that work is more to provide pleasure than meaning—you needn't ruthlessly eliminate every rhetorical flourish—but everything in the final version should add something unique to the paper. As with clarity, the benefits of concision are intellectual as well as stylistic: revising for concision forces writers to make deliberate decisions about the claims they want to make and their reasons for making them.

Michael Harvey[9] notes that fluffy, wordy prose does not necessarily result from an underdeveloped writing process. Sometimes it reflects the context of academic writing:

> [M]any of us are afraid of writing concisely because doing so can make us feel exposed. Concision leaves us fewer words to hide behind. Our insights and ideas might appear puny

> stripped of those inessential words, phrases, and sentences in which we rough them out. We might even wonder, were we to cut out the fat, would anything be left? It's no wonder, then, that many students make little attempt to be concise—[and] may, in fact, go out of their way not to be ... .

Effortful thinking is something most people naturally try to avoid most of the time. It's both arduous and anxiety provoking to go beyond existing knowledge and assumptions to venture into unknown territory. In some ways, too, the general structure of education conditions students to approach papers as blanks to be filled rather than open-ended problems to explore. When students actively avoid concision, it's often because they want to avoid the hard thinking concision requires, they assume that writing is all about expressing opinions rather than undertaking a rigorous thought process, or they fear that they can't adequately perform and communicate an ambitious analysis.

> One of the first things you will learn about writing in college is that you have to be concise. It doesn't matter whether the paper is two pages or ten; concision is key. If you start to lose your reader, expect a bad grade. Professors want to see how well you can argue a point and this includes how gracefully the paper flows as well as how long the reader's attention is kept. If you can incorporate concision, cohesion and grace into each paper you write, then good grades are sure to follow.
>
> ~Kaethe Leonard

Many writing guides describe editing strategies that produce a vivid, satisfying concision[10]. Most of the advice boils down to three key moves:

1. Look for words and phrases that you can cut entirely. Look for bits that are redundant: ("each *and every,*" "*unexpected* surprise," "predictions *about the future*"), meaningless ("*very* unique," "*certain* factors," "*slightly* terrifying"), or clichéd ("as far as the eye can see," or "long march of time").
2. Look for opportunities to replace longer phrases with shorter phrases or words. For example, "the way in which" can often be replaced by "how" and "despite the fact that" can usually be replaced by "although." Strong, precise verbs can often replace bloated phrases. Consider this example: "The goal of Alexander the Great was to create a united empire across a vast distance." And compare it to this: "Alexander the Great sought to unite a vast empire."
3. Try to rearrange sentences or passages to make them shorter and livelier. Williams and Bizup11 recommend changing negatives to affirmatives. Consider the negatives in this sentence: "School nurses often do not notice if a young schoolchild does not have adequate food at home." You could more concisely and clearly write, "School nurses rarely notice if a young schoolchild lacks adequate food at home." It says the same thing, but is much easier to read which makes for a happier and more engaged reader.

Good **parallelism** can also help you write shorter text that better conveys your thinking. For example, Stacy Schiff writes this in her best-selling biography of Cleopatra[12]:

> A goddess as a child, a queen at eighteen, a celebrity soon thereafter, she was an object of speculation and veneration, gossip and legend, even in her own time.

Imagine if, instead, Schiff wrote this:

> Cleopatra was seen as divine when she was a child. She became the sovereign ruler at eighteen, and she became well known throughout the ancient world early in her reign. People speculated about her, worshipped her, gossiped about her, and told legends about her, even in her own time.

The second version says the same thing, but the extra words tend to obscure Schiff's point. The original ("*goddess* as a child, *queen* at eighteen, *celebrity* soon thereafter") effectively uses parallelism to vividly convey the dramatic shifts in Cleopatra's roles and her prominence in the ancient world.

READING WITH CONCISION AND GRACE IN MIND

There is less tolerance for academese than there used to be in scholarly communities; however, a lot of landmark texts were written in a time when there wasn't such a high value placed on clarity and concision. In your studies, then, you will probably have to engage with important texts that violate almost all the advice given here.

Consider the following example from Talcott Parsons, a sociological theorist noted for both his intellectual force and utterly impenetrable writing style. In reading this passage,[13] imagine "ego" and "alter" as two people interacting:

> Communication through a common system of symbols is the precondition of this reciprocity or complementarity of expectations. The alternatives which are open to alter must have some measure of stability in two respects: first, as realistic possibilities for alter, and second, in their meaning to ego. This stability presupposes generalization from the particularity of the given situations of ego and alter, both of which are continually changing and are never concretely identical over any two moments in time. When such generalization occurs, and actions, gestures, or symbols have more or less the same meaning for both ego and alter, we may speak of a common culture existing between them, through which their interaction is mediated.

Here's a version edited for concision using the three moves described above:

> Reciprocity, or complementary expectations, depends on a common system of symbols. The symbolic alternatives for alter must be stable, in that they are both realistic for alter and meaningful to ego. That is, actions, gestures, or symbols must have a shared and persistent meaning for ego and alter even though ego and alter are in different situations and are constantly changing. When meanings are shared and persistent, we may say that the interaction between alter and ego is mediated by a common culture.

The revised version is about 30 percent shorter, and it demonstrates how concision makes one's points come through more clearly. You will almost certainly have to read works of authors who did not prioritize clarity and concision (or even cohesion and coherence), and that's a drag. But knowing how wordiness interferes with clarity can help you distill essential meanings from challenging texts. In many ways, writing well and reading incisively are two facets of the same cognitive skill set.

Other resources

1. Richard Lanham's popular book (Revising Prose, 5th ed., New York: Longman, 2006) offers a well specified method for turning academese into clear, straightforward language. The Online Writing Laboratory at Purdue University offers a short handout about Lanham's method.
2. Several writing centers at colleges and universities offer good advice for spotting and avoiding clichés. Among the most useful are those at the University of Richmond, Foothill College, and the University of Texas.

Exercises

1. Rewrite these passages to make the "characters" the grammatical subjects and the key "actions" the verbs. That is, make them clearer.
   A. The scarcity of research funds for nutritional scientists means that offers by food companies to fund such research may be especially attractive. The implicit pressure to shape the language of the findings to avoid alienation between scholars and companies is worrisome to consider.

   B. While educational experiences are an obvious benefit of tribal colleges, the needs tribal communities have for economic development, cultural vitality, and social ties are also addressed by educational institutions.
2. Take these straightforward passages and make them less clear without changing the meaning. Turn verbs into nouns and make subjects into objects.
   A. "Statisticians prepared to use spatial models need to keep the role of the models in perspective. When scientific interest centers on the large-scale effects, the idea is to use a few extra small-scale parameters so that the large-scale parameters are estimated more efficiently."17

   B. "Social scientists will be led astray if they accept the lies organizations tell about themselves. If, instead, they look for places where the stories told don't hold up, for the events and activities those speaking for the organization ignore, cover up, or explain away, they will find a wealth of things to include in the body of material from which they construct their definitions."18
3. Edit these passages for concision, using the three moves described above. Be sure to preserve all of the meaning contained in the original.
   A. Each and every student enrolled in our educational institutions deserves and is entitled to competent instruction in all of the key academic areas of study. No student should be without ample time and help in mastering such basic skills.

   B. If you really have no choice in regards to avoiding a long and extended bureaucratic process in making your complaint, it is very important that you write down and document every aspect of the case for use by all of the parties involved in the process.

References

1 Michael Harvey,The Nuts and Bolts of College Writing. (Indianapolis, IN: Hackett, 2003), 3.
2 Variously attributed to Albert Einstein, E.F. Schumacher, and Woody Guthrie.
3 Williams and Bizup, Style, 29.

4 http://www.termpaperwarehouse.com/essay-on/History-Of-Magna-Carta/82596. Let this example further demonstrate why you should never, ever even look at these websites.
5 *Encyclopædia Britannica*, s.v. "Magna Carta."
6 Aletta D. Kraneveld and others, "The two faces of mast cells in food allergy and allergic asthma: The possible concept of Yin Yang," *Biochimica et Biophysica Acta*, 1822 (2012): 96.
7 When you turn a verb into a noun it's called a nominalization. For example, act ? action, write ? writings, or think ? thought.
8 Stephanie Coontz, The Way We Really Are: Coming to Terms with America's Changing Families (New York: Basic Books, 1997), 34.
9 Harvey, Nuts and Bolts, 1.
10 Especially, Williams, Harvey, and Lanham; see "other resources" for full references.
11 Williams and Bizup, Style, 130.
12 Stacy Schiff, Cleopatra: A Life (Boston, MA: Back Bay Books, 2011), 1. This book is a great read.
13 Talcott Parsons and Edward Shills eds., Toward a General Theory of Action. (Cambridge, MA: Harvard University Press, 1967), 105.
14 "Rhetoric" refers to how meaning is overtly or subtly built into the structure of language. In everyday language we often use the word rhetoric to describe speech or writing devoid of substance, but that's not what the word means. This section describes often used structures identified and explained by rhetoricians.
15 Williams and Bizup, Style, 171.
16 Michael Moss, Salt Sugar Fat: How the Food Giants Hooked Us (New York: Random House, 2013), 328.
17 Noel A.C. Cressie, Statistics for Spatial Data (New York: Wiley, 1991), 435.
18 Howard S. Becker, Tricks of the Trade: How To Think About Your Research While You're Doing It (Chicago: University of Chicago Press, 1998), 118.

Chapter 21: Writing Mechanics

Getting the Mechanics Right

"CORRECTNESS" IN WRITING

Many students assume—or fear—that college writing is judged primarily on its grammatical correctness. Ideas, evidence, and arguments matter more than the mechanics of grammar and punctuation; however, many of the rules of formal writing exist to promote clarity and precision which writers much achieve in order to effectively convey ideas, evidence, and arguments. In addition, texts that observe the rules of formal written English tend to be more persuasive by making the author appear well informed and careful. Writing replete with errors does not make a great impression, and most educators want to help students present themselves well. Correctness, then, isn't *the* most important thing, but it does matter.

Another common assumption among students is that one is either good at grammar or not good at grammar, and that such is one's immutable fate. Not true. Once you master a particular rule or practice, it becomes second nature, and then you can focus your attention on mastering another. I finally nailed down commas and semicolons in college and some finer points of grammar in graduate school. I do a lot of formal writing in the course of my career, and I still look things up in a writing handbook from time to time. You can master the practices of formal written English, and college is a great time to use the feedback from your professors to identify your common errors and learn to correct them.

In thinking about correctness, it's important to recognize that some rules are more important than others. Joseph Williams helpfully distinguishes three kinds of rules.[1] First, there are rules that are basic to English, such as "the car" not "car the." For example,

> INCORRECT: I thought whether true claims not.

> CORRECT: I hadn't thought about whether the claims were true.

If you've gotten most of your formal education in English, you probably observe these rules routinely. If your writing has mismatches of number (singular/plural) or tense, it might be due to haste or carelessness rather than unawareness. Similarly, capitalizing the first word of a sentence and ending with appropriate punctuation are basic rules that most people comply with automatically when writing for a professor or in other formal situations.

Williams' second category is comprised of rules that distinguish standard written English from the informal variants that people use in their day-to-day lives. Most students with middle-class and non-immigrant backgrounds use informal vernaculars that closely parallel standard written English. Students with working-class or more modest backgrounds or who are members of transnational and multi-lingual communities may use informal variants of English in their everyday lives that are quite different from standard written English. It's an unfortunate reality of social inequality that such students have to expend more effort than their middle-class English-speaking counterparts to master the standard conventions. It's not really fair, but at least the mechanics and rules of formal writing are documented and unambiguous. Learning to communicate effectively in different social contexts is part of becoming an educated person.

Some examples:

> INFORMAL:We ain't got no more of them cookies.
>
> FORMAL: We don't have any more of those cookies.
>
> INFORMAL: My coat, my phone, and my keys was all lock in the car.
>
> FORMAL: My coat, my phone, and my keys were all locked in the car.
>
> INFORMAL: u shd go 2 café b4 wrk bc coffee
>
> FORMAL: You should go the café before work to get some coffee.

The informal versions are clearly English, and they're widely understandable to others. The first and second examples contain choices of tense, number, and punctuation that are inappropriate in standard written English even though they don't actually impede communication. Most students already understand that these first two categories of rules (rules fundamental to English and the rules of standard written English) are obligatory for formal writing.

> A word about **code meshing**: Code meshing is the act of combining local, vernacular, colloquial, and world dialects of English on formal assignments and in everyday conversation, in an attempt to embrace the diverse world in which we reside. Sometimes this looks like using a non-English word in an English sentence to express an idea, and sometimes it can be much more complicated. While English grammatical rules are still important in academic writing, more professors are beginning to recognize the value of allowing students to bring their own voices into their writing. In some cases, professors may allow code meshing as long as the student provides a footnote with an English translation. Check with your professor if you want to use another language in your work.

There is a third category of rules that Williams notes and enthusiastically criticizes; he calls them "invented rules" because they usually arise from busybody grammarians rather than enduring patterns of customary language use. Some invented rules Williams calls "options": those that your reader will notice when you *observe* them and not care if you don't. Here's an example of the fabled don't-end-a-sentence-with-a-preposition rule:

> OBSERVING THE RULE: With which concept can we analyze this problem?

> IGNORING THE RULE: Which concept can we analyze this problem with?

Some grammarians would claim that only the first version is correct. However, you probably have the (accurate) impression that professional writers are much more likely to choose the second version. This rule does not reflect real-life customary practice, even in standard written English. That's why Williams calls it an "invented rule." Most of your professors are fine with the second version above, the one that ends a sentence with a preposition.

Similarly, there's this murky idea out there that one should not split infinitives; that is, one should not have any words between "to" and the verb that follows. Here's an example:

> OBSERVED: to go boldly where no one has gone before

> IGNORED: to boldly go where no one has gone before

Again, while some grammarians have argued that conscientious writers should avoid splitting infinitives, most professional writers have ignored that claim. The second version, which puts the adverb ("boldly") within the infinitive (that is, between "to" and "go") makes for a perfectly clear and pleasing phrase. The invented rule about splitting infinitives is an attempt to solve a problem that doesn't exist. If you want to give your writing more of a scholarly air, you could observe some or all of these optional rules. But, unless your professor has a particular penchant for one of these invented rules, you can safely ignore them.

Williams calls the second sub-category of invented rules "folklore." They're invented rules (like "options") in that grammarians think writers should observe them, but, in reality, no one does. Williams gleefully lists instances in which the very grammarians who propose these rules go on to unselfconsciously violate them.[2] You may have heard of these rules, but they're widely considered absurd.

For example, some grammarians are dismayed that people use "that" and "which" interchangeably, and they argue that writers should use "that" to indicate restrictive elements and "which" to indicate non-restrictive elements. A restrictive element is one that makes a necessary specification about something; a non-restrictive element is one that simple adds extra information. Consider these two examples:

Version 1:

> The party that Alex went to was shut down by the police.

Version 2:

> The party which Alex went to was shut down by the police.

For almost all readers, versions 1 and 2 are saying the exact same thing. For the persnickety grammarian, version 1 is specifying the party that *Alex* went to, and not the party that, say, Jordan went to, while version 2 is simply inserting extra information about Alex's attendance at the party. According to these grammarians, "that Alex went to" adds critically needed information (restrictive) while "which Alex went to" adds bonus information (non-restrictive).

As Williams and some others explain: it's bullshit. Professional writers use commas and carefully chosen words to do the job of distinguishing restrictive and non-restrictive elements, and they choose whichever relative pronoun ("that" or "which") sounds better in context. You could observe the distinction between that and which if you like, but no one would notice. More importantly, observing this invented rule wouldn't necessarily make your writing any clearer, more concise, or more graceful.

There is one rule that Williams calls "folklore" that you probably have to observe in college papers nonetheless: that is, the rule that you can't start sentences with But, And, So, For, or Yet (or other coordinating conjunctions). I'm sure you could browse through assigned readings and articles published in major newspapers and magazines that violate this so-called rule. Here are two examples that took me about 10 minutes to find:

> From the front page of the New York Times January 7, 2014:3 "But since the financial crisis, JPMorgan has become so large and profitable that it has been able to weather the government's legal blitz, which has touched many parts of the bank's sprawling operations." And a little further down we see, "Yet JPMorgan's shares are up 28 percent over the last 12 months."
>
> From a news article in Science, December 21, 2007:4 "Altered winds blew in more warm air from the subtropics only in models in which mid-latitude oceans warmed as observed; apparently, the warmer oceans altered the circulation. And that ocean warming is widely viewed as being driven by the strengthening greenhouse."

The point of these examples is to show that you don't have to observe every little rule you've ever heard of, but when submitting an essay, you should check and see what your professor's expectations are. There are some elements of mechanics that you have to master; some common ones are summarized below. These practices will gradually become second nature. It's sometimes hard to know at the outset which rules are standard, which are options, and which are folklore. With the help of a good handbook and your instructors, you'll learn them over time. The larger point is that that observing rules isn't about traversing a minefield of potential errors; it's just about learning and adopting the practices appropriate to your audience, which is one of the first rules of writing well.

ELEMENTS OF PUNCTUATION AND LANGUAGE YOU MUST MASTER

If you've gotten most or all of your formal education in English, you've mastered the vast majority of the real rules of grammar. Most of the students I work with just have to nail down a few additional practices to produce appropriate academic writing. There isn't any great secret to learning them; they're learned through repeated practice and feedback.

1. COMMA USAGE

Here's a brief run-down of the rules of comma usage that I see many students violating. For a more complete explanation, and an invaluable set of online exercises, see the website of handbook author Diana Hacker.

A. Use a comma to join two independent clauses with a coordinating conjunction:

CORRECT: Her misdeed was significant, but the punishment was excessive.

ALSO CORRECT: Her misdeed was significant but justified by the circumstances.

In the first example, the comma is telling the reader that one clause (her misdeed was significant) is ending and another (the punishment was excessive) beginning. The second example does not use a comma, because the words that follow "but" (justified by the circumstances) do not add up to an independent clause; they make a dependent clause that could not stand alone as a sentence.

Note: "Because" is NOT a coordinating conjunction. It's a subordinating conjunction. Therefore, it does not use a comma:

INCORRECT: Conspiracy theories can be compelling, because many people distrust the government.

CORRECT: Conspiracy theories can be compelling because many people distrust the government.

"Because," like other subordinating conjunctions (such as "although," "unless," or "until"), is meant to knit together one indivisible thought; hence, no comma. Including a comma weakens the connection in the mind of your reader.

B. Use a comma to mark the end of an introductory element

CORRECT: While we were eating, the baby crawled out of the room.

CORRECT: Alongside the road, we found the perpetrator's gun.

CORRECT: Because many distrust the government, conspiracy theories can be compelling.

The first example would be comically confusing without the comma. The second example shows how the comma helps your reader separate the introductory element from the part that followed. The third example might be confusing. The sentence from part A, above, beginning with "Conspiracy theories" does not use a comma, but in this example, a dependent clause is serving as as an introductory element.

> Learn these rules, and if you hate them, learn to love them. In college, writing stops being about "how well did you understand fill-in-the-blank" and becomes "how professionally and strongly do you argue your point." Professionalism, I have found, is the key to the real world, and college is, in part, preparing you for it. If you do not learn how to write in a way that projects professionalism (i.e. these rules), then expect to get, at best, Cs on your papers.
>
> ~Kaethe Leonard

C. Use a comma to set off non-essential information (so-called non-restrictive elements)
Both of these sentences are correct, but they convey different ideas:

EXAMPLE 1: Gathering places vital to their communities are worth the investment.

EXAMPLE 2: Gathering places, vital to their communities, are worth the investment.

The first says that *only* those gathering places that are vital to their communities are worth the investment (implying that some are not vital and therefore not worth investing in). In that first example, "vital to their communities" is a restrictive element. In the second example "vital to their communities" is extra information. The sentence implies that gathering places *in general* are worth the investment (ostensibly because they're vital to their communities). The commas mark the phrase as non-essential information, which is a non-restrictive element. In writing the second sentence, you might enclose the non-essential information in parentheses instead.

2. USE PUNCTUATION AND COORDINATING CONJUNCTIONS TO AVOID SENTENCE FRAGMENTS

At some point, you were probably instructed that all sentences must have a subject (which includes a noun) and a predicate (which includes a verb) and that they must be written to stand alone. Consider this example of a sentence fragment:

INCORRECT: When you go to the supermarket. You don't often think about the work behind the scenes.

It has a subject (you) and predicate (go to the supermarket), but the "when" indicates that the sentence is incomplete. When people write sentence fragments, they usually have the missing elements in the preceding or following sentences, so it's really a punctuation error.

CORRECT: When you go to the supermarket, you don't often think about the work behind the scenes.

ALSO CORRECT: You don't often think about the work behind the scenes when you go to the supermarket.

In the first version the dependent clause (the part that couldn't stand alone) comes first, necessitating a comma. In the second, the main clause (the part that could stand alone) comes first, so no comma is used.

3. USE PUNCTUATION AND COORDINATING CONJUNCTIONS TO AVOID RUN-ON SENTENCES AND COMMA SPLICES

A run-on sentence (one that smooshes two sentences together) may be incorrectly connected with a comma, which is then called a comma splice. This error is easily corrected with punctuation and some coordinating words.

> INCORRECT (run-on): The Epic of Gilgamesh is one of the earliest literary works it had a major influence on Mesopotamian culture.

> INCORRECT (comma splice): The Epic of Gilgamesh is one of the earliest literary works, it had a major influence on Mesopotamian culture.

Clearly, the writer wants the reader to see these two sentences as connected. He or she has three options to show their reader how the sentences relate.

> CORRECT OPTION 1 (semi-colon): The Epic of Gilgamesh is one of the earliest literary works; it had a major influence on Mesopotamian culture.

The semi-colon is an elegant and underutilized option. By joining two sentences with a semi-colon, the writer can subtly tell the reader that the epic's earliness and influence, together, make it important.

> CORRECT OPTION 2 (comma and coordinating conjunction): The Epic of Gilgamesh is one of the earliest literary works, and it had a major influence on Mesopotamian culture.

The use of "and" in this option also tells the reader to put the two claims together. A more specific conjunction—such as "but," "so", or "yet"—is usually a better choice than "and" or a semi-colon because it would provide more information about how the two claims relate.

> CORRECT OPTION 3 (separate sentences): The Epic of Gilgamesh is one of the earliest literary works. It had a major influence on Mesopotamian culture.

If you don't want your reader to consider the two sentences closely related, you can convey that by choosing separate sentences. With the Gilgamesh example, you might choose this option if the paragraph is mostly about the influence of the epic on Mesopotamian culture but you have a good reason to include a sentence about how early it is. These two sentences would function well as the first two sentences of an introductory paragraph.

4. USE COLONS CORRECTLY FOR LISTS, QUOTATIONS, AND EXPLANATORY INFORMATION

> INCORRECT: We packed: clothes, camping equipment, and a first-aid kit.

> CORRECT: We packed the essentials: clothes, camping equipment, and a first-aid kit.

For lists, use a colon when the part before the colon can stand alone as a sentence. Otherwise, leave the colon out ("We packed clothes, camping equipment, and a first-aid kit").

> INCORRECT: Mitchell explains that: "Part of the fascination of *Gilgamesh* is that, like any great work of literature, it has much to tell us about ourselves."5

> CORRECT: Mitchell explains the power of the epic: "Part of the fascination of *Gilgamesh* is that, like any great work of literature, it has much to tell us about ourselves."6

You can use a colon to introduce a quote if the parts before and after the colon can stand as complete sentences. A comma is an option here as well. Introducing a quote with your own complete sentence and a colon is another underutilized trick in student writing. Introducing a quote with your own complete sentence can make it immediately clear why the quote you choose is important to your argument.

5. USE MODIFIERS CLEARLY AND PRECISELY

Modifiers are words and phrases that add information to a sentence. They specify the meaning of (that is, they modify) a noun or verb. Sometimes the modifier is misplaced, ambiguous, or not clearly pertaining to a noun or verb (a so-called dangling modifier). These problems can lead the reader to wonder what exactly you're claiming.

MISPLACED: The ski-jumper looked sleek in his new suit weighing only 140 pounds.

CORRECT: The ski-jumper looked sleek wearing a new suit and weighing only 140 pounds.

The suit didn't weigh 140 pounds (one hopes); the ski-jumper did.

AMBIGUOUS: When formal rules and day-to-day practices differ, they should be changed.

CLEAR: Formal rules should be changed to match day-to-day practices.

CLEAR: Day-to-day practices should be changed to match the formal rules.

In the first version, it's not clear what should be changed. The two clear versions make it obvious what the author is arguing.

DANGLING: Walking down the street, the houses glowed pink in the sunset.

CORRECT: Walking down the street, she saw houses glowing pink in the sunset.

The first version suggests that the houses were walking down the street. The pronoun to which that first phrase refers ("she") is missing. The second version corrects that by bringing in the needed pronoun.

6. CHOOSE CORRECT WORDS

Many wrong-word errors seem to be artifacts of the spell-checkers built into word-processing programs. For example, it is common to see "costumers" where students meant "customers;" "defiantly" instead of "definitely;" and, somewhat comically, "martial" instead of "marital."

Other wrong-word errors come from homonyms: two or more words that sound the same, such as the there/their/they're or your/you're errors. In college writing, another common one is the misuse of effect/affect. Use "effect" if you're talking about the result of a cause as a noun, and "affect" if you mean influence or talking about emotion in psychology (in which case it's pronounced AF-fect).

CORRECT: The effects of the conflict have been long-lasting.

CORRECT: The conflict has affected everyday life throughout the country.

CORRECT: Research shows that the presence of living plants impact both cognition and affect.

"Effect" can also be a verb, in which case it means to bring about:

CORRECT: The conflict effected major international policy changes.

That sentence is saying that the conflict *brought about* policy changes. If you wanted to say that the conflict influenced (but did not itself cause) policy changes, you would write that the conflict affected policy changes.

THE USE OF GENDERED LANGUAGE IN ENGLISH

What to do about gender with an unspecified subject? In the past, the consensus was to always use "he" and readers were supposed to understand that the subject might be female. As you know, that's no longer accepted. The culture of formal academic writing hasn't settled on a widely supported solution yet, which creates a pervasive problem for the student writer.

Using "they/their" as the neutral singular is becoming a common practice. For example, if a Facebook friend hasn't specified a gender, Facebook used to exhort you to "write on their timeline" for "their birthday." I hear this more and more in spoken language as well. For example, most people who hear this sentence spoken wouldn't note a glaring problem: "A doctor who makes a mistake is often too scared to admit their slip-up." However, in an academic paper, that sentence would be considered a pronoun-antecedent error because "doctor" is singular and "their" is still considered plural. Many of your professors may struggle to accept they/their as a gender-neutral singular possessive, particularly if they have been trained in English studies. Hopefully in coming years, academic writing will come to accept this perfectly reasonable solution to the gendered language problem. If you want to use gender-neutral language, speak with your professor before submitting the paper, or consider including a footnote that explains your conscious choice to use "them/their" in lieu of gendered pronouns. Alternatively, you can also try some different writing strategies:

1. *Choose plurals when possible*. For example, "Doctors who make mistakes are often too scared to admit their slip-ups."
2. *Write "he or she" or "his or her" if it's not too repetitive*. You don't want to have more than two or three such "ors" in a paragraph, but a couple wouldn't be tedious for the reader. For example, one might write, "A doctor who makes a mistake is often too scared to admit his or her slip-up. He or she might be forbidden from doing so by hospital attorneys."
3. *Consider whether a real-life example is better than a hypothetical subject*. Long passages about hypothetical people and situations often lack argumentative force. If you're writing a paper about medical errors, you might do better to replace hypothetical claims like the above example with real-life examples of physicians who have made mistakes but were reluctant or forbidden to acknowledge them. Better yet, discuss the results of studies of medical errors and their outcomes. In addition to solving the gendered language problem, real examples are more persuasive.

Remember, it's about precision and respect. Whatever you do, don't just write "he" for doctors, attorneys, and construction workers and "she" for nurses, social workers, and flight attendants. You also shouldn't just write "he" or "his" for everything, expecting your readers to mentally fill in the "or she" and "or her" themselves. Doing so seems lazy, if not actively sexist. Showing respect through precise language about gender makes you seem much more credible.

> My first semester in college, it was my standard practice to rotate back and forth between the male and female pronouns. I did not want to appear sexist and was unsure how to avoid doing so. Referring to the same hypothetical person in one of my papers I wrote, "When one is confronted by new information that does not fit tidily onto her personal map…" Later in the paragraph I referred to the same individual by saying, "This new information demands that he forsake the world of the Cave in which he had been raised." Obviously, in retrospect, that was confusing and certainly not the best option. But it illustrates the point that this can be a challenging dilemma. Thankfully for you, three more appropriate solutions are provided in this chapter.
>
> ~Peter Farrell

This chapter does not (and could not) provide a complete run-down of formal English language usage. You would do well to bookmark a couple good reference sources to consult when questions arise. If your writing usually has a lot of errors in it, don't despair. Identify one or two practices to master and then learn them, using the feedback from your instructors as a guide. You can't become a flawless writer overnight (and no one writes flawlessly all the time). But over the course of a few semesters, you can certainly produce more precise text that presents your ideas in their best light.

References

1 The three types of rules are explained in Williams and Bizup's Style. Williams first described invented rules in J.M. Williams, "A Phenomenology of Error," College Composition and Communication, 32, no. 2 (1981): 152-168.
2 J.M. Williams, *Phenomenology of Error*
3 Peter Eavis, "Steep Penalties Taken in Stride by JPMorgan Chase," *New York Times,* January 7, 2014, page A1.
4 Richard A. Kerr, "Global Warming Coming Home to Roost in the American Midwest," *Science* 318, no. 5858 (2007): 1859.
5 Stephen Mitchell, Gilgamesh: A New English Version (New York: Free Press, 2004).
6 Ibid.

Chapter 22: Presentation Skills

Public Speaking and Class Presentations

Learning Objectives

1. Know how to overcome nervousness and anxiety associated with public speaking and giving class presentations.
2. Effectively use the six-step process to prepare for and deliver a class presentation.
3. Create effective visual aids for use in class presentations.
4. Work with a group to successfully plan and deliver a class presentation.

Public speaking—giving an oral presentation before a class or another group of people—is a special form of interaction common in higher education. You will likely be asked to give a presentation in one of your classes at some point, and your future career may also involve public speaking. It's important to develop skills for this form of communication.

Public speaking is like participating in class—sharing your thoughts, ideas, and questions with others in the group. In other ways, however, public speaking is very different. You stand in front of the class to speak, rather than from your usual seat—and for most students, that changes the psychology of the situation. You also have time outside of class to prepare your presentation, allowing you to plan it carefully—and, for many, giving more time to worry about it and experience even more anxiety!

OVERCOMING ANXIETY

Although a few people seem to be natural public speakers, most of us feel some stage fright or anxiety about having to speak to a group, at least at first. This is completely normal. We feel like everyone is staring at us and seeing our every flaw, and we're sure we'll forget what we want to say or mess up. Take comfort from knowing that almost everyone else is dreading giving class presentations the same as you are! But you can learn to overcome your anxiety and prepare in a way that not only safely gets you through the experience but also leads to success in your presentation. The following are proven strategies for overcoming anxiety when speaking in public:

- **Understand anxiety.** Since stage fright is normal, don't try to deny that you're feeling anxious. A little anxiety can help motivate you to prepare and do your best. Accept this aspect of the process and work to overcome it. Anxiety is usually worst just before you begin and but eases up once you've begun.

- **Understand that your audience and professor actually want you to succeed.** They're not looking for faults or hoping you'll fail. Other students and your instructors are on your side, not your enemy. They likely won't even see your anxiety.
- **Reduce anxiety by preparing and practicing.** The next section discusses the preparation process in more detail. The more fully you prepare and the more often you have practice, the more your anxiety will go away.
- **Focus on what you're saying, not how you're saying it.** Keep in mind that you have ideas to share, and this is what your classmates and instructors are interested in. Don't obsess about speaking, but focus on the content of your presentation. Think, for example, of how easily you share your ideas with a friend or family member, as you naturally speak your mind. The same can work with public speaking if you focus on the ideas themselves.
- **Develop self-confidence.** As you prepare, you will make notes you can refer to during the presentation. You're not going to forget what you want to say. The more you practice, the more confident you'll become.

GUIDELINES FOR PRESENTATIONS

The process for preparing for a presentation can be broken down into six basic steps:

1. Analyze your audience and goals
2. Plan, research, and organize your content
3. Draft and revise the presentation
4. Prepare speaking notes
5. Practice the presentation
6. Deliver the presentation

STEP 1: ANALYZE YOUR AUDIENCE AND GOALS

Who will see and hear your presentation—and why? Obviously, other students and the instructor. But you still need to think about what they already know, and don't know, about your topic. If your topic relates to subject matter in class lectures and readings, consider what background information they already have and be careful not to give a boring recap of things they already know. It may be important, however, to show how your specific topic fits in with subjects that have been discussed already in class, especially in the beginning of your presentation, but be sure to focus on your new topic.

New terms and concepts may become familiar to you while doing your research and preparation, but remember to define and explain them to other students. Consider how much explanation or examples will be needed for your audience to grasp your points. If your topic involves anything controversial or may provoke emotion, consider your audience's attitudes and choose your words carefully. Thinking about your audience will help you find ways to get their attention and keep them interested.

Be sure you are clear about the goals for the presentation. Are you primarily presenting new information or arguing for a position? Are you giving an overview or a detailed report? Review the assignment and talk with the instructor if you're unsure. Your goals guide everything in the presentation: what you say, how much you say, what order you say it in, what visual aids you use, whether you use humor or personal examples, and so forth.

STEP 2: PLAN, RESEARCH, AND ORGANIZE YOUR CONTENT

Starting with the assignment and your goals, brainstorm your topic. Jot notes on specific topics that seem important. Often you'll do reading or research to gather more information. Take notes as you would with any reading. As you research the topic at this stage, don't worry at first about how much content you are gathering. It's better to know too much and then pick out the most important things to say than to rush ahead to drafting the presentation and then realize you don't have enough material.

Organizing a presentation is similar to organizing topics in a class paper and uses the same principles. Introduce your topic and state your main idea (thesis), go into more detail about specific ideas, and conclude your presentation. Look for a logical order for the specifics in the middle. Some topics work best in chronological (time) order or with a compare-and-contrast organization. If your goal is to persuade the audience, build up to the strongest reason. Put similar ideas together and add transitions between different ideas.

While researching your topic and outlining your main points, think about visual aids that may help the presentation.

Also start thinking about how much time you have for the presentation, but don't limit yourself yet in the outline stage.

STEP 3: DRAFT AND REVISE THE PRESENTATION

Unless required by the assignment, you don't need to actually write out the presentation in full sentences and paragraphs. How much you write depends on your own learning and speaking style. Some students speak well from brief phrases written in an outline, while other students find it easier to write sentences out completely. There's nothing wrong with writing the presentation out fully like a script if that helps you be sure you will say what you intend to—just so you don't actually get up and read from the script.

You can't know for sure how long a presentation will last until you rehearse it later, but you can estimate the time while drafting it. On the average, it takes two to three minutes to speak what can be written on a standard double-spaced page—but with visual aids, pauses, and audience interaction, it may take longer. While this is only a rough guide, you can start out thinking of a ten-minute presentation as the equivalent of a three to four-page paper.

Never wait until the last minute to draft your presentation. Arrange your time to prepare the first draft and then come back to it a day or two later to ask these questions:

- Am I going on too long about minor points? Could the audience get bored?

- Do I have good explanations and reasons for my main points? Do I need more data or better examples? Where would visual aids be most effective?
- Am I using the best words for this topic and this audience? Should I be more or less informal in the way I talk?
- Does it all hold together and flow well from one point to the next? Do I need a better introduction or transition when I shift from one idea to another?

Visual Aids in Presentations

Except for very short informal presentations, most presentations gain from visuals—and visual aids are often expected. If encouraged or allowed to include visuals in your presentation, plan to do so. Consider all possible types:

- Charts or graphs
- Maps
- Photos or other images
- Video clips
- Handouts (only when necessary—they can be distracting)

Use the available technology, whether it's an overhead projector, PowerPoint slides, a flip chart, or posters. (Talk to your instructor about resources and software for designing your visuals.) Follow these guidelines:

- Design your visuals carefully. Here are some basic rules:
  - Use a simple, neutral background. A light-colored background with text in a dark color works best for words; a dark background used like matting works best for photos. Keep in mind you may have people with vision impairments in the audience.
  - Minimize the amount of text in visuals—more than eight words per slide is usually too much. Avoid simply presenting word outlines of what you are saying. Make sure text is large enough for the audience to read.
  - Don't use more than two pictures in a slide, and use two only to make a direct comparison. Montages are hard to focus on and distract the viewer from what you're saying. Use images only when they support your presentation; don't use clip art just as decoration.
  - Don't put a table of numbers in a visual aid. If you need to illustrate numerical data, use a graph. (Microsoft Excel can make them for you easily.)
  - Don't use sound effects. Use a very brief recording only if directly related to your

main points.
    - Don't use visual special effects such as dissolves, spins, box-outs, or other transitions. They are distracting. Use animation sparingly and only if it helps make a point.
- Don't use so many visuals or move through them so quickly that the audience gives all its attention to them rather than to you.
- Practice your presentation using your visual aids, because they affect your timing.
- Explain visuals when needed but not when they're obvious.
- Keep your eyes on your audience, only briefly glancing at visuals to stay in synch with them.
- Don't hand out a printout of your visuals. Your audience should keep their eyes on you instead of fiddling around with paper.
- Number your slides so that people can refer back to a particular slide number if they have questions or need clarification.

STEP 4: PREPARE SPEAKING NOTES

As mentioned earlier, it's not a good idea to read your presentation from a written page rather than *deliver* it. To keep your audience's attention, it's important to make eye contact with them and to use a normal speaking voice—and you can't do this if you keep your eyes on a written script.

Speaking notes are a brief outline for your presentation. You might write them on index cards or sheets of paper. Include important facts and data as well as keywords for your main ideas, but don't write too much. (If you forget things later when you start practicing, you can always add more to your outline then.) Be sure to number your cards or pages to prevent a last-minute mix-up.

Think especially about how to open and close your presentation, because these two moments have the most impact of the whole presentation. Use the opening to capture the audience's attention, but be sure it is appropriate for your audience and the goals. Here are some possibilities for your opening:

- A striking fact or example (illustrating an issue or a problem)
- A brief interesting or humorous anecdote (historical, personal, or current event)
- A question to the audience
- An interesting quotation

Then relate the opening to your topic and your main point and move into the body of the presentation.

Your closing mirrors the opening. Transition from your last point to a brief summary that pulls your ideas together. You might end with a challenge to the audience, a strong statement about your topic, or a personal reflection on what you have been saying. Just make sure you have a final sentence planned so that you don't end up uncomfortably fumbling around at the end ("Well, I guess that ends my presentation").

STEP 5: PRACTICE THE PRESENTATION

Practice may be the most important step. It is also the best way to get over stage fright and gain confidence.

Practice first in an empty room where you imagine people sitting, so that you can move your eyes around the room to this "audience." The first time through, focus on putting your outlined notes into full sentences in your natural speaking voice. Don't read your notes aloud. Glance down at your notes only briefly and then look up immediately around the room. Practice two or three times just to find the right words to explain your points and feel more comfortable working with your notes. Time yourself, but don't obsess over your presentation being the exact length required. If your presentation is much too long, however, adjust it now in your notes so that you don't start memorizing things that you might accidentally still say later on even though you cut them from your notes.

Once you feel good speaking from your notes, practice to add some more polish to your delivery. You might want to record or videotape your presentation or ask a friend or roommate to watch your presentation. Pay attention to these aspects of how you speak:

- Try to speak in your natural voice, not in a monotone as if you were just reading aloud. If you will be presenting in a large room without a microphone, you will need to speak louder than usual, but still try to use a natural voice.
- In usual conversation, we speed up and slow down and vary the intensity of our words to show how we feel about what we're saying. Practice changes in your delivery style to emphasize key points.
- Don't keep looking at your notes. It's fine if you use words that are different from those you wrote down—the more you rehearse without looking at your notes, the more natural sounding you will be.
- Be sure you can pronounce all new words and technical terms correctly. Practice saying them slowly and clearly to yourself until you can say them naturally.
- Don't forget transitions. Listeners need a cue when you're moving to a new idea. Practice phrases such as "*Another* important reason for this is…" or "Now let's move on to *why* this is so.…"
- Watch out for all those little "filler" words people use so often, such as "like," "you know," "well," and "uh." They're very distracting to most audiences. Listen to or watch your tape to see if you are using these fillers or ask your friend to point it out.
- Pay attention to body language when practicing. Stand up straight and tall in every practice session so that you become used to it. Unless you have to stand at a podium to use a fixed microphone in your presentation, practice moving around while you speak; this helps keep the audience watching you. Use hand and arm gestures if they are natural for you, but don't try to

make up gestures for the presentation because they will look phony. Most important, keep your eyes moving over the audience. Practice smiling and pausing at key points.

- Finally, it's a good idea to be ready in case of an accident. Most likely your presentation will go smoothly, you'll stay on track with your notes, and your PowerPoint slides will work fine, but sometimes a mishap happens. Be ready to joke about it, rather than becoming flustered. If the computer fails and you lose your visuals, say something like, "Well, that's a shame, I had some really great photos to show you!" If you drop your index cards or notes, or accidentally skip ahead in your presentation and then have to backtrack, make a joke: "Sorry about that, I was so excited to get to my next point that I'm afraid I lost control there for a moment!" Let your audience laugh with you—they'll still be on your side, and you can defuse the incident and move on without becoming more nervous.

STEP 6: DELIVER THE PRESENTATION

Be sure to get enough sleep and eat a healthy breakfast. Don't drink too much caffeine or else you'll become hyper and nervous. Wear your favorite—and appropriate—clothing and comfortable shoes.

Figure 7.8 – You may use computerized visual aids when you give a presentation to a class
John Haynes Photography – OLPC – CC BY-ND 2.0.

Remember, your audience is on your side! If you're still nervous before your turn, take a few deep breaths. Rehearse your opening lines in your mind. Smile as you move to the front of the room, looking at your audience. You'll see some friendly faces smiling back encouragingly. As you start the presentation, move your eyes among those giving you a warm reception—and if you see some student looking bored or doing something else, just ignore them. But don't focus on any one person in the audience for too long, which could make them nervous or cause them to look away.

Don't keep looking at your watch or a clock: If your rehearsal times were close to your assigned time, your presentation will be also. If you do notice that you're running behind schedule, it may be that you're saying too much out of nervousness. Use your notes to get back on track and keep the pace moving. But it's better to deliver your presentation naturally and fluidly and be a bit long or short than to try to change your words and end up sounding unnatural.

At the closing, deliver your last line with confidence, sweeping your eyes over the audience. If appropriate, ask if there are any questions. When you're done, pause, smile, say "Thank you," and walk back to your seat (unless the audience has questions).

Later on, ask other students and your instructor for comments. Be open minded—don't just ask for praise. If you hear a suggestion for improvement, file that in your memory for next time.

GROUP PRESENTATIONS

You may be assigned to give a presentation in a small group. The six-step process discussed previously works for group presentations, too, although group dynamics often call for additional planning and shared responsibilities:

1. Schedule a group meeting as soon as possible to get started. Don't let another student put things off. Explain that you're too busy and won't have time at the last minute.
2. Begin by analyzing your audience and your goals together as a group to make sure everyone understands the assignment the same. Discuss who should do what. While everyone should talk about what content to include, from here onward, you will take on specialized roles. One or more may begin research and gathering information. Others who are good writers may volunteer to draft the presentation, while one or more others may develop the visual aids. Those who have public speaking experience may volunteer to do all or most of the speaking (unless the assignment requires everyone to have a speaking role). You also need a team leader to keep everyone on schedule, organize meetings, and so on. The best team leader is an even-tempered student with good social skills, who can motivate everyone to cooperate.
3. Create a group contract: what are the expectations of all members? How quickly should they respond to emails, expect to spend on certain parts of the project, what happens if a group member isn't pulling their weight, etc. Group contracts hold members accountable with clear expectations and consequences. Be sure to keep the contract realistic. Expecting people to reply to emails regarding the project with 2-3 hours is unrealistic.
4. Before giving the presentation, meet again to go over the content and plan for visuals. Everyone should be comfortable with the plan so far. Make final decisions about who will do each section of the presentation. Set the time for each segment. Then speakers should prepare their own speaking notes. Let someone with strong speaking skills open or close the presentation (or both), with others doing the other parts.
5. The whole group should be present for practice sessions in step 4, even if not everyone is speaking. Those not speaking should take notes and give feedback. If one student is doing most of the presenting, an alternate should be chosen in case the first choice is sick on the scheduled day. The alternate also needs to practice.
6. During the delivery, especially if using technology for visual aids, one student should manage the visuals while others do the presenting. If several students present different segments, plan the transition from one to another so that the presentation keeps flowing without pauses. Be

sure to check the technology ahead of your presentation to make sure everything works and that you know how to use it properly!

Additional Resources

For Class Presentations

Using PowerPoint. A step-by-step illustrated tutorial for learning how to create effective visual presentations with PowerPoint. https://www.baruch.cuny.edu/tutorials/powerpoint/

"How to Give a Bad Talk." A humorous look (with some very good advice) on what *not* to do when preparing for and giving a class presentation. http://www.cs.berkeley.edu/~pattrsn/talks/BadTalk.pdf

Video: Barack Obama's 3 Best Public Speaking Tips (length 4:57)

Key Takeaways

- Public speaking skills are important because you will likely give presentations in class and perhaps in a future job.
- Overcome anxiety about public speaking by understanding your feelings, preparing well and practicing your delivery, and focusing on your subject.
- Follow a six-step process to prepare and deliver a presentation:
    1. Analyze your audience and goals
    2. Plan, research, and organize your content
    3. Draft and revise the presentation
    4. Prepare speaking notes
    5. Practice the presentation
    6. Deliver the presentation and seek feedback
- Use visual aids to support a presentation, creating visuals that are relevant, attractive, and powerful.
- The success of a group presentation depends on effective group meetings, successful division of roles, and repeated group practices.

Self-Practice Exercise

1. If you have given a class presentation in the past, what worked best for you? (If you have not given a presentation yet as a student, what aspect do you think will be most difficult for you?)

   ____

   ____

2. Name the two most important things you can do to reduce anxiety about a class presentation you will have to give.

   ____

   ____

3. For each of the following statements about class presentations, circle T for true or F for false:

T	F	Although you are delivering the presentation to the class, your real audience is your instructor, so you don’t need to waste time defining terms and concepts he or she already knows.
T	F	Organizing a presentation or speech is similar to organizing topics in a paper you write for class.
T	F	When creating visual aids, put as many photos as you can in each PowerPoint slide to have the strongest impact.
T	F	In case your memory goes blank while giving a presentation, write the full presentation out so that you can read it aloud.

4. Describe how best to use body language (facial expressions, eye movements, gestures, etc.) when giving a presentation.

   ____

   ____

   ____

5. If you were assigned along with three other students to give a group presentation in the class using this textbook, what would be your preferred role in the preparation stages? Your least preferred role? If you had to take your least preferred role, what single thing would you want to work hardest on to make the presentation successful?

   ____

   ____

MODULE III - CITATION, REFERENCING, AND ACADEMIC INTEGRITY

In this module, we gratefully acknowledge the contributions of the following works, listed below.

CHAPTER 23

Adapted from Chapter 9 of:

Horkoff, T. (2019). *Writing for success* (1st Canadian ed.). Licensed under CC BY-NC-SA. Retrieved from https://opentextbc.ca/writingforsuccess/

CHAPTER 24

Adapted from:

Sheridan Library & Learning Services. (2019). *Sheridan College APA guide.* Retrieved from https://sheridancollege.libguides.com/ld.php?content_id=34591336

CHAPTER 25

Adapted from:

Sheridan Library & Learning Services. (2019). *Annotated bibliography.* Retrieved from https://sheridancollege.libguides.com/annotatedbibliography

Harvard College Writing Program. (n.d.). *Evidence & analysis: Convincing a reasonable but skeptical audience.* Retrieved from http://harvardwrites.com/evidence-analysis/

CHAPTER 26

Adapted from:

Sheridan Academic Integrity Office. (2019). *Academic integrity.* Retrieved from https://www.sheridancollege.ca/life-at-sheridan/student-services/library-services/academic-integrity.aspx

CHAPTER 27

Adapted from:

Sheridan Academic Integrity Office. (2019). *Checklist for assignments.* Retrieved from https://sheridancollege.libguides.com/ld.php?content_id=34388900

Chapter 23: APA Style

Citations and Referencing

SUPPORTING YOUR IDEAS

Learning Objectives

- Evaluate when to use primary or secondary sources for support
- Explain the two forms of plagiarism and how to avoid them
- Explain the importance of academic integrity and the potential consequences of not abiding by this

In this chapter you are going to learn more about compiling references and citations. You will also learn strategies for handling some of the more challenging aspects of writing a research paper, such as integrating material from your sources, citing information correctly, and avoiding any misuse of your sources. The first section of this chapter will introduce you to broad concepts associated with adding support to your ideas and providing documentation—citations and references—when you use sources in your papers.

USING PRIMARY AND SECONDARY RESEARCH

As you write your draft, be mindful of how you are using primary and secondary source material to support your points. Recall that primary sources present firsthand information. Secondary sources are one step removed from primary sources. They present a writer's analysis or interpretation of primary source materials. How you balance primary and secondary source material in your paper will depend on the topic and assignment.

USING PRIMARY SOURCES EFFECTIVELY

Some types of research papers must use primary sources extensively to achieve their purpose. Any paper that analyzes a primary text or presents the writer's own experimental research falls in this category. Here are a few examples:

- A paper for a literature course analyzing several poems by Emily Dickinson
- A paper for a political science course comparing televised speeches delivered by two candidates for prime minister
- A paper for a communications course discussing gender bias in television commercials
- A paper for a business administration course that discusses the results of a survey the writer conducted with local businesses to gather information about their work from home and flextime policies
- A paper for an elementary education course that discusses the results of an experiment the writer conducted to compare the effectiveness of two different methods of mathematics instruction

For these types of papers, primary research is the main focus. If you are writing about a work (including non-print works, such as a movie or a painting), it is crucial to gather information and ideas from the original work, rather than rely solely on others' interpretations. And, of course, if you take the time to design and conduct your own field research, such as a survey, a series of interviews, or an experiment, you will want to discuss it in detail. For example, the interviews may provide interesting responses that you want to share with your reader.

USING SECONDARY SOURCES EFFECTIVELY

For some assignments, it makes sense to rely more on secondary sources than primary sources. If you are *not* analyzing a text or conducting your own field research, you will need to use secondary sources extensively.

As much as possible, use secondary sources that are closely linked to primary research, such as a journal article presenting the results of the authors' scientific study or a book that cites interviews and case studies. These sources are more reliable and add more value to your paper than sources that are further removed from primary research. For instance, a popular magazine article on junk food addiction might be several steps removed from the original scientific study on which it is loosely based. As a result, the article may distort, sensationalize, or misinterpret the scientists' findings.

Even if your paper is largely based on primary sources, you may use secondary sources to develop your ideas. For instance, an analysis of Alfred Hitchcock's films would focus on the films themselves as a primary source, but might also cite commentary from critics. A paper that presents an original experiment would include some discussion of similar prior research in the field.

> **Tip:** Some sources could be considered primary or secondary sources, depending on the writer's purpose for using them. For instance, if a writer's purpose is to inform readers about how the American No Child Left Behind legislation has affected elementary education in the United States, a *Time* magazine article on the subject would be a secondary source. However, suppose the writer's purpose is to analyze how the news media has portrayed the effects of the No Child Left Behind legislation. In that case, articles about the legislation in news magazines like *Time*, *Newsweek*, and *US News & World Report* would be primary sources. They provide firsthand examples of the media coverage the writer is analyzing.

AVOIDING PLAGIARISM

Your research paper presents your thinking about a topic, supported and developed by other people's ideas and information. It is crucial to always distinguish between the two—as you conduct research, as you plan your paper, and as you write. Failure to do so can lead to plagiarism.

INTENTIONAL AND ACCIDENTAL PLAGIARISM

Plagiarism is the act of misrepresenting someone else's work as your own. Sometimes a writer plagiarizes work on purpose—for instance, by copying and pasting or purchasing an essay from a website and submitting it as original course work. This often happens because the person has not managed his or her time and has left the paper to the last minute or has struggled with the writing process or the topic. Any of these can lead to desperation and cause the writer to just take someone else's ideas and take credit for them.

In other cases, a writer may commit accidental plagiarism due to carelessness, haste, or misunderstanding. For instance, a writer may be unable to provide a complete, accurate citation because of neglecting to record bibliographical information. A writer may cut and paste a passage from a website into her paper and later forget where the material came from. A writer who procrastinates may rush through a draft, which easily leads to sloppy paraphrasing and inaccurate quotations. Any of these actions can create the appearance of plagiarism and lead to negative consequences.

Carefully organizing your time and notes is the best guard against these forms of plagiarism. Maintain a detailed working reference list and thorough notes throughout the research process. Check original sources again to clear up any uncertainties. Allow plenty of time for writing your draft so there is no temptation to cut corners.

To avoid unintentional/accidental plagiarism, follow these guidelines:

- Understand what types of information must be cited.
- Understand what constitutes fair dealing of a source.
- Keep source materials and notes carefully organized.
- Follow guidelines for summarizing, paraphrasing, and quoting sources.

ACADEMIC INTEGRITY

The concepts and strategies discussed in this section connect to a larger issue—academic integrity. You maintain your integrity as a member of an academic community by representing your work and others' work honestly and by using other people's work only in legitimately accepted ways. It is a point of honour taken seriously in every academic discipline and career field.

Academic integrity violations have serious educational and professional consequences. Even when cheating and plagiarism go undetected, they still result in a student's failure to learn necessary research and writing skills. Students who are found guilty of academic integrity violations face consequences ranging from a failing grade to expulsion. Employees may be fired for plagiarism and do irreparable damage to their professional reputation. In short, it is never worth the risk.

DOCUMENTING SOURCE MATERIAL

Learning Objectives

- Identify when to summarize, paraphrase, and directly quote information from research sources
- Identify when citations are needed
- Introduce sources
- Throughout the writing process, be scrupulous about documenting information taken from sources. The purpose of doing so is twofold:
- To give credit to other writers or researchers for their ideas
- To allow your reader to follow up and learn more about the topic if desired

You will cite sources within the body of your paper and at the end of the paper in your references section. For this assignment, you will use the citation format used by the American Psychological Association (also known as APA style). Within this course and for all of your courses at Sheridan, you will need to follow the Sheridan Library's APA Reference Guide when formatting citations and references within your papers.

This section covers the nitty-gritty details of in-text citations. You will learn how to format citations for different types of source materials, whether you are citing brief quotations, paraphrasing ideas, or quoting longer passages. You will also learn techniques you can use to introduce quoted and paraphrased material effectively. Keep this section handy as a reference to consult while writing the body of your paper.

FORMATTING CITED MATERIAL: THE BASICS

In-text citations usually provide the name of the author(s) and the year the source was published. For direct quotations, the page number must also be included.

Citing Sources in the Body of Your Paper

In-text citations document your sources within the body of your paper. These include two vital pieces of information: the author's name and the year the source material was published. When quoting a print source, also include in the citation the page number where the quoted material originally appears. The page number follows the year in the in-text citation.

USING SOURCE MATERIAL IN YOUR PAPER

One of the challenges of writing a research paper is successfully integrating your ideas with material from your sources. Your paper must explain what you think, or it will read like a disconnected string of facts and quotations. However, you also need to support your ideas with research, or they will seem insubstantial. How do you strike the right balance?

In your essay, the introduction and conclusion function like the frame around a picture. They define and limit your topic and place your research in context. In the body paragraphs of your paper, you need to integrate ideas carefully at the paragraph level and at the sentence level. You will use topic sentences in your paragraphs to make sure readers understand the significance of any facts, details, or quotations you cite. You will also include sentences that transition between ideas from your research, either within a paragraph or between paragraphs. At the sentence level, you will need to think carefully about how you introduce paraphrased and quoted material.

Earlier you learned about summarizing, paraphrasing, and quoting when taking notes. In the next few sections, you will learn how to use these techniques in the body of your paper to weave in source material to support your ideas.

SUMMARIZING SOURCES

When you are summarizing, you are focusing on identifying and sharing the main elements of a source. This is when you paraphrase the concepts and put them in your own words, demonstrating you have a firm understanding of the concepts presented and are able to incorporate them into your own paper.

Within a paragraph, this information may appear as part of your introduction to the material or as a parenthetical citation at the end of a sentence. Read the examples that follow.

Summary

> Leibowitz (2008) found that low-carbohydrate diets often helped subjects with Type II diabetes maintain a healthy weight and control blood sugar levels.

The introduction to the source material (also called **the attributive tag**) includes the author's name followed by the year of publication in parentheses.

Summary

> Low-carbohydrate diets often help subjects with Type II diabetes maintain a healthy weight and control blood sugar levels (Leibowitz, 2008).

The **parenthetical citation** at the end of the sentence includes the author's name, a comma, and the year the source was published. The period at the end of the sentence comes after the parentheses.

FORMATTING PARAPHRASED AND SUMMARIZED MATERIAL

When you paraphrase or summarize ideas from a source, you follow the same guidelines previously provided, except that you are not required to provide the page number where the ideas are located. If you are summing up the main findings of a research article, simply providing the author's name and publication year may suffice, but if you are paraphrasing a more specific idea, consider including the page number.

Here, the writer is summarizing a major idea that recurs throughout the source material. No page reference is needed.

> Chang (2008) pointed out that weight-bearing exercise has many potential benefits for women.

Although the writer is not directly quoting the source, this passage paraphrases a specific detail, so the writer chose to include the page number where the information is located.

> Chang (2008) found that weight-bearing exercise could help women maintain or even increase bone density through middle age and beyond, reducing the likelihood that they will develop osteoporosis in later life (p. 86).

Page numbers are necessary only when content has been directly quoted, not when it has been summarized or paraphrased; however, it is a good habit to include page numbers so that you and your reader can reference the material easily, as with the Chang quotation above.

INTRODUCING CITED MATERIAL EFFECTIVELY

Including an introductory phrase in your text, such as "Jackson wrote" or "Copeland found," often helps you integrate source material smoothly. This citation technique also helps convey that you are actively engaged with your source material. Unfortunately, during the process of writing your research paper, it is easy to fall into a rut and use the same few dull verbs repeatedly, such as "Jones said," "Smith stated," and so on.

Punch up your writing by using strong verbs that help your reader understand how the source material presents ideas. There is a world of difference between an author who "suggests" and one who "claims," one who "questions" and one who "criticizes." You do not need to consult your thesaurus every time you cite a source, but do think about which verbs will accurately represent the ideas and make your writing more engaging. **Table 9.1 Strong Verbs for Introducing Cited Material** shows some possibilities.

Table 9.1 Strong Verbs for Introducing Cited Material

ask	suggest	question	recommend	determine	insist
explain	assert	claim	hypothesize	measure	argue
propose	compare	contrast	evaluate	conclude	find
study	sum up	believe	warn	point out	assess

WHEN TO CITE

Any idea or fact taken from an outside source must be cited, in both the body of your paper and the references. The only exceptions are facts or general statements that are common knowledge. Common knowledge facts or general statements are commonly supported by and found in multiple sources. For example, a writer would not need to cite the statement that most breads, pastas, and cereals are high in carbohydrates; this is well known and well documented. Another way to think about what constitutes common knowledge is to ask yourself: "does anyone *own* this information? Did anyone collect it, interpret it, etc?" If not, it is typically common knowledge; however, if the answer is *yes*, then you must cite the source. For example, if a writer explained in detail the differences among the chemical structures of carbohydrates, proteins, and fats, a citation would be necessary.

A good rule of thumb: when in doubt, cite it!

FAIR DEALING

In recent years, issues related to the fair use of sources have been prevalent in popular culture. Recording artists, for example, may disagree about the extent to which one has the right to sample another's music. For academic purposes, however, the guidelines for fair dealing are reasonably straightforward.

Writers may quote from or paraphrase material from previously published works without formally obtaining the copyright holder's permission. **Fair dealing** in copyright law allows a writer to legitimately use brief excerpts from source material to support and develop his or her own ideas. For instance, a columnist may excerpt a few sentences from a novel when writing a book review. However, quoting or paraphrasing another's work excessively, to the extent that large sections of the writing are unoriginal, is not fair dealing.

Self-Practice Exercise 2.4a

Heinz (2009) found that "subjects in the low-carbohydrate group (30% carbohydrates; 40% protein, 30% fat) had a mean weight loss of 10 kg (22 lbs) over a four-month period." These results were "noticeably better than results for subjects on a low-fat diet (45% carbohydrates, 35% protein, 20% fat)" whose average weight loss was only "7 kg (15.4 lbs) in the same period." From this, it can be concluded that "low-carbohydrate diets obtain more rapid results." Other researchers agree that "at least in the short term, patients following low-carbohydrate diets enjoy greater success" than those who follow alternative plans (Johnson & Crowe, 2010).

> Paraphrasing practice is always a good thing! Take a look at the "summary" above. Notice that it is not really summarizing but rather quoting. While this is technically not plagiarism, it does not show any processing of the information from the

original source. It is just copying and pasting; the end result seems very choppy, and a lot of the information can be generalized.

For this exercise, try to rewrite the summary in your own words.

Sample Answer:

Low-carbohydrate diets may indeed be superior to other diet plans for short-term weight loss. In a study comparing low-carbohydrate diets and low-fat diets, Heinz (2009) found that subjects who followed a low-carbohydrate plan (30% of total calories) for four months lost, on average, about 3 kilograms more than subjects who followed a low-fat diet for the same time. Heinz concluded that these plans yield quick results, an idea supported by a similar study conducted by Johnson and Crowe (2010). What remains to be seen, however, is whether this initial success can be sustained for longer periods.

In revising the paragraph, you do not need to quote these sources directly. Instead, you can paraphrase the most important findings. Include a topic sentence stating the main idea of the paragraph and a concluding sentence that transitions to the next major topic in his essay.

Tip: It is extremely important to remember that even though you are summarizing and paraphrasing from another source—not quoting—you must still include a citation, including the last name(s) of the author(s) and the year of publication.

Example:

> Additionally, marijuana burning creates toxins; this strategy is counterproductive, and there are numerous individual hazards associated with using the plant as medicine (Ogborne, Smart, & Adlaf, 2000).

Example taken from: Writing Commons. (2014, September). Open Text.Retrieved from http://writingcommons.org/format/apa/675-block-quotations-apa

Writing at Work

It is important to accurately represent a colleague's ideas or communications in the workplace. When writing professional or academic papers, be mindful of how the words you use to describe someone's tone or ideas carry certain connotations. Do not say a source "argues" a particular point unless an argument is, in fact, presented. Use lively language, but avoid language that is emotionally charged. Doing so will ensure you have represented your colleague's words in an authentic and accurate way.

Key Takeaways

- An effective research paper focuses on the writer's ideas. The introduction and conclusion present and revisit the writer's thesis. The body of the paper develops the thesis and related points with information from research.
- Ideas and information taken from outside sources must be cited in the body of the paper and in the references section.
- Material taken from sources should be used to develop the writer's ideas. Summarizing and paraphrasing are usually most effective for this purpose.
- A summary concisely restates the main ideas of a source in the writer's own words.
- A paraphrase restates ideas from a source using the writer's own words and sentence structures.
- Direct quotations should be used sparingly. Ellipses and brackets must be used to indicate words that are omitted or changed for conciseness or grammatical correctness.
- Always represent material from outside sources accurately.
- Plagiarism has serious academic and professional consequences. To avoid accidental plagiarism, keep research materials organized, understand guidelines for fair dealing and appropriate citation of sources, and review the paper to make sure these guidelines are followed.

MAKING YOUR QUOTES FIT

Learning Objectives

- Apply guidelines for citing sources within the body of the paper
- Evaluating when to use a short or long quote

- Incorporate short quotations with correct APA formatting
- Incorporate long quotations with correct APA formatting

So, now you may have decided (after much critical thought) that you definitely have found the most amazing, well-suited quotation that cannot be paraphrased, and you want to incorporate that quotation into your paper. There are different ways to do this depending on how long the quotation is. There are also a number of formatting requirements you need to apply.

QUOTING SOURCES DIRECTLY

Most of the time, you will summarize or paraphrase source material instead of quoting directly. Doing so shows that you understand your research well enough to write about it confidently in your own words. However, direct quotes can be powerful when used sparingly and with purpose.

Quoting directly can sometimes help you make a point in a colourful way. If an author's words are especially vivid, memorable, or well phrased, quoting them may help hold your reader's interest. Direct quotations from an interviewee or an eyewitness may help you personalize an issue for readers. Also, when you analyze primary sources, such as a historical speech or a work of literature, quoting extensively is often necessary to illustrate your points. These are valid reasons to use quotations.

Less-experienced writers, however, sometimes overuse direct quotations in a research paper because it seems easier than paraphrasing. At best, this reduces the effectiveness of the quotations. At worst, it results in a paper that seems haphazardly pasted together from outside sources. *Use direct quotations sparingly for greater impact.*

When you do choose to quote directly from a source, follow these guidelines:

- Only use a quote when the original writer has phrased a statement so perfectly that you do not believe you could rephrase it any better without getting away from the writer's point.
- Make sure you have transcribed the original statement accurately.
- Represent the author's ideas honestly. Quote enough of the original text to reflect the author's point accurately.
- Use an attributive tag (e.g., "According to Marshall (2013)….") to lead into the quote and provide a citation at the same time.
- Never use a standalone quotation. Always integrate the quoted material into your own sentence.
- Make sure any omissions or changed words do not alter the meaning of the original text. Omit or replace words only when absolutely necessary to shorten the text or to make it grammatically correct within your sentence.
- Use ellipses (3) […] if you need to omit a word or phrase; use (4) [….] when you are removing a section—maybe a complete sentence—that would end in a period. This shows your reader that you have critically and thoroughly examined the contents of this quote and have chosen only the

most important and relevant information.

- Use brackets [ ] if you need to replace a word or phrase or if you need to change the verb tense.
- Use [*sic*] after something in the quote that is grammatically incorrect or spelled incorrectly. This shows your reader that the mistake is in the original, not your writing.
- Use double quotation marks [" "] when quoting and use single quotation marks [' '] when you include a quote within a quote (i.e., if you quote a passage that already includes a quote, you need to change the double quotation marks in the original to single marks, and add double quotations marks around your entire quote).
- Remember to include correctly formatted citations that follow the Sheridan Library's APA Reference Guide.

Direct Interview Source

> Dana Kwon: *Personally, I don't really buy into all of the hype about low-carbohydrate miracle diets like Atkins and so on. Sure, for some people, they are great, but for most, any sensible eating and exercise plan would work just as well.*

Summary as it would appear in your essay:

> Registered dietitian Dana Kwon (2010) admits, "Personally, I don't really buy into all of the hype.... Sure, for some people, [low carbohydrate diets] are great, but for most, any sensible eating and exercise plan would work just as well."

Notice how the quoted material is integrated smoothly by starting the sentence with an introductory phrase. The use of an ellipsis and brackets did not change the source's meaning.

SHORT VERSUS LONG QUOTATIONS

Remember, what you write in essays should be primarily your own words; your instructors want to know what your ideas are and for you to demonstrate your own critical thinking. This means you should only use the ideas of experts in the form of quotes to support your ideas. A paper that consists of mostly quotes pieced together does not demonstrate original thought but rather that you are good at cutting and pasting. Therefore, you should strive to state your ideas, develop them thoroughly, and then insert a supporting quote, and only if necessary. Focus on paraphrasing and integrating and blending those external sources into your own ideas (giving the original author credit by using a citation, of course). When deciding to use any quotation as opposed to paraphrasing, you need to make sure the quote is a statement that the original author has worded so beautifully it would be less effective if you changed it into your own words. When you find something you would like to include **verbatim** (word for word) from a source, you need to decide if you should include the whole paragraph or section, or a smaller part. Sometimes, you may choose to use a longer quote but remove any unnecessary words. You would then use ellipses to show what content you have removed. The following examples show how this is done.

Original:

> According to Marshall (2010), “Before the creation of organized governmental policing agencies, it was citizens possessing firearms who monitored and maintained the peace” (p. 712).

With Ellipses:

> According to Marshall (2010), “Before the creation of organized governmental policing agencies, … citizens possessing firearms … monitored and maintained the peace” (p. 712).

SHORT QUOTATIONS

A short quote can be as one word or a phrase or a complete sentence as long as three lines of text (again, removing any unnecessary words). Generally, a short quotation is one that is **fewer than 40 words**. Whether you use a complete sentence or only part of one, you need to make sure it blends in perfectly with your own sentence or paragraph. For example, if your paragraph is written in the present tense but the quote is in the past, you will need to change the verb, so it will fit into your writing. (You will read about on this shortly.) Using an **attributive tag** is another way to help incorporate your quote more fluidly. An attributive tag is a phrase that shows your reader you got the information from a source, and you are giving the author attribution or credit for his or her ideas or words. Using an attributive tag allows you to provide a citation at the same time as helping integrate the quote more smoothly into your work.

In the example below, the attributive tag (with citation) is underlined; this statement is giving Marshall credit for his own words and ideas. You should note that this short quotation is a complete sentence taken from Marshall's bigger document, which is why the first word, Before, is capitalized. If you were to include only a portion of that sentence, perhaps excerpting from the middle of it, you would not start the quote with a capital.

> According to Marshall (2010), “Before the creation of organized governmental policing agencies, it was citizens possessing firearms who monitored and maintained the peace” (p. 712).

In this example, notice how the student has only used a portion of the sentence, so did not need to include the capital.

> Marshall (2010) argues that vigilantism in the Wild West was committed by “citizens possessing firearms who monitored and maintained the peace” (p. 712).

Tip: If you do not use an attributive tag because the quote already fits smoothly into your sentence, you need to include the author's name after the sentence in parentheses with the date and page number.
Example: Vigilantism in the Wild West was committed by “citizens possessing firearms who monitored and maintained the peace” (Marshall, 2010, p. 712).

FORMATTING SHORT QUOTATIONS

For short quotations, use quotation marks to indicate where the quoted material begins and ends, and cite the name of the author(s), the year of publication, and the page number where the quotation appears in your source. Remember to include commas to separate elements within the parenthetical citation. Also, avoid redundancy. If you name the author(s) in your sentence, do not repeat the name(s) in your parenthetical citation. Review following the examples of different ways to cite direct quotations.

> Chang (2008) emphasized that "engaging in weight-bearing exercise consistently is one of the single best things women can do to maintain good health" (p. 49).

The author's name can be included in the body of the sentence or in the parenthetical citation. Note that when a parenthetical citation appears at the end of the sentence, it comes *after* the closing quotation marks and *before* the period. The elements within parentheses are separated by commas.

> *Weight Training for Women* (Chang, 2008) claimed that "engaging in weight-bearing exercise consistently is one of the single best things women can do to maintain good health" (p. 49).

> *Weight Training for Women* claimed that "engaging in weight-bearing exercise consistently is one of the single best things women can do to maintain good health" (Chang, 2008, p. 49).

Including the title of a source is optional.

> In Chang's 2008 text *Weight Training for Women*, she asserts, "Engaging in weight-bearing exercise is one of the single best things women can do to maintain good health" (p. 49).

The author's name, the date, and the title may appear in the body of the text. Include the page number in the parenthetical citation. Also, notice the use of the verb *asserts* to introduce the direct quotation.

> "Engaging in weight-bearing exercise," Chang asserts, "is one of the single best things women can do to maintain good health" (2008, p. 49).

You may begin a sentence with the direct quotation and add the author's name and a strong verb before continuing the quotation.

> **Tip:** Although APA style guidelines do not require writers to provide page numbers for material that is not directly quoted, your instructor may wish you to do so when possible. Check with your instructor about his or her preferences.

LONG (BLOCK) QUOTATIONS

Long quotations should be used even more sparingly than shorter ones. Long quotations can range in length from four to seven or eight lines (40 words or more, and should *never* be as long as a page. There are two reasons for this: First, by using a long quote, you are essentially letting the original author do all the thinking for you; remember that your audience wants to see *your* ideas, not someone else's. Second, unless all the information and every word in the long quote is essential and could not be paraphrased (which is highly doubtful with a long passage), you are not showing your audience you have processed or evaluated the importance of the source's critical information and weeded out the unnecessary information. If you believe you have found the perfect paragraph to support your ideas, and you decide you really want or need to use the long quote, see if you can shorten it by removing unnecessary words or complete sentences and put ellipses in their place. This will again show your reader that you have put a lot of thought into the use of the quote and that you have included it just because you did not want to do any thinking.

> **Tip:** Be wary of quoting from sources at length. Remember, your ideas should drive the paper, and quotations should be used to support and enhance your points. Make sure any lengthy quotations that you include serve a clear purpose. Generally, no more than 10 to 15 percent of a paper should consist of quoted material.

LONG QUOTATIONS: HOW TO MAKE THEM FIT

As with short quotations, you need to make sure long quotations fit into your writing. To introduce a long quote, you need to include a **stem** (this can include an attributive tag) followed by a colon (:). The stem is underlined in the example below.

Example:

> Marshall uses the example of towns in the Wild West to explain that:
>
> Much of the population—especially younger males—frequently engaged in violence by participating in saloon fights and shootouts and gun fights. [However,] crimes committed by females, the elderly, or the infirm were rare occasions were much rarer because of those individuals being less likely to frequent such drinking establishments. (2010, p. 725)

In example, you can see the stem clearly introduces the quote in a grammatically correct way, leading into the quote fluidly.

FORMATTING LONGER QUOTATIONS

When you quote a longer passage from a source—**40 words or more**—you need to use a different format to set off the quoted material. Instead of using quotation marks, create a **block quotation** by starting the quotation on a new line and indented five spaces from the margin. Note that in this case, the parenthetical citation comes *after* the period that ends the sentence. If the passage continues into a second paragraph, nonindent a full tab (five spaces) again in the first line of the second paragraph. Here is an example:

> In recent years, many writers within the fitness industry have emphasized the ways in which women can benefit from weight-bearing exercise, such as weightlifting, karate, dancing, stair climbing, hiking, and jogging. Chang (2008) found that engaging in weight-bearing exercise regularly significantly reduces women's risk of developing osteoporosis. Additionally, these exercises help women maintain muscle mass and overall strength, and many common forms of weight bearing exercise, such as brisk walking or stair climbing, also provide noticeable cardiovascular benefits.
>
> It is important to note that swimming cannot be considered a weight-bearing exercise, since the

water supports and cushions the swimmer. That doesn't mean swimming isn't great exercise, but it should be considered one part of an integrated fitness program. (p. 93)

Exercise

Look at the long block quotation example above. Identify four differences between how it is formatted and how you would format a short quotation.

1. ____________________
2. ____________________
3. ____________________
4. ____________________

Tip: To format a long quote, you need to remember the following:

1. You may want to single space the quote, but not the main part of your essay. This will allow the long block quotation to stand out even more.
2. Nonindent on both sides of the quote; you can use *left* or *full* justification.
3. Do not use quotation marks; they are unnecessary because the spacing and indenting (and citation) will tell your reader this is a quote.
4. Do not put the quote in italics.
5. Include the end period (.) before the citation. See the example above.

CITATION GUIDELINES

Learning Objectives

- Apply APA guidelines for citing sources within the body of the paper for various source types

IN-TEXT CITATIONS

Throughout the body of your paper, you must include a citation whenever you quote or paraphrase material from your research sources. The purpose of citations is twofold: to give credit to others for their ideas and to allow your reader to follow up and learn more about the topic if desired. Your in-text citations provide basic information about your source; you will provide more detailed information for each source you cite in text in the references section.

In-text citations must provide the name of the author or authors and the year the source was published. (When a given source does not list an individual author, you may provide the source title or the name of the organization that published the material instead.) When directly quoting a source, you must include the page number where the quote appears in the work being cited. This information may be included within the sentence or in a parenthetical reference at the end of the sentence, as in these examples.

> Epstein (2010) points out that “junk food cannot be considered addictive in the same way that we think of psychoactive drugs as addictive” (p. 137).

Here, the writer names the source author when introducing the quote and provides the publication date in parentheses after the author’s name. The page number appears in parentheses *after* the closing quotation marks and *before* the period that ends the sentence.

> Addiction researchers caution that “junk food cannot be considered addictive in the same way that we think of psychoactive drugs as addictive” (Epstein, 2010, p. 137).

Here, the writer provides a parenthetical citation at the end of the sentence that includes the author’s name, the year of publication, and the page number separated by commas. Again, the parenthetical citation is placed *after* the closing quotation marks and *before* the period at the end of the sentence.

> As noted in the book *Junk Food, Junk Science* (Epstein, 2010, p. 137), “junk food cannot be considered addictive in the same way that we think of psychoactive drugs as addictive.”

Here, the writer chose to mention the source title in the sentence (an optional piece of information to include) and followed the title with a parenthetical citation. Note that in this example the parenthetical citation is placed *before* the comma that signals the end of the introductory phrase.

> David Epstein’s book *Junk Food, Junk Science* (2010) pointed out that “junk food cannot be considered addictive in the same way that we think of psychoactive drugs as addictive” (p. 137).

Another variation is to introduce the author and the source title in your sentence and include the publication date and page number in parentheses within the sentence or at the end of the sentence. As long as you have included the essential information, you can use the option that works best for that particular sentence and source.

Citing a book with a single author is usually straightforward. Of course, your research may require that you cite many other types of sources, such as books or articles with more than one author or sources with no individual author listed. You may also need to cite sources available in both print and online and nonprint sources, such as websites and personal interviews.

Self-Practice Exercise 2.4c

1. In each of the sentences below, identify the mistakes with how the quote was incorporated. Look carefully; some of them are tricky and have more than one error.

One researcher outlines the viewpoints of both parties:

Freedom of research is undoubtedly a cherished ideal in our society. In that respect, research has an interest in being free, independent, and unrestricted. Such interests weigh against regulations. On the other hand, research should also be valid, verifiable, and unbiased, to attain the overarching goal of gaining obtaining generalisable knowledge (Simonsen, 2012, p. 46).

____

____

____

2. According to a recent research study, 'that women aged 41 and over were 5 times less likely to use condoms than were men aged 18 and younger' (2007, p. 707).

____

____

____

3. According to Emlet, the rate in which older adults have contracted HIV has grown exponentially. Currently, "approximately 20% of all HIV cases were among older adults". (Emlet, 2008).

____

____

____

Examples taken from: Writing Commons. (2014, September). Open Text. Retrieved from http://writingcommons.org/format/apa/675-block-quotations-apa

Answers

1.

- The quote is not indented on either side.
- [sic] is required after "obtaining"because it is a mistake in the original.
- The period is placed after the citation not before.

2.

- "That" should have been removed to make the quote flow with the rest of the sentence.

- There is no attributive tag and no mention of the authors in the citation: Sormanti & Shibusawa
- Single quotation marks are used instead of double quotation marks.

3.

- The writer used an attributive tag with the name of the source's author, then gave the name again in the citation at the end. The second one is redundant.
- The original quote used the past tense ("were"), but the transition word "currently" requires this verb to be changed to present tense ("are") inside square brackets to make it fit.
- There is an extra period before the citation. With a short quote, you put the end punctuation after the citation.

FORMATTING IN-TEXT CITATIONS

The following subsections discuss the correct format for various types of in-text citations. Read them through quickly to get a sense of what is covered, and then refer to them again as needed.

Print Sources

This section covers books, articles, and other print sources with one or more authors.

A Work by One Author

Always include the author's name and year of publication. Include a page reference whenever you quote a source directly. (See also the guidelines presented earlier in this chapter about when to include a page reference for paraphrased material.)

> Chang (2008) emphasized that "engaging in weight-bearing exercise consistently is one of the single best things women can do to maintain good health" (p. 49).
>
> Chang (2008) pointed out that weight-bearing exercise has many potential benefits for women.

Two or More Works by the Same Author

At times, your research may include multiple works by the same author. If the works were published in different years, a standard in-text citation will serve to distinguish them. If you are citing multiple works by the same author published in the same year, include a lowercase letter immediately after the year. Rank the sources in the order they appear in your references section. The source listed first should include an *a* after the year, the source listed second should include a *b*, and so on.

> Rodriguez (2009a) criticized the nutrition supplement industry for making unsubstantiated and sometimes misleading claims about the benefits of taking supplements. Additionally, he warned that consumers frequently do not realize the potential harmful effects of some popular supplements (Rodriguez, 2009b).

The author's last name is again mentioned in the final citation despite it being used in the attributive tag. In this case, this is acceptable because this is referring to a different source written by the same person.

Works by Authors with the Same Last Name

If you are citing works by different authors with the same last name, include each author's initials in your citation, whether you mention them in the text or in parentheses. Do so even if the publication years are different.

> J. S. Williams (2007) believes nutritional supplements can be a useful part of some diet and fitness regimens. C. D. Williams (2008), however, believes these supplements are overrated.

> According to two leading researchers, the rate of childhood obesity exceeds the rate of adult obesity (K. Connelley, 2010; O. Connelley, 2010).

> Studies from both A. Wright (2007) and C. A. Wright (2008) confirm the benefits of diet and exercise on weight loss.

A Work by Two Authors

When two authors are listed for a given work, include both authors' names each time you cite the work. If you are citing their names in parentheses, use an ampersand (&) between them. (Use the word *and*, however, if the names appear in your sentence.)

> As Garrison and Gould (2010) pointed out, "It is never too late to quit smoking. The health risks associated with this habit begin to decrease soon after a smoker quits" (p. 101).

> As doctors continue to point out, "It is never too late to quit smoking. The health risks associated with this habit begin to decrease soon after a smoker quits" (Garrison & Gould, 2010, p. 101).

A Work by Three to Five Authors

If the work you are citing has three to five authors, list all the authors' names the first time you cite the source. In subsequent citations, use the first author's name followed by the abbreviation *et al.* (*Et al.* is short for *et alia*, the Latin phrase for "and others.")

> Henderson, Davidian, and Degler (2010) surveyed 350 smokers aged 18 to 30.

> One survey, conducted among 350 smokers aged 18 to 30, included a detailed questionnaire about participants' motivations for smoking (Henderson, Davidian, & Degler, 2010).

Note that these examples follow the same ampersand conventions as sources with two authors. Again, use the ampersand only when listing authors' names in parentheses.

> As Henderson et al. (2010) found, some young people, particularly young women, use smoking as a means of appetite suppression.

> Disturbingly, some young women use smoking as a means of appetite suppression (Henderson et al., 2010).

Note how the phrase *et al.* is punctuated. There is no period comes after *et*, but there is one with *al.* because it is an abbreviation for a longer Latin word. In parenthetical references, include a comma after *et al.* but not before. Remember this rule by mentally translating the citation to English: "Henderson and others, 2010."

A Work by Six or More Authors

If the work you are citing has six or more authors, list only the first author's name, followed by *et al.*, in your in-text citations. The other authors' names will be listed in your references section.

> Researchers have found that outreach work with young people has helped reduce tobacco use in some communities (Costello et al., 2007).

A Work Authored by an Organization

When citing a work that has no individual author but is published by an organization, use the organization's name in place of the author's name. Lengthy organization names with well-known abbreviations can be abbreviated. In your first citation, use the full name, followed by the abbreviation in square brackets. Subsequent citations may use the abbreviation only.

> It is possible for a patient to have a small stroke without even realizing it (American Heart Association [AHA], 2010).

> Another cause for concern is that even if patients realize that they have had a stroke and need medical attention, they may not know which nearby facilities are best equipped to treat them (AHA, 2010).

A Work with No Listed Author

If no author is listed and the source cannot be attributed to an organization, use the title in place of the author's name. You may use the full title in your sentence or use the first few words—enough to convey the key ideas—in a parenthetical reference. Follow standard conventions for using italics or quotations marks with titles:

- Use italics for titles of books or reports.
- Use quotation marks for titles of articles or chapters.

> "Living With Diabetes: Managing Your Health" (2009) recommends regular exercise for patients with diabetes.

> Regular exercise can benefit patients with diabetes ("Living with Diabetes," 2009).

A Work Cited within Another Work

To cite a source that is referred to within another secondary source, name the first source in your sentence. Then, in parentheses, use the phrase *as cited in* and the name of the second source author.

> Rosenhan's study "On Being Sane in Insane Places" (as cited in Spitzer, 1975) found that psychiatrists diagnosed schizophrenia in people who claimed to be experiencing hallucinations and sought treatment—even though these patients were, in fact, imposters.

Two or More Works Cited in One Reference

At times, you may provide more than one citation in a parenthetical reference, such as when you are discussing related works or studies with similar results. List the citations in the same order they appear in your references section, and separate the citations with a semicolon.

> Some researchers have found serious flaws in the way Rosenhan's study was conducted (Dawes, 2001; Spitzer, 1975).

Both of these researchers authored works that support the point being made in this sentence, so it makes sense to include both in the same citation.

A Famous Text Published in Multiple Editions

In some cases, you may need to cite an extremely well-known work that has been repeatedly republished or translated. Many works of literature and sacred texts, as well as some classic nonfiction texts, fall into this category. For these works, the original date of publication may be unavailable. If so, include the year of publication or translation for your edition. Refer to specific parts or chapters if you need to cite a specific section. Discuss with your instructor whether he or she would like you to cite page numbers in this particular instance.

> In *New Introductory Lectures on Psycho Analysis*, Freud explains that the "manifest content" of a dream—what literally takes place—is separate from its "latent content," or hidden meaning (trans. 1965, lecture XXIX).

In this example, the student is citing a classic work of psychology, originally written in German and later translated to English. Since the book is a collection of Freud's lectures, the student cites the lecture number rather than a page number.

An Introduction, Foreword, Preface, or Afterword

To cite an introduction, foreword, preface, or afterword, cite the author of the material and the year, following the same format used for other print materials.

Electronic Sources

Whenever possible, cite electronic sources as you would print sources, using the author, the date, and where appropriate, a page number. For some types of electronic sources—for instance, many online articles—this information is easily available. Other times, however, you will need to vary the format to reflect the differences in online media.

Online Sources without Page Numbers or with Multiple Page Numbers

If an online source has **no page numbers** but you want to refer to a specific portion of the source, try to locate other information you can use to direct your reader to the information cited. Some websites number paragraphs within published articles; if so, include the paragraph number in your citation. Precede the paragraph number with the abbreviation for the word *paragraph* and the number of the paragraph (e.g., para. 4).

> As researchers have explained, "Incorporating fresh fruits and vegetables into one's diet can be a challenge for residents of areas where there are few or no easily accessible supermarkets" (Smith & Jones, 2006, para. 4).

Even if a source does not have numbered paragraphs, it is likely to have headings that organize the content. In your citation, name the section where your cited information appears, followed by a paragraph number.

> The American Lung Association (2010) noted, "After smoking, radon exposure is the second most common cause of lung cancer" (What Causes Lung Cancer? section, para. 2).

This student cited the appropriate section heading within the website and then counted to find the specific paragraph where the cited information was located.

If a **quotation runs over onto a second page,** you indicate both pages in your citation with **pp.** (which stands for pages, plural):

> As researchers have explained, "Incorporating fresh fruits and vegetables into one's diet can be a challenge for residents of areas where there are few or no easily accessible supermarkets" (Smith & Jones, 2006, pp. 4-5).

If an online source has **no listed author and no date**, use the source title and the abbreviation *n.d.* in your parenthetical reference.

> It has been suggested that electromagnetic radiation from cellular telephones may pose a risk for developing certain cancers ("Cell Phones and Cancer," n.d.).

Personal Communication

For personal communications, such as interviews, letters, and emails, cite the name of the person involved, clarify that the material is from a personal communication, and provide the specific date the communication took place. Note that while in-text citations correspond to entries in the references section, personal communications are an exception to this rule. ***They are cited only in the body text of your paper***.

> J. H. Yardley, M.D., believes that available information on the relationship between cell phone use and cancer is inconclusive (personal communication, May 1, 2009).

Writing at Work

At work, you may sometimes share information resources with your colleagues by photocopying an interesting article or forwarding the URL of a useful website. Your goal in these situations and in formal research citations is the same: to provide enough information to help your professional peers locate and follow up on potentially useful information. Provide as much specific information as possible to achieve that goal, and consult with your supervisor or professor as to what specific style he or she may prefer.

Key Takeaways

- In APA papers, in-text citations include the name of the author(s) and the year of publication whenever possible.
- Page numbers are always included when citing quotations. It is optional to include page numbers when citing paraphrased material; however, this should be done when citing a specific portion of a work.
- When citing online sources, provide the same information used for print sources if it is available.
- When a source does not provide information that usually appears in a citation, in-text citations should provide readers with alternative information that would help them locate the source material. This may include the title of the source, section headings and paragraph numbers for websites, and so forth.
- When writing a paper, discuss with your instructor what particular standards you should follow.

CREATING A REFERENCES PAGE

Learning Objectives

- Navigate and find examples of references in the JIBC APA Reference Guide
- Compose an APA-formatted references page

The brief citations included in the body of your paper correspond to the more detailed citations provided at the end of the paper in the references section. In-text citations provide basic information—the author's name, the publication date, and the page number if necessary—while the references section provides more extensive information, which allows your reader to follow up on the sources you cited and do additional reading about the topic if desired.

In-text citations are necessary within your writing to show where you have borrowed ideas or quoted directly from another author. These are kept short because you do not want to disrupt the flow of your writing and distract the reader. While the in-text citation is very important, it is not enough to enable yourreaders to locate that source if they would like to use it for their own research.

The references section of your essay may consist of a single page for a brief research paper or may extend for many pages in professional journal articles. This section provides detailed information about how to create the references section of your paper. You will review basic formatting guidelines and learn how to format bibliographical entries for various types of sources. As you create this section of your paper, follow the guidelines provided here.

FORMATTING THE REFERENCES PAGE

To set up your references section, use the insert page break feature of your word processing program to begin a new page. Note that the header and margins will be the same as in the body of your paper, and pagination will continue from the body of your paper. (In other words, if you set up the body of your paper correctly, the correct header and page number should appear automatically in your references section.) The references page should be double spaced and list entries in alphabetical order by the author's last name. If an entry continues for more than one line, the second line and each subsequent line are indented five spaces, or one tab space; this is called a "hanging nonindent."

WHAT TO INCLUDE IN THE REFERENCES SECTION

Generally, the information to include in your references section is:

- The name(s) of the author(s) or institution that wrote the source
- The year of publication and, where applicable, the exact date of publication
- The full title of the source
- For books, the city of publication
- For articles or essays, the name of the periodical or book in which the article or essay appears
- For magazine and journal articles, the volume number, issue number, and pages where the article appears
- For sources on the web, the URL where the source is located

Before you start compiling your own references and translating referencing information from possibly other styles into APA style, you need to be able to identify each piece of information in the reference. This can sometimes be challenging because the different styles format the information differently and may put it in different places within the reference. However, the types of information each of the referencing styles requires is generally the same.

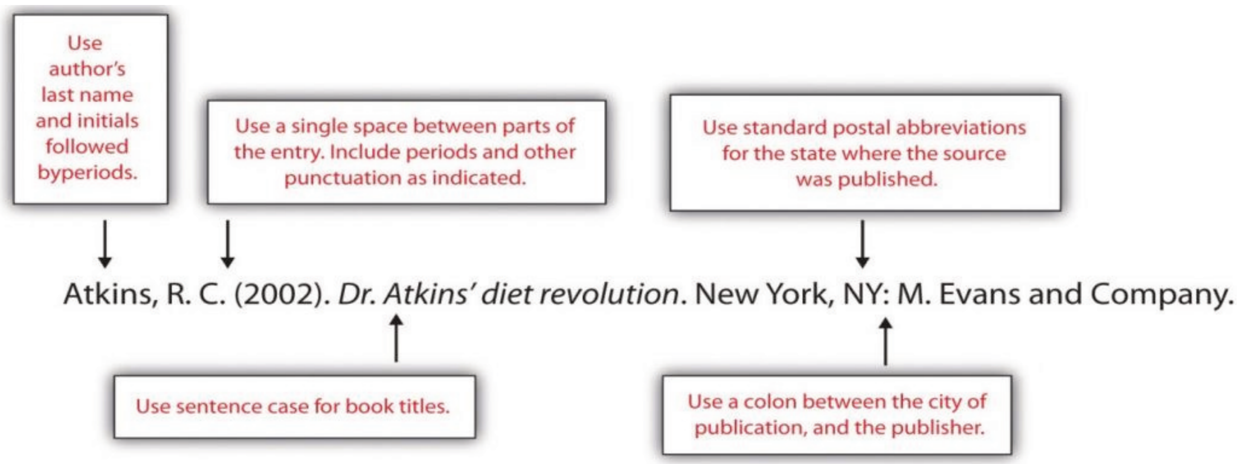
NAVIGATING YOUR REFERENCE GUIDE

The Sheridan Library's APA Reference Guide is organized into types of sources—print, online, mixed media—and by number of authors (or if there is no author, by organization). Once you find the referencing format you need in the guide, you can study the example and follow the structure to set up your own citations. The style guide also provides examples for how to do the in-text citation for quotes and paraphrasing from that type of source.

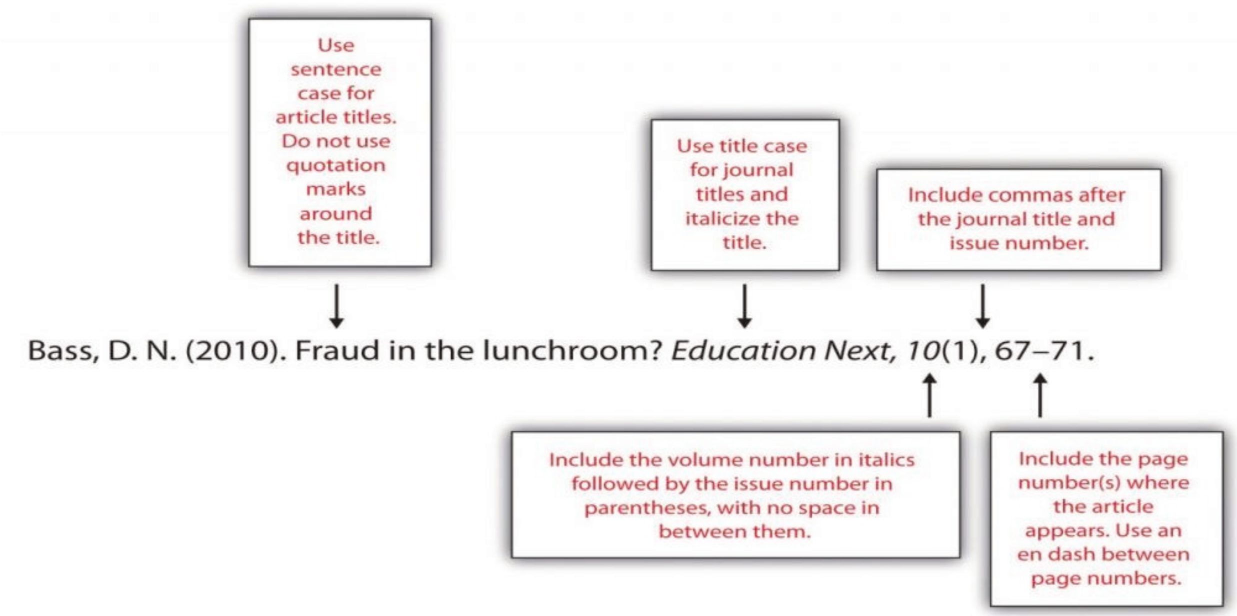
You may be asking yourself why you cannot just use the reference that is often provided on the first page of the source (like a journal article), but you need to remember that not all authors use APA style referencing, or, even if they do, they may not use the exact formatting you need to follow.

Putting together a references page becomes a lot easier once you recognize the types of information you continually see in references. For example, anytime you see something *italicized* for APA (or underlined in MLA), you know it is the title of the major piece of writing, such as a book with chapters or an academic journal with multiple articles. Take a look at the examples below.

Sample Book Entry



Sample Journal Article Entry



Tip: If you are sourcing a chapter from a book, do not italicize the title of the chapter;

instead, use double quotes. You also need to include the pages of the chapter within the book. (You *do* italicize the title of the book, similar to the journal article example above.)

The following box provides general guidelines for formatting the reference page. For the remainder of this chapter, you will learn about how to format reference entries for different source types, including multi-author and electronic sources.

Formatting the References Section: APA General Guidelines

1. Include the heading References, centred at the top of the page. The heading should not be boldfaced, italicized, or underlined.
2. Use double-spaced type throughout the references section, as in the body of your paper.
3. Use **hanging indentation** for each entry. The first line should be flush with the left margin, while any lines that follow should be indented five spaces. (Hanging indentation is the opposite of normal indenting rules for paragraphs.)
4. List entries in alphabetical order by the author's last name. For a work with multiple authors, use the last name of the first author listed.
5. List authors' names using this format: Smith, J. C.
6. For a work with no individual author(s), use the name of the organization that published the work or, if this is unavailable, the title of the work in place of the author's name.
7. For works with multiple authors, follow these guidelines:
    - For works with up to and including seven authors, list the last name and initials for each author.
    - For works with more than seven authors, list the first six names, followed by ellipses, and then the name of the last author listed.
    - Use an ampersand before the name of the last author listed.
8. Use title case for journal titles. Capitalize all important words in the title.
9. Use sentence case for all other titles—books, articles, web pages, and other source titles. Capitalize the first word of the title. Do not capitalize any other words in the title except for the following:
    - Proper nouns
    - First word of a subtitle
    - First word after a colon or dash
10. Use italics for book and journal titles. Do not use italics, underlining, or quotation marks for titles of shorter works, such as articles.

Tip: There are many word processing programs and websites available that allow you to just plug in your referencing information and it will format it to the style required. If you decide to use such a program, you must still check all your references against your referencing guide because the way those programs and sites piece the information together may not be the *exact* way you are expected to do so at your school. Always double check!

Writing at Work

Citing other people's work appropriately is just as important in the workplace as it is in school. If you need to consult outside sources to research a document you are creating, follow the general guidelines already discussed, as well as any industry-specific citation guidelines. For more extensive use of others' work—for instance, requesting permission to link to another company's website on your own corporate website—always follow your employer's established procedures.

FORMATTING REFERENCE PAGE ENTRIES

As is the case for in-text citations, formatting reference entries becomes more complicated when you are citing a source with multiple authors, various types of online media, or sources for which you must provide additional information beyond the basics listed in the general guidelines. The following sections show how to format reference entries by type of source.

Print Sources: Books

For book-length sources and shorter works that appear in a book, follow the guidelines that best describe your source.

A Book by Two or More Authors

List the authors' names in the order they appear on the book's title page. Use an ampersand (&) before the last author's name.

> Campbell, D. T., & Stanley, J. C. (1963). *Experimental and quasi-experimental designs for research.* Boston, MA: Houghton Mifflin.

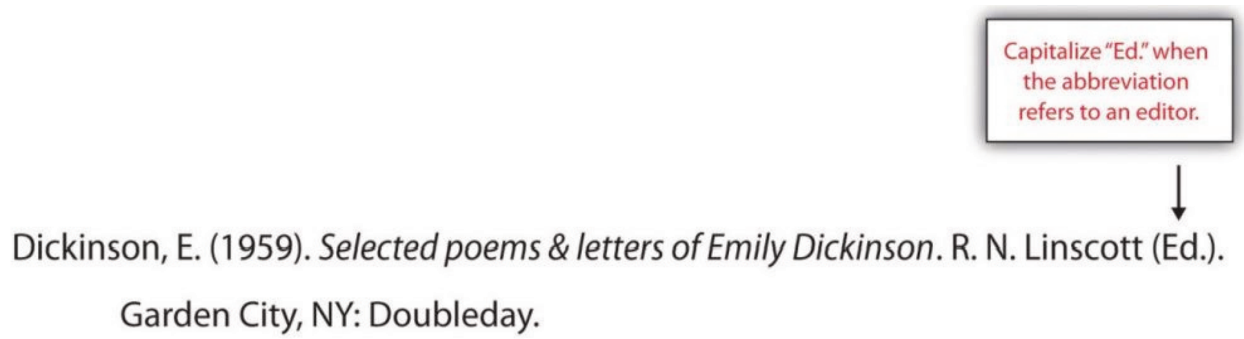
An Edited Book with No Author

List the editor or editors' names in place of the author's name, followed by *Ed.* or*Eds.* in parentheses.

> Myers, C., & Reamer, D. (Eds.). (2009). *2009 nutrition index.* San Francisco, CA: HealthSource, Inc.

An Edited Book with an Author

List the author's name first, followed by the title and the editor or editors. Note that when the editor is listed after the title, you list the initials before the last name.



Tip: The previous example shows the format used for an edited book with one author—for instance, a collection of a famous person's letters that has been edited. This is different from an anthology, which is a collection of articles or essays by different authors. For citing works in anthologies, see the guidelines later in this section.

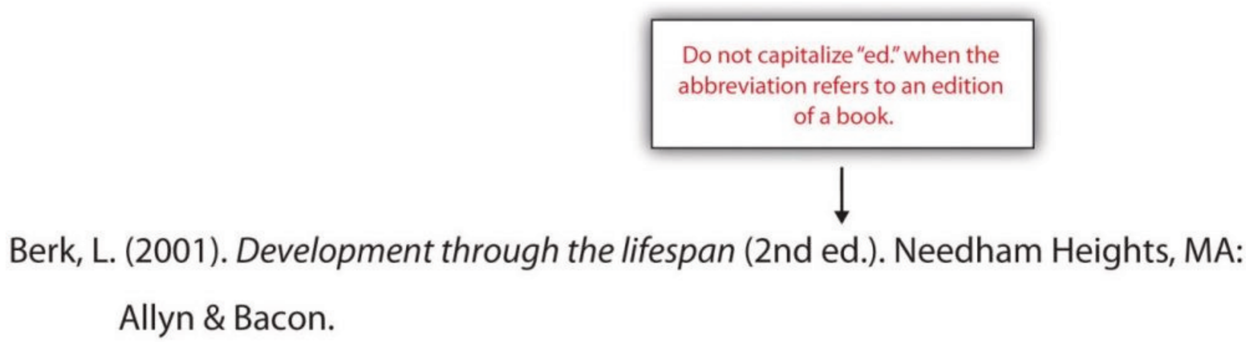
A Translated Book

Include the translator's name after the title, and at the end of the citation, list the date the original work was published. Note that for the translator's name, you list the initials before the last name.

> Freud, S. (1965). *New introductory lectures on psycho-analysis* (J. Strachey, Trans.). New York, NY: W. W. Norton. (Original work published 1933).

A Book Published in Multiple Editions

If you are using any edition other than the first, include the edition number in parentheses after the title.



A Chapter in an Edited Book

List the name of the author(s) who wrote the chapter, followed by the chapter title. Then list the names of the book editor(s) and the title of the book, followed by the page numbers for the chapter and the usual information about the book's publisher.

Hughes, J. R., & Pierattini, R. A. (1992). An introduction to pharmacotherapy for mental disorders. In J. Grabowski & G. VandenBos (Eds.), *Psychopharmacology* (pp. 97–125). Washington, DC: American Psychological Association.

Include the abbreviation "pp." when listing the pages where a chapter or article appears in a book.

A Work That Appears in an Anthology

Follow the same process you would use to cite a book chapter, substituting the article or essay title for the chapter title.

Beck, A. T., & Young, J. (1986). College blues. In D. Goleman & D. Heller (Eds.), *The pleasures of psychology* (pp. 309–323). New York, NY: New American Library.

Include the abbreviation "pp." when listing the pages where a chapter or article appears in a book.

An Article in a Reference Book

List the author's name if available; if no author is listed, provide the title of the entry where the author's name would normally be listed. If the book lists the name of the editor(s), include it in your citation. Indicate the volume number (if applicable) and page numbers in parentheses after the article title.

The census. (2006). In J. W. Wright (Ed.), *The New York Times 2006 almanac* (pp. 268–275). New York, NY: Penguin.

Capitalize proper nouns that appear in a book title.

Two or More Books by the Same Author

List the entries in order of their publication year, beginning with the work published first.

> Swedan, N. (2001). *Women's sports medicine and rehabilitation.* Gaithersburg, MD: Aspen Publishers.

> Swedan, N. (2003). *The active woman's health and fitness handbook.* New York, NY: Perigee.

If two books have multiple authors, and the first author is the same but the others are different, alphabetize by the second author's last name (or the third or fourth, if necessary).

> Carroll, D., & Aaronson, F. (2008). *Managing type II diabetes.* Chicago, IL: Southwick Press.

> Carroll, D., & Zuckerman, N. (2008). *Gestational diabetes.* Chicago, IL: Southwick Press.

Books by Different Authors with the Same Last Name

Alphabetize entries by the authors' first initial.

Smith, I. K. (2008). *The 4-day diet*. New York, NY: St. Martin's Press.

Capitalize the first word of a subtitle.

Smith, S. (2008). *The complete guide to Navy Seal fitness: Updated for today's warrior elite* (3rd ed.). Long Island City, NY: Hatherleigh Press.

A Book Authored by an Organization

Treat the organization name as you would an author's name. For the purposes of alphabetizing, ignore words like *the* in the organization's name (e.g., a book published by the American Heart Association would be listed with other entries whose authors' names begin with *A*.)

> American Psychiatric Association. (1994). *Diagnostic and statistical manual of mental disorders DSM-IV* (4th ed.). Arlington, VA: American Psychiatric Publishing.

A Book Authored by a Government Agency

Treat these as you would a book published by a non-governmental organization, but be aware that these works may have an identification number listed. If so, include the number in parentheses after the publication year.

> U.S. Census Bureau. (2002). *The decennial censuses from 1790 to 2000*(Publication No. POL/02-MA). Washington, DC: US Government Printing Offices.

Print Sources: Periodicals

An Article in a Scholarly Journal

Include the following information:

- Author or authors' names
- Publication year
- Article title (in sentence case, without quotation marks or italics)
- Journal title (in title case and in italics)
- Volume number (in italics)
- Issue number (in parentheses)
- Page number(s) where the article appears

DeMarco, R. F. (2010). Palliative care and African American women living with HIV. *Journal of Nursing Education, 49*(5), 1–4.

An Article in a Journal Paginated by Volume

In journals, page numbers are continuous across all the issues in a particular volume. For instance, the winter issue may begin with page 1, and in the spring issue that follows, the page numbers pick up where the previous issue left off. (If you have ever wondered why a print journal did not begin on page 1, or wondered why the page numbers of a journal extend into four digits, this is why.) Omit the issue number from your reference entry.

Wagner, J. (2009). Rethinking school lunches: A review of recent literature. *American School Nurses' Journal*, *47,* 1123–1127.

An Abstract of a Scholarly Article

At times you may need to cite an **abstract**—the summary that appears at the beginning of a published article. If you are citing the abstract only, and it was published separately from the article, provide the following information:

- Publication information for the article
- Information about where the abstract was published (for instance, another journal or a collection of abstracts)

Use this format for abstracts published in a collection of abstracts.

Romano, S. (2005). Parental involvement in raising standardized test scores. [Abstract]. *Elementary Education Abstracts, 19,* 36.

Use this format for abstracts published in another journal.

Simpson, M. J. (2008). Assessing educational progress: Beyond standardized testing. *Journal of the Association for School Administrative Professionals*, 35(4), 32–40. Abstract obtained from Assessment in Education, 2009, 73(6), Abstract No. 537892.

A Journal Article with Two to Seven Authors

List all the authors' names in the order they appear in the article. Use an ampersand before the last name listed.

> Barker, E. T., & Bornstein, M. H. (2010). Global self-esteem, appearance satisfaction, and self-reported dieting in early adolescence. *Journal of Early Adolescence, 30*(2), 205–224.
>
> Tremblay, M. S., Shields, M., Laviolette, M., Craig, C. L., Janssen, I., & Gorber, S. C. (2010). Fitness of Canadian children and youth: Results from the 2007–2009 Canadian Health Measures Survey. *Health Reports, 21*(1), 7–20.

A Journal Article with More Than EightAuthors

List the first six authors' names, followed by a comma, an ellipsis, and the name of the last author listed. The article in the following example has 16 listed authors; the reference entry lists the first six authors and the 16th, omitting the seventh through the 15th.

Straznicky, N. E., Lambert, E. A., Nestel, P. J., McGrane, M. T., Dawood, T., Schlaich, M. P., . . . Lambert, G. W. (2010). Sympathetic neural adaptation to hypocaloric diet with or without exercise training in obese metabolic syndrome subjects. *Diabetes*, *59*(1), 71–79.

Because some names are omitted, use a comma and an ellipsis, rather than an ampersand, before the final name listed.

Writing at Work

The idea of an eight-page article with 16 authors may seem strange to you—especially if you are in the midst of writing a 10-page research paper on your own. More often than not, articles in scholarly journals list multiple authors. Sometimes, the authors actually did collaborate on writing and editing the published article. In other instances, some of the authors listed may have contributed to the research in some way while being only minimally involved in the process of writing the article. Whenever you collaborate with colleagues to produce a written product, follow your profession's conventions for giving everyone proper credit for their contribution.

A Magazine Article

After the publication year, list the issue date. Otherwise, magazine articles as you would journal articles. List the volume and issue number if both are available.

List the month after the year. For weekly magazines, list the full date, e.g. "March 8, 2010."

Marano, H. E. (2010, March/April). Keen cuisine: Dairy queen. *Psychology Today*, *43*(2), 58.

A Newspaper Article

Treat newspaper articles as you would magazine and journal articles, with one important difference: precede the page number(s) with the abbreviation *p.* (for a single-page article) or *pp.* (for a multipage-page article). For articles that have non-continuous pagination, list all the pages included in the article. For example, an article that begins on page A1 and continues on pages A4 would have the page reference A1, A4. An article that begins on page A1 and continues on pages A4 and A5 would have the page reference A1, A4–A5.

Corwin, C. (2009, January 24). School board votes to remove soda machines from county schools. *Rockwood Gazette*, pp. A1–A2.

Include the section in your page reference.

A Letter to the Editor

After the title, indicate in brackets that the work is a letter to the editor.

> Jones, J. (2009, January 31). Food police in our schools [Letter to the editor]. *Rockwood Gazette,* p. A8.

A Review

After the title, indicate in brackets that the work is a review and state the name of the work being reviewed. (Note that even if the title of the review is the same as the title of the book being reviewed, as in the following example, you should treat it as an article title. Do not italicize it.)

Penhollow, T. M., & Jackson, M.A. (2009). Drug abuse: Concepts, prevention, and cessation [Review of the book *Drug abuse: Concepts, prevention, and cessation*]. *American Journal of Health Behavior*, *33*(5), 620–622.

Italicize the title of the reviewed book only where it appears in brackets.

Electronic Sources

Citing Articles from Online Periodicals: URLs and Digital Object Identifiers (DOIs)

Whenever you cite online sources, it is important to provide the most up-to-date information available to help readers locate the source. In some cases, this means providing an article's URL, or web address. (The letters *URL* stand for uniform resource locator.) Always provide the most complete URL possible. Provide a link to the specific article used, rather than a link to the publication's homepage.

As you likely know, web addresses are not always stable. If a website is updated or reorganized, the article you accessed in April may move to a different location in May. The URL you provided may become a dead link. For this reason, many online periodicals, especially scholarly publications, now rely on DOIs rather than URLs to keep track of articles.

A **DOI** is a digital object identifier—an identification code provided for some online documents, typically articles in scholarly journals. Like a URL, its purpose is to help readers locate an article. However, a DOI is more stable than a URL, so it makes sense to include it in your reference entry when possible. Follow these guidelines:

- If you are citing an online article with a DOI, list the DOI at the end of the reference entry.

- If the article appears in print as well as online, you do not need to provide the URL. However, include the words *electronicversion* after the title in brackets.
- In all other respects, treat the article as you would a print article. Include the volume number and issue number if available. (Note, however, that these may not be available for some online periodicals.)

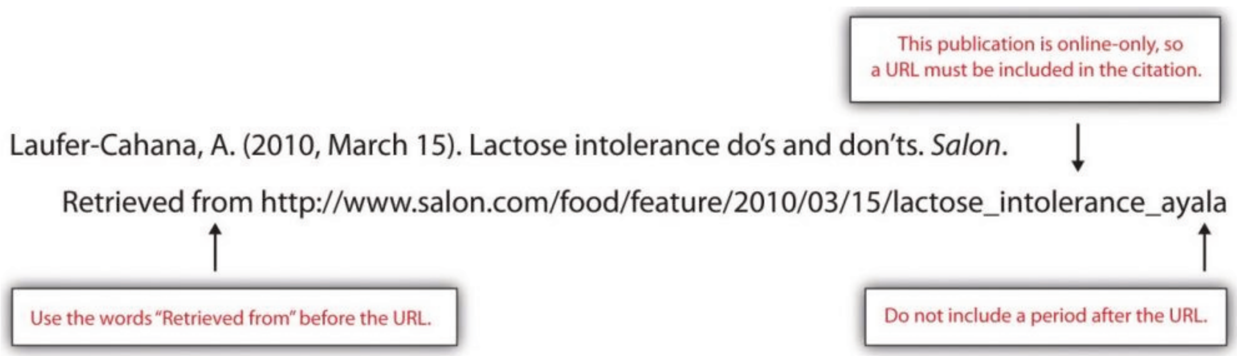
An Article from an Online Periodical with a DOI

List the DOI if one is provided. There is no need to include the URL if you have listed the DOI.

Bell, J. R. (2006). Low-carb beats low-fat diet for early losses but not long term. *OBGYN News, 41*(12), 32. doi:10.1016/S0029-7437(06)71905-X

An Article from an Online Periodical with No DOI

List the URL. Include the volume and issue number for the periodical if this information is available. (For some online periodicals, it may not be.)



Note that if the article appears in a print version of the publication, you do not need to list the URL, but do indicate that you accessed the electronic version.

Robbins, K. (2010, March/April). Nature's bounty: A heady feast [Electronic version]. *Psychology Today, 43*(2), 58.

A Newspaper Article

Provide the URL of the article.

McNeil, D. G. (2010, May 3). Maternal health: A new study challenges benefits of vitamin A for women and babies. *The New York Times.* Retrieved from http://www.nytimes.com/2010/05/04/health/04glob.html?ref=health

An Article Accessed through a Database

Cite articles accessed through a database the same way you would normally cite a print article. Provide database information only if the article is difficult to locate.

Tip: APA style does not require the item number or accession number for articles retrieved from databases. You may choose to include it if the article is difficult to locate or the database is an obscure one. Check with your instructor for specific requirements for your course.

An Abstract of an Article

Format article abstracts as you would an article citation, but add the word *Abstract* in brackets after the title.

> Bradley, U., Spence, M., Courtney, C. H., McKinley, M. C., Ennis, C. N., McCance, D. R.…Hunter, S. J. (2009). Low-fat versus low-carbohydrate weight reduction diets: Effects on weight loss, insulin resistance, and cardiovascular risk: A randomized control trial [Abstract]. *Diabetes*,*58*(12), 2741–2748. http://diabetes.diabetesjournals.org/content/early/2009/08/23/db00098.abstract

A Nonperiodical Web Document

The ways you cite different nonperiodical web documents may vary slightly from source to source, depending on the information available. In your citation, include as much of the following information as you can:

- Name of the author(s), whether an individual or organization
- Date of publication (Use *n.d.* if no date is available.)
- Title of the document
- Address where you retrieved the document

If the document consists of more than one web page within the site, link to the homepage or the entry page for the document.

> American Heart Association. (2010). *Heart attack, stroke, and cardiac arrest warning signs.* Retrieved from http://www.americanheart.org/presenter.jhtml?identifier=3053

An Entry from an Online Encyclopedia or Dictionary

Because these sources often do not include authors' names, you may list the title of the entry at the beginning of the citation. Provide the URL for the specific entry.

> Addiction. (n.d.) In *Merriam-Webster's online dictionary*. Retrieved from http://www.merriam-webster.com/dictionary/addiction

Graphic Data

When citing graphic data—such as maps, pie charts, bar graphs, and so on—include the name of the organization that compiled the information, along with the publication date. Briefly describe the contents in brackets. Provide the URL where you retrieved the information. (If the graphic is associated with a specific project or document, list it after your bracketed description of the contents.)

> US Food and Drug Administration. (2009). [Pie charts showing the percentage breakdown of

the FDA's budget for fiscal year 2005]. *2005 FDA budget summary*. Retrieved from mhttp://www.fda.gov/AboutFDA/ReportsManualsForms/Reports/BudgetReports/2005FDABudgetSummary/ucm117231.htm

An Electronic Book

Electronic books may include books available as text files online or audiobooks. If an electronic book is easily available in print, cite it as you would a print source. If it is unavailable in print (or extremely difficult to find), use the format in the example. (Use the words *Available from* in your citation if the book must be purchased or is not available directly.)

Chisholm, L. (n.d.). *Celtic tales.* Retrieved from http://www.childrenslibrary.org/icdl/BookReader?bookid=chicelt_00150014&twoPage=false&route=text&size=0&fullscreen=false&pnum1=1&lang=English&ilang=English

A Chapter from an Online Book or a Chapter or Section of a Web Document

Chapters and sections from online books or web documents are treated similarly to their print counterparts with the addition of retrieval information. Include the chapter or section number in parentheses after the book title.

Hart, A. M. (1895). Restoratives—Coffee, cocoa, chocolate. In *Diet in sickness and in health* (VI). Retrieved from http://www.archive.org/details/dietinsicknessin00hartrich

A Dissertation or Thesis from a Database

Provide the author, date of publication, title, and retrieval information. If the work is numbered within the database, include the number in parentheses at the end of the citation.

Italicize the titles of theses and dissertations.

Coleman, M. D. (2004). *Effect of a low-carbohydrate, high-protein diet on bone mineral density, biomarkers of bone turnover, and calcium metabolism in healthy pre-menopausal females*. Retrieved from Virginia Tech Digital Library & Archives: Electronic Theses and Dissertations. (etd-07282004-174858)

Computer Software

For commonly used office software and programming languages, it is not necessary to provide a citation. Cite software only when you are using a specialized program, such as the nutrition tracking software in the following example. If you download software from a website, provide the version and the year if available.

Internet Brands, Inc. (2009). FitDay PC (Version 2) [Software]. Available from http://www.fitday.com/Pc/PcHome.html?gcid=14

A Post on a Blog or Video Blog

Citation guidelines for blogs are similar to those used for discussion forum postings. Briefly describe the type of source in brackets after the title.

Writing at Work

Because the content may not be carefully reviewed for accuracy, discussion forums and blogs should not be relied upon as a major source of information. However, it may be appropriate to cite these sources for some types of research. You may also participate in discussion forums or comment on blogs that address topics of personal or professional interest. Always keep in mind that when you post, you are making your thoughts public—and in many cases, available through search engines. Make sure any posts that can easily be associated with your name are appropriately professional, because a potential employer could view them.

A Television or Radio Broadcast

Include the name of the producer or executive producer; the date, title, and type of broadcast; and the associated company and location.

West, Ty. (Executive producer). (2009, September 24). *PBS special report: Health care reform* [Television broadcast]. New York, NY, and Washington, DC: Public Broadcasting Service.

A Television or Radio Series or Episode

Include the producer and the type of series if you are citing an entire television or radio series.

Couture, D., Nabors, S., Pinkard, S., Robertson, N., & Smith, J. (Producers). (1979). *The Diane Rehm show* [Radio series]. Washington, DC: National Public Radio.

To cite a specific episode of a radio or television series, list the name of the writer or writers (if available), the date the episode aired, its title, and the type of series, along with general information about the series.

Bernanke, J., & Wade, C. (2010, January 10). Hummingbirds: Magic in the air [Television series episode]. In F. Kaufman (Executive producer), *Nature.* New York, NY: WNET.

A Motion Picture

Name the director or producer (or both), year of release, title, country of origin, and studio.

Spurlock, M. (Director/producer), Morley, J. (Executive producer), & Winters. H. M. (Executive producer). (2004). *Super size me.* United States: Kathbur Pictures in association with Studio on Hudson.

A Recording

Name the primary contributors and list their role. Include the recording medium in brackets after the title. Then list the location and the label.

Smith, L. W. (Speaker). (1999). *Meditation and relaxation* [CD]. New York, NY: Earth, Wind, & Sky Productions.

Székely, I. (Pianist), Budapest Symphony Orchestra (Performers), & Németh, G. (Conductor). (1988). *Chopin piano concertos no. 1 and 2* [CD]. Hong Kong: Naxos.

A Podcast

Provide as much information as possible about the writer, director, and producer; the date the podcast aired; its title; any organization or series with which it is associated; and where you retrieved the podcast.

Kelsey, A. R. (Writer), Garcia, J. (Director), & Kim, S. C. (Producer). (2010, May 7). Lies food labels tell us. *Savvy consumer podcast* [Audio podcast]. Retrieved from http://www.savvyconsumer.org/podcasts/050710

Self-Practice Exercise 2.4d

Using the guidelines above and Sheridan Library's APA Reference Guide, identify what each of these types of sources are based on their identifying characteristics and under which categories you would find them in the reference guide. Choose the answer that best describes each example.

1. Baudrillard, Jean. *For a Critique of the Political Economy of the Sign.* Trans. Charles Levin. Saint Louis: Telos, 1981.

    a. A book with two authors
    b. A multi--volume work

c. An article in a journal
d. A book with one author

2. United States Drug Enforcement Administration. (2014). The Dangers and consequences of marijuana abuse. Retrieved from http://www.justice.gov/dea/docs/dangers--consequences--marijuana--abuse.pdf

a. Online government document
b. Online task force report, corporate author
c. Online codes and standards
d. A blog

3. Watson, S. (2003). Antigone. In R. Sullivan & M. Levene (Eds.), *Short Fiction: An Anthology* (pp. 323--329). Don Mills, Ont.: Oxford University Press. (Original work published 1979)

a. A short story reprinted in an anthology
b. A chapter in a book
c. A multi--volume book
d. A book with three authors

4. Gilbert, Elliot. "The Ceremony of Innocence: Charles Dickens's *A Christmas Carol*." *PMLA* 90 (1975): 22--31. A.

a. An online journal article
b. An academic article
c. A chapter in a book
d. A newspaper article

5. Ogborne, A.C., Smart, R.G., & Adlaf, E.M. (2000). Self--reported medical use of marijuana: A survey of the general population. *Canadian Medical Association Journal, 162*(12), 1685. Retrieved from http://ecmaj.ca.cgi

a. An online academic journal article
b. An online authored report, non--governmental organization
c. An online academic journal article by multiple authors
d. An e--version of a print book

6. David, L. (Producer) & Guggenheim, D. (Director). (2006). *An Inconvenient Truth* [Motion Picture]. United States: Lawrence Bender Productions.

a. A CD--ROM
b. A television series

c. A video/DVD
d. A blog

7. Jaynes, J. (1986). Consciousness of the voices of the mind. *Canadian Psychology* 27. 128--137.

   a. An online journal article
   b. An academic journal article
   c. A book
   d. A magazine article

8. Spiro, M.D. (1983). Introduction: Thirty years of kibbutz research. In E. Krause (Ed.), *The sociology of the kibbutz: Studies in Israeli society II.* New Brunswick, NJ: Transaction Books.

   a. A book
   b. A chapter
   c. An edited book
   d. All of the above

9. Kamel, F., Tanner, C., Umbach, D., Hoppin, J., Alavanja, M., Blair, A.,... Sandler, D. (2007). Pesticide exposure and self--reported Parkinson's disease in the agricultural health study. *Am J Epidemiol, 165*: 364--374.

   a. An online academic article with eight or more authors
   b. A book with eight or more authors
   c. A print journal article with eight or more authors
   d. A chapter in an edited book

10. McPartland, J.M., & Pruitt, P.L. (1997). Medical marijuana and its use by the immunocompromised. *Alternative Therapies in Health and Medicine, 3*(3), 39--45. doi: 10.1080/102825

   - An online newspaper article
   - An online article with DOI
   - A chapter of a book from an online library
   - All of the above

Some examples taken from: Writing Commons. (2014, September). Open Text. Retrieved from http://writingcommons.org/format/apa/675--block--quotations--apa

Answers:

1. **D.** Although two names are given, only the first is the author; the second is a translator. It is a book because it has a city and publisher.
2. **A.** Starts with "United States" = good chance it is a government--produced document
3. **A.** The title of the book contains "anthology," which means collection of stories, and "fiction" refers to stories. We know it is a book because of the city and publisher.
4. **B.** There are actually three titles given here: the article, a book within the title of the article, the journal name PMLA (Publications of the Modern Language Association). There are also a volume number after PMLA and page numbers.
5. **C.** There are three authors, URL, and title of journal, identifying it as an online article with multiple authors.
6. **C.** The keywords identifying it as a video/DVD are director, producer, and motion picture
7. **B.** The title of journal and article, and the page numbers identify it as a journal article, but there is no URL so we know it is not online.
8. **D.** There are two titles, one italicized and one not, so it is part of a bigger source; the second name followed by "Ed." shows this was an edited book; we know it is a book because of the city and publisher.
9. **C.** The title of journal and article, with page numbers, identifies it as a journal article, but not online as there is no URL. More than eight authors are listed.
10. **B.** It is identified as a journal article because the journal title is given, and the name of the article. There is no URL but there is a DOI, identifying it as being online.

SAMPLE REFERENCE PAGE

Review the following example from Jorge's paper on evaluating low-carbohydrate diets. This is an example of how to piece all of your referencing information into one section.

BEYOND THE HYPE: EVALUATING LOW-CARBOHYDRATE DIETS 10

References

Agatson, A. (2003). The South Beach diet. New York, NY: St. Martin's Griffin.

The American Heart Association. (2010). *American Heart Association comments on weight loss study comparing low carbohydrate/high protein, Mediterranean style and low fat diets*. http://americanheart.mediaroom.com/index.php?s=43&item=473

Atkins, R. C. (2002). *Dr. Atkins' diet revolution*. New York, NY: M. Evans and Company.

Bell, J. R. (2006). Low-carb beats low-fat diet for early losses but not long term. *OBGYN News, 41*(12), 32. doi:10.1016/S0029-7437(06)71905-X

Bradley, U., Spence, M., Courtney, C. H., McKinley, M. C., Ennis, C. N., McCance, D. R.…Hunter, S. J. (2009). Low-fat versus low-carbohydrate weight reduction diets: effects on weight loss, insulin resistance, and cardiovascular risk: A randomized control trial [Abstract]. Diabetes, 58(12), 2741–2748. Recieved from http://diabetes.diabetesjournals.org/content/early/2009/08/23/db09-0098.abstract

Ebbeling, C. B., Leidig, M. M., Feldman, H. A., Lovesky, M. M., & Ludwig, D. S. (2007). *Effects of a low-glycemic load vs low-fat diet in obese young adults: A randomized tria*l. Journal of the American Medical Association, 297(19), 2092–2102.

Foo, S. Y., Heller, E. R., Wykrzykowska, J., Sullivan, C. J., Manning-Tobin, J. J., Moore, K. J.…Rosenzweigac, A. (2009). Vascular effects of a low-carbohydrate high-protein diet. *Proceedings of the National Academy of Sciences of America, 106*(36), 15418–15423. doi:10.1073/pnas.0907995106

Gardner, C. D., Kiazand, A., Alhassan, S., Kim, S., Stafford, R. S., Balise, R. R.…King, A. C. (2007). Comparison of the Atkins, Zone, Ornish, and LEARN Diets for change in weight and related risk factors among overweight premenopausal women. *Journal of the American Medical Association, 297*(9), 969–977. http://jama.ama-assn.org/cgi/content/full/297/9/969#AUTHINFO

Harvard School of Public Health. (2010). *The Nutrition Source*. Carbohydrates: Good carbs guide

BEYOND THE HYPE: EVALUATING LOW-CARBOHYDRATE DIETS 11

the way. In The Nutrition Source. Retrieved from http://www.hsph.harvard.edu/nutritionsource/what-should-you-eat/carbohydrates-full-story/index.html#good-carbs-not-no-carbs

HealthDay. (2010). *Low-fat diets beat low-carb regimen long term*. http://www.nlm.nih.gov/medlineplus/news/fullstory_95861.html

Hirsch, J. (2004). The low-carb evolution: Be reactive with low-carb products but proactive with nutrition. *Nutraceuticals World*. Retrved from http://www.nutraceuticalsworld.com/contents/view/13321

Mayo Foundation for Medical Education and Research (MFMER). (2010). Weight-loss options: 6 common diet plans. http://www.mayoclinic.com/print/weight-loss/NU00616/METHOD=print

McMillan-Price, J., Petocz, P., Atkinson, F., O'Neill, K., Samman, S., Steinbeck, K.…Brand-Miller, J. (2006, July). Comparison of 4 diets of varying glycemic load on weight loss and cardiovascular risk reduction in overweight and obese young adults: A randomized controlled trial. *Archives of Internal Medicine, 166*(14), 1466–1475. Retrieved from http://archinte.ama-assn.org/cgi/content/full/166/14/1466

National Institute of Diabetes and Digestive and Kidney Diseases. (2010). What I need to know about eating and diabetes. In *National Diabetes Information Clearinghouse*. Retrieved from http://diabetes.niddk.nih.gov/dm/pubs/eating_ez/index.htm

Reuters Health. (2010). *Low-carb diet can increase bad cholesterol levels*. Retrieved from http://www.nlm.nih.gov/medlineplus/news/fullstory_95708.html

Seppa, N. (2008). Go against the grains, diet study suggests: Low-carb beats low-fat in weight loss, cholesterol. *Science News, 174*(4), 25. http://www.sciencenews.org/view/issue/id/34757

CHECKLIST REFERENCE PAGE REMINDER

Just to review, your final reference page needs to:

- Start on an fresh page after your last page of writing

- Be titled "Reference Page" or "References"
- Be in alphabetical order based on the author's last name
- Be double spaced
- Have hanging indents

Tip: In APA style, book and article titles are formatted in sentence case, not title case. Sentence case means that only the first word is capitalized, along with any proper nouns.

Key Takeaways

- In APA papers, in-text citations usually include the name(s) of the author(s) and the year of publication.
- In-text citations correspond to entries in the references section, which provide detailed referencing information about a source.
- Entries in the references section include as much of the following information as possible:
- Print Resources: Author(s), date of publication, title, publisher, page numbers (for shorter works), editors (if applicable), and periodical title (if applicable).
- Online resources (text based). Author(s), date of publication, title, publisher or sponsoring organization, and DOI or URL (if applicable).
- Electronic resources (non text based).Details about the creator(s) of the work, title, associated company or series, and date the work was produced or broadcast. The specific details provided will vary depending on the medium and the information that is available.
- Electronic resources (text based). If widely available in print form, it is sometimes unnecessary to provide details about how to access the electronic version. Check the guidelines for the specific source type.

Chapter 24: APA Style Guide

The APA Style Guide was created by Sheridan Library, and adapted from the *Publication Manual of the American Psychological Association*, 6th ed. Call num. BF76.7.P83 2010.

> **Please Note:** Your professor may have different citing expectations than the rules outlined below. Always check at the beginning of term and before starting assignments that the citing rules you are using are appropriate for your class.here.

See: APA Style Guide (PDF)

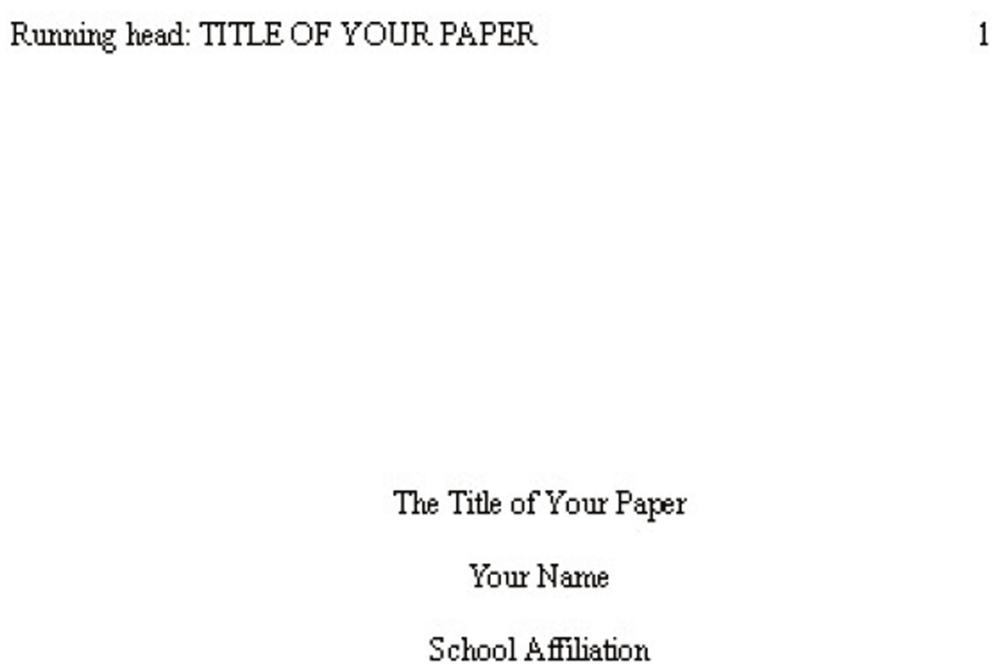
ESSENTIALS OF FORMATTING

PAGE SETUP

- Double-space each line
- 1” (2.54 cm) margins on all sides
- Indent the first line of each paragraph
- Use Times New Roman or similar font
- Use font size 12 point

TITLE PAGE

- Include header with title and page number (How to Insert a header in APA)
- Approx. one third down the page, include the title of your essay, student name(s), and Sheridan College, centered



Running head: TITLE OF YOUR PAPER 1

The Title of Your Paper

Your Name

School Affiliation

BODY OF ESSAY

- Include header with title and page number (How to Insert a header in APA)
- Begin with an introduction to the topic that outlines the significance of the problem you would like to address.
- Be conscious of word choice, voice, bias, grammar, spelling, consistency of tense, and proper citation guidelines.
- Be sure to support your argument with in-text citations from authoritative sources.

REFERENCES

- Include header with title and page number (How to Insert a header in APA)
- List each source (ie. book, article, etc) that you cited in the essay. Alphabetize the reference entries by author's last name.
- Indent the second and following lines of each reference entry.
- Capitalize only the first word of the title, subtitle and proper nouns.

- When using the same author 2+ times, list in chronological order (from oldest to newest)

IN-TEXT CITATIONS AND REFERENCES

The Concise Rules of APA Style (2010) states that you must "provide documentation for all facts and figures that are not common knowledge" (p. 171). Each time you cite information from another source, you **must** provide both:

1. an in-text citation, and
2. a reference list entry.

ONLY an in-text citation (no reference list entry) is required for:

1. Personal communication (interviews, etc) – Example: (personal communication, April 18, 2001)
2. Major classical works (ancient Greek or Roman works, or religious works) – Example: (Qu'ran 5:3-4)

TEMPLATES & EXAMPLES

Punctuation, capitalization, and italicization must be completed exactly as written below.

For Online Publications: Complete reference as if for print material, with as much information as provided in the original document. Add "Retrieved from http://..." statement at end of reference (replace with DOI if available).

BOOKS

Variations	REFERENCES LIST	In-Text Citation
General Entry	Beatty, R. H. (2006). *The ultimate job search: Intelligent strategies to get the right job fast.* Indianapolis, IN: Jist Publishing.	(Beatty, 2006, p. 26)
	Author, A. A. (Year). *Title of book* (Edition). Location: Publisher.	(Author, Year, p. page)
E-Book	Author, A. A. (Year). *Title of book* [E-book provider version]. Retrieved from e-book provider's URL	(Author, Year, p. page)
Editors, no authors	Editor, E. E., & Editor, F. F. (Eds.). (Year). *Title of work*. Location: Publisher.	(Editor & Editor, Year, p. page)
Chapter in Edited work	Author, A. A. (Year). Title of chapter. In E. Editor (Ed.), *Title of book* (pp. pages). Location: Publisher	(Author, Year, p. page)
Dictionary or Encyclopedia	Author, A. A. (Year). Entry. In E. E. Editor (Ed.), *Title of encyclopedia or dictionary*. Location: Publisher.	(Author, Year, p. page)
Online Dictionary or Encyclopedia; no author or editor	Entry. (n.d.). In *Title of dictionary or encyclopedia*. Retrieved from URL	(Entry, n.d.)

JOURNAL ARTICLES/PERIODICALS

Variations	REFERENCES LIST	In-Text Citation
General Entry	Herbst-Damm, K. L., & Kulik, J. A. (2005). Volunteer support, marital status, and the survival times of terminally ill patients. *Health Psychology*, 24(1), 225-229. doi:10.1037/0278-6133.24.2.225	(Herbst-Damm & Kulik, 2005, p. 226)
	Author, A. A. (Year). Title of article. *Title of Journal*, *volume*(issue), pages. doi:numbers/letters	(Author, Year, p. page)
No DOI*, No issue**	Author, A. A. (Year). Title of article. *Title of Journal*, *volume*, pages.Retrieved from URL (persistent link provided by database)	(Author, Year, p. page)
Three to Five Authors	George, S., Costigan, A., & O'Hara, M. (2013). Placing the library at the heart of plagiarism prevention: The University of Bradford experience. *New Review of Academic Librarianship*, *19*(2), 141-160. doi:10.1080/13614533.2013.800756 *See section 6.12 of Manual for rules	First Citation: (George, Costigan, & O'Hara, 2013, p. 142)Subsequent Citation: (George et al., 2013, p.150)

***NOTE:** DOI codes are usually found on the first page of the article. Also see the database record.
****NOTE**: Include the issue number only if the journal is paginated by issue (i.e. pages restart at "page 1" in each issue).

NEWSPAPER/MAGAZINE ARTICLES

Variations	**REFERENCES LIST**	**In-Text Citation**
Newspaper Article in Database	Benzie, R. (2015, October 3). Notley paints a greener oilpatch for Bay Street: Acting on climate change now 'price of admission' to new energy markets. *Toronto Star*, p. A11. Retrieved from http://login.library.sheridanc.on.ca/login?url=http://search.proquest.com/docview/1718564878?accountid=3455	(Benzie, 2015, p. A11) *See 6.11 of Manual for rules
	Author, A. A. (Year, Month day). Headline title of article. *Title of Newspaper*, pp. pages. Retrieved from URL (persistent link provided by database)	(Author, Year, p. page)
Magazine Article on the web	Sorensen, C. (2015, January). Cheap gas fuels conundrum in Detroit. *Maclean's*. Retrieved from http://www.macleans.ca	(Author, Year, p. page)
	Author, A. A. (Year, Month). Headline title of article. *Title of Magazine*, *volume*(issue), pages. Retrieved from homepage URL *See 7.01 of Manual for rules	(Author, Year, p. page)

WEBSITES

Variations	REFERENCES LIST	In-Text Citation
General Entry	Mitchell, S. D. (2000). *The import of uncertainty*. Retrieved from http://philsci-archive.pitt.edu/ archive/00000162/	(Mitchell, 2000, para. 4)
	Author, A. A. (Year). *Title of document*. Retrieved from URL	(Author, Year, para. paragraph)
Groups Author (corporations or institutions) with well-known abbreviation	Centre for Addiction and Mental Health. (2012). *Depression*. Retrieved from http://www.camh.ca/en/hospital/ health_information/ a_z_mental_health_and_addiction_information/ depression/Pages/default.aspx *See section 6.13 of the APA Style Manual	First Citation: (Centre for Addiction and Mental Health [CAMH], 2012, para. 2)Subsequent Citations: (CAMH, 2012, para. 2)
No Author, no Date (n.d.)	*Title of document*. (n.d.). Retrieved from URL **Note:** "Last Updated" date may be used if no other date is available.	(*Shortened title of document*, n.d., para. paragraph) *See 6.15 of Manual for rules

OTHER MEDIA FORMATS

Variations	REFERENCES LIST	In-Text Citation
Online Video	Sheridan Library. (2014, August 25). *Avoiding plagiarism* [Video file]. Retrieved from https://youtu.be/2qP0WRY_evs	(Sheridan Library, 2014)
Online Images/ Maps	Lewis County Geographic Information Services. (Cartographer). (2002). *Population density, 2000 U.S. Census* [Demographic map]. Retrieved from http://www.co.lewis.wa.us/publicworks/maps/ Demographics/census-pop-dens_2000.pdf	(Lewis County Geographic Information Service, 2002)
Music Recording	Lang, K.D. (2008). Shadow and the frame. On *Watershed* [CD]. New York, NY: Nonesuch Records.	(Lang, 2008, track 14)
Online Lecture Slides	Teacher, A. A. (Year). *Title of lecture* [PowerPoint slides]. Retrieved from https://slate.sheridancollege.ca/d2l/ home	(Teacher, Year)

IN-TEXT CITATION STYLES

In-text citations include the:

- **author's last name**, or organization/group name (if none, provide the first few words of the title in italics)
- **year** of publication, copyright, or last updated date
- If referring to text from a specific location in the document, include the **page number** (p. page). Use the paragraph (para. paragraph), or title of the section heading if no page number is available. [See 6.5 of the Manual]

In-text citation formats:

1. Direct citation: Author (Year) showed that "quote" (p. page).
2. Parenthetical citation: One study showed that "quote" (Author, Year, p. page).

TABLE OF CITATION FORMAT VARIATIONS

Types of Citation	Direct citation	Parenthetical format
One author	Walker (2007) … (p. page).	(Walker, 2007, p. page)
Two authors	Walker and Allen (2004) … (p. page).	(Walker & Allen, 2004, p. page)
Three (+) authors	Bradley, Ramirez, and Soo (1999) … (p. page).	(Bradley, Ramirez, & Soo, 1999, p. page)
Six (+) authors	Smith et al. (2005) … (p. page).	(Smith et al., 2005, p. page)
Group authors	University of Pittsburgh (2005) … (p. page).	(University of Pittsburgh, 2005, p. page)
Group authors with abbreviation	National Institute of Mental Health (NIMH, 2003) … (p. page).	(National Institute of Mental Health [NIMH], 2003, p. page)

Figure 1. Table of citation format variations. Adapted from "Publication Manual of the American Psychological Association," by the American Psychological Association, 2010, p. 177. Copyright 2010 by the American Psychological Association. **[Follow this format for *graphs, tables, & figures*]**

Note: When a source has 3 – 5 authors, cite all authors the first time it appears in-text. In subsequent citations, include only the first author's surname followed by "et al." *See section 6.12 of Manual for rules.

VARIATIONS:

Short Quotations: Using less than 40 words of the author's own words.

Incorporate the quote into the sentence. Example: Confusing this issue is the overlapping nature of roles in palliative care, whereby "medical needs are met by those in the medical disciplines; non-medical needs may be addressed by anyone on the team" (Csikai & Chaitin, 2006, p. 112).

Long Quotations: Using more than 40 words of the author's own words. Display the quote in a freestanding block of text:

> Begin on a new line; indent the entire quote ½ an inch from the left margin. Omit quotation marks. Double-space quote. Cite the quoted source (if not already directly cited) and include the page or paragraph number in parentheses after the final punctuation mark. (Author, Year, p. page)

Making Changes from the Source Document:

1. To omit words/sentences, use **. . .**
2. To insert words, use **[ ]**
3. To add emphasis, put words in italics and add **[emphasis added]**
4. If there are mistakes in source, insert **[*sic*]** in italics and square brackets

Citing Indirect Sources: Using a source that was cited in another source.

Example: Walker argued that risk, surveillance and behaviour change were the key focus (as cited in Smith, 2010, p. 12).

In other words: While reading Smith, I learned about Walker. Smith is the entry in my References List.

Chapter 25: Annotated Bibliographies

ANNOTATED BIBLIOGRAPHIES: THE FUNDAMENTALS[1]

An annotated bibliography is a list of summaries of sources you have consulted for the purpose of a standalone project or as a part of a larger research project. The list is presented in an alphabetical manner. Depending on your assignment guidelines, aside from giving a concise summary (called an **annotation**, but not to be confused with the verb **annotate**), you may also have to indicate why you have decided to use this source, mention why the source is relevant, and/or evaluate the reliability and credibility of the source.

Check with your professor's instructions regarding:

- number of sources needed,
- length of each entry,
- types of sources (scholarly, professional),
- font and page layout,
- citation style to use (APA, MLA, Chicago, etc)

IMPORTANT: requirements for an annotated bibliography will vary depending on the nature of your assignment, the learning outcomes of the course, and the goals of the professor. It's critical that you pay close attention to the assignment outline and the instructions given in class.

Always Include:

A Bibliographic Citation	• List your sources following a standard citation style (ex. APA style) • Alphabetize your list by author's last name
An Annotation	• Write your annotation in paragraph format • Provide a summary of the scope, main points, and central theme of the article • Describe any conclusions that can be drawn from the article • Comment on the intended audience • Compare or contrast this source with another you have cited • Point out any notable biases or gaps you detect • Evaluate and explain why this source is relevant or suitable for your topic

WRITING ANNOTATED BIBLIOGRAPHIES

An annotated bibliography is a list of summaries of sources you have consulted for the purpose of a standalone project or as a part of a larger research project. The list is presented in an alphabetical manner. Depending on your assignment guidelines, aside from giving a concise summary, you may also have to indicate why you have decided to use this source, mention why the source is relevant, and/or evaluate the reliability and credibility of the source.

DECIDING WHICH SOURCES TO USE

Begin by locating and recording citations of any books, articles, and documents which will contain useful information on your topic. Make sure to search deeply to find relevant and valuable sources; do not simply pick the first source you find. Be mindful of your topic while searching so that you may properly judge the validity of your sources.

If you will be writing a research paper following your annotated bibliography, remain focused on your research question and whether your sources relate to what you wish to emphasize in your paper. Consider the materials and types of evidence which will be most fitting. Don't decide on a source just by looking at key words or titles. Briefly examine and review the sources before choosing to use them.

PICKING OUT THE MAIN POINTS

In the annotated bibliography, you will briefly restate the main argument of your source. The easiest way you can do this is by identifying the thesis/research question, methods, and conclusions of your source. Once again, you will not be merely listing these findings but recognizing why these key points are related to the overall argument.

So, as you read be sure to locate the thesis/research question – you will want to take a close look at the introduction and conclusion of your source. Glance over the entire source and be mindful of headings and how the text has been organized – pay special attention to the topic sentences of paragraphs. Identify the methods used to investigate the issues brought up in the research. Watch out for the repetition of terms and ideas, including signal phrases that indicate larger ideas and important points.

ILLUSTRATING THE IMPORTANCE OF YOUR SOURCE

After you have successfully summarized the argument of your source you will have to focus on why the research is relevant and valuable. The next step will be to identify the role this source will play in your own research paper and why it is useful to you.

This part of your annotation will briefly assess the value of your source regarding its usefulness in supporting your thesis and paper. If you are working on a research project, briefly identify how you intend to use the source and why. If your bibliography is an independent project, try to assess the source's contribution to the research on your topic. Is it valuable because of the methods it uses to come to its conclusions? Is it because it interprets the problem uniquely? Does it contain specific evidence you are interested in using? These are just some of the questions you could answer – there can be many different reasons as to why you have chosen a particular source.

The website *Harvard Writes* lists seven ways in which a source can be used in your writing:

Common Ways to Use Sources[2]

1. Establish what's at stake: *a source provides a problem or question, and provides a sense of what's at stake in your argument*
2. Provide context: *a source explains what the reader needs to understand about the background of your topic in order for your argument to make sense*
3. Provide support: *when you want to make an argument about your topic, you can cite a scholarly source that has a similar perspective to help back up your claim*
4. Provide keywords: *a source provides a definition or central concept/term that will help your reader to understand your own argument*
5. Provide counter-argument: *a source provides a different point of view or perspective to your own argument, which you can then use to counter-argue*
6. Advance your own argument: *a source provides information that can help your develop your own argument further by offering new insights or ideas to your discussion*
7. Complicate your own argument: *a source presents a complication to your own line of argument; useful to take into account in order to convince your readers that you have considered multiple perspectives on your topic and gives you a basis from which to counter-argue*

FORMATTING

In addition to APA citations and a reference page, you are also required to format your document in accordance with APA guidelines. The typically accepted standard for formatting your document in APA is as follows:

- Times New Roman font
- Size 12

- 1 inch margins
- Double spaced
- For APA, include a title page; for MLA, be sure to put a proper page header

IMPORTANT: The formatting of your annotated bibliography will depend on which style your instructor has requested you use. Confirm that you are meeting the citation style guides so that you can format your bibliography correctly.

SAMPLE APA ANNOTATED BIBLIOGRAPHY ENTRY:

Shimo, A. (2006, April 25). The rise of private care in Canada. *Maclean's*. Retrieved from http://www.macleans.ca/article.jsp?content=20060501_125881_125881

This magazine article looks at the rapidly growing private health care services across Canada. It follows the recent developments made by a number of provinces to widen private health care practices. These privatized services would allow Canadians to pay for quicker and enhanced access to family doctors and several procedures. The article explores the role private care currently plays in Canada and how the population's steadily dissatisfied opinion of public health care will impact its future. The growing demand and strenuousness of our public health system is targeted as the catalyst for the growth of privatization. Shimo's article hints that the private and public health care sectors will need to co-exist to ensure the health of Canadians allows for less congestion and advanced treatments and technologies to be an option. This article is valuable as it outlines the ways in which Canadian provinces are dealing with the existing health care problems and I will use it to reinforce address the opposite side of my argument in my paper .

[1] Content adapted from Sheridan College: https://sheridancollege.libguides.com/annotatedbibliography
[2] Adapted from Harvard Writes: http://harvardwrites.com/evidence-analysis/

Chapter 26: Academic Integrity at Sheridan

Sheridan | Academic Integrity Office

WHAT IS ACADEMIC INTEGRITY?

Academic Integrity is "a commitment, even in the face of adversity, to six fundamental values: honesty, trust, fairness, respect, responsibility and courage" (ICAI, *The fundamental values of academic integrity*, 2nd ed., 2014).

Academic integrity is fundamental to Sheridan's reputation. When awarded a degree, diploma or certificate by Sheridan, it represents all of the hard work, dedication, commitment and integrity students have put into their work. Furthermore, completing work with integrity ensures that students are well-prepared for success in their careers and ready to be ethical and contributing members of society.

Sheridan is strongly committed to upholding the highest standards of academic integrity; it expects that all of its members maintain the highest standards of academic integrity throughout all areas of academic life, including teaching and learning, research, writing and all other scholarly work.

YOUR RESPONSIBILITIES AS A STUDENT

Understand what constitutes academic integrity: Be familiar with Sheridan's Academic Integrity Policy

Know the consequences of an academic integrity breach, as outlined in Sheridan's Academic Integrity Procedure

There are many things you can do to prevent a breach of Academic Integrity. Improve your skills in these core areas, and you will be better prepared to maintain the highest standards of academic integrity throughout all areas of your academic life. Find out more about how to avoid breaches here.

ACADEMIC INTEGRITY BREACHES

Sheridan provides a description of eight example breaches (or violations) of Academic Integrity in the Academic Integrity Policy, including: cheating, impersonation, plagiarism, improper research practice, falsification or modification of an academic document/record, obstruction, inappropriate use of digital technology, and aiding and abetting. Learn more about the types of breaches here.

Academic Remediation

If you have been caught breaching academic integrity policies at Sheridan, part of your sanctions (consequences) may be to complete an Academic Integrity Remediation plan. To complete Remediation, see:

Academic Integrity Remediation (AIR)

NEED HELP WITH YOUR REFERENCING?

Book a Tutoring Appointment (with a Reference & Citation specialist)

To discuss general academic integrity issues, please contact:

aif@sheridancollege.ca

Chapter 27: Academic Integrity Checklist

Sheridan | Academic Integrity Office

Recommended Checklist for Assignments

1. I understand my professor's expectations for this assignment. In particular, I understand his/her specifications regarding collaborating with other students.
2. I completed this assignment independently. It was not written by another person, nor did I use another student's work.
3. I used the documentation style recommended by my professor consistently throughout this assignment (for example, APA, MLA, AMA, ACS, Chicago, McGill, etc.).
4. When including direct quotations, I have acknowledged the use of others' words by including quotation marks around the quoted material and I have provided full and accurate citations.
5. For paraphrased material, I put the original author's ideas into my own words and I have provided full and accurate citations.
6. I have properly acknowledged the use of any photographs, illustrations, charts, diagrams, figures, audio, video, etc. from outside sources.
7. For this assignment, I have saved all of the articles I cited, all of my notes, outlines and rough drafts in the event that my professor asks to see these.
8. I have never previously submitted this assignment, or parts of this assignment, for any other course.
9. I did not share my work with anyone else, and have no intention of doing so.
10. If someone else proofread my work and provided suggestions for revisions, I made all of the changes myself.
11. I asked my instructor, a librarian or a tutor for citation help if needed.
12. I understand Sheridan's Academic Integrity Policy, and aware of the consequences of breaching this policy

MODULE IV: SUPPLEMENTARY READINGS

In this module, we gratefully acknowledge the contributions of the following works, listed below.

CHAPTER 28

Reproduced from:

La Rose, L. (2017, June 7). From Gander to Broadway: The journey of 'Come From Away'. *The Canadian Press.* Retrieved from https://globalnews.ca/news/3509415/from-gander-to-broadway-the-journey-of-come-from-away/

CHAPTER 29

Reproduced from:

Sheridan College. (2019, February 25). *Sheridan grad wins Oscar for Bao*. Retrieved from https://www.sheridancollege.ca/news-and-events/news/sheridan-grad-wins-oscar-for-bao

CHAPTER 30

Reproduced from:

Logan, T. (2019, March 4). Opinion: Steve Irwin inspired generations of environmentalists. *Sheridan Sun.* Retrieved from http://sheridansun.sheridanc.on.ca/2019/03/04/opinion-steve-irwin-inspired-generations-of-environmentalists/

CHAPTER 31

Reproduced from:

Cecchetoo, J. (2019, February 4). Review: Kenzo Ramen is noodle soup for the soul. *Sheridan*

Sun. Retrieved from http://sheridansun.sheridanc.on.ca/2019/02/04/review-kenzo-ramen-is-noodle-soul-soup/

CHAPTER 32

Links to the report from:

Chaze, F., Osborne, B., & Howe, T. (2017). *Halton Region youth in/at risk research report.* Oakville, ON: Sheridan. Licensed under CC BY-NC-ND 4.0. Retrieved from https://source.sheridancollege.ca/cgi/viewcontent.cgi?article=1000&context=fahcs_publications

CHAPTER 33

Reproduced from:

Buchner, M. (2017). Cause hackathon as experiential learning. *Faculty Publications and Scholarship 11*. Licensed under CC BY-NC-ND 4.0. Retrieved from http://source.sheridancollege.ca/fast_appl_publ/11

CHAPTER 34

Reproduced from:

George, U., Thomson, M. S., Chaze, F., & Guruge, S. (2015). Immigrant mental health, A public health issue: Looking back and moving forward. *Faculty Publications and Scholarship 2*. Licensed under CC BY-NC-ND 4.0. Retrieved from https://source.sheridancollege.ca/fahcs_comm_publ/2

CHAPTER 35

Reproduced from:

Morton, H. (2017). The new visual testimonial: Narrative, authenticity, and subjectivity in emerging commercial photographic practice. *Publications and Scholarship 1*. Licensed under CC BY-NC-ND 4.0. Retrieved from https://source.sheridancollege.ca/faad_publications/1

CHAPTER 36

Reproduced from:

George, U., Thomson, M. S., Chaze, F., & Guruge, S. (2015). Immigrant mental health, A public health issue: Looking back and moving forward. *Faculty Publications and Scholarship 2*. Licensed under CC BY-NC-ND 4.0. Retrieved from https://source.sheridancollege.ca/fahcs_comm_publ/2

CHAPTER 37

Reproduced from:

Ginter, J. K., Krithika, S., Gozdzik, A., Hanwell, H., Whiting, S., & Parra, E. J. (2013). Vitamin D Status of Older Adults of Diverse Ancestry Living in the Greater Toronto Area. *Faculty Publications and Scholarship 1*. Licensed under CC BY-NC-ND 4.0. Retrieved from https://source.sheridancollege.ca/fhass_soci_publ/1

Section Overview

Dear Students,

The readings selected for this section of the book highlight the wonderful work of past and present Sheridan students and professors. You will find representative samples of different modes of writing here – everything from newspaper articles to academic journal articles – that have been published by or about different members of the Sheridan community. We hope that this cross-section of work will help to inspire you as you progress through your program of study and help you to understand better the practical applications of the techniques and skills that we teach in this course.

For more help in understanding the conventions that are being used in these different modes of writing, you can consult the *Information Sources* and *Evaluating Sources and Credibility* chapters in this book. We have also provided some information below for quick-reference so that you can easily refer back to better understand the different writing models that you are encountering.

With warm wishes,

The Sheridan English Faculty

Resource Type	**Description**	**Examples**
Reference works	Reference works provide a summary of information about a particular topic. Almanacs, encyclopedias, atlases, medical reference books, and scientific abstracts are examples of reference works. In some cases, reference books may not be checked out of a library. Note that reference works are many steps removed from original primary sources and are often brief, so they should be used only as a starting point when you gather information.	• The World Almanac and Book of Facts 2015 • Diagnostic and Statistical Manual published by the American Psychiatric Association
Nonfiction books	Nonfiction books provide in-depth coverage of a topic. Trade books, biographies, and how-to guides are usually written for a general audience. Scholarly books and scientific studies are usually written for an audience that has specialized knowledge of a topic.	• The 30-Day Low-Carb Diet Solution • Fundamentals of Nutrition
Periodicals and news sources	These sources are published at regular intervals—daily, weekly, monthly, or quarterly. Newspapers, magazines, and academic journals are examples. Some periodicals provide articles on subjects of general interest, while others are more specialized.	• The Globe and Mail • Maclean's *magazine* • CMAJ, Canadian Medical Association Journal
Government publications	Federal, provincial, and local government agencies publish information on a variety of topics. Government publications include reports, legislation, court documents, public records, statistics, studies, guides, programs, and forms.	• Statistics Canada • Juristat

Business and nonprofit publications	Businesses and nonprofit organizations produce publications designed to market a product, provide background about the organization, provide information on topics connected to the organization, or promote a cause. These publications include reports, newsletters, advertisements, manuals, brochures, and other print documents.	• A company's instruction manual explaining how to use a specific software program • A news release published by UNICEF Canada

Chapter 10: Evaluating Research Sources

Tier	Type	Content	Uses	How to find them
1	Peer-reviewed academic publications	Rigorous research and analysis	Provide strong evidence for claims and references to other high-quality sources	Google Scholar, library catalogs, and academic article databases
2	Reports, articles, and books from credible non-academic sources	Well researched and even-handed descriptions of an event or state of the world	Initial research on events or trends not yet analyzed in the academic literature; may reference important Tier 1 sources	Websites of relevant agencies, Google searches using (site: *.gov or site: *.org), academic article databases
3	Short pieces from newspapers or credible websites	Simple reporting of events, research findings, or policy changes	Often point to useful Tier 2 or Tier 1 sources, may provide a factoid or two not found anywhere else	Strategic Google searches or article databases including newspapers and magazines
4	Agenda-driven or uncertain pieces	Mostly opinion, varying in thoughtfulness and credibility	May represent a particular position within a debate; more often provide keywords and clues about higher quality sources	Non-specific Google searches

Chapter 28: Newspaper Article

Newspaper Article Conventions:

Newspaper articles are focused on sharing the essential points of a given topic with a wide readership. Newspaper articles typically follow a standard format: they address the 5Ws (who, what, where, when, and why). The article will then go into greater detail and provide the key ideas and information that the general readership should know. There is often a focus on speaking to witnesses or getting an interview with people who are closely related to the subject of the article; as such, you will often find a lot of quotations being used to qualify and quantify claims and data being presented.

ARTICLE: FROM GANDER TO BROADWAY: THE JOURNEY OF 'COME FROM AWAY'

By Lauren La Rose

As a theatre producer in Toronto [*where*], Michael Rubinoff [*who*] was always on the lookout for stories that would translate into musicals [*why*]. He found unexpected inspiration in the aftermath of the 9/11 attacks [*when & what*].

The remote East Coast town of Gander, N.L., saw its population double in size as it provided refuge to 6,579 passengers and crew members from 38 planes after U.S. airspace was closed. Reports about the hospitality shown by the people in Gander and surrounding communities immediately struck a chord.

> "Every time I saw one of these stories, I just got very emotional. I felt so proud to consider myself a Canadian alongside these incredible Newfoundlanders," Rubinoff recalled.

"As I learned more about the stories out there, (in) Newfoundland the way they tell stories are through music. Music is so much a part of their DNA and who they are. I really believed there was a compelling story and a compelling reason to musical-ize it."

Rubinoff's idea would eventually lead to the unlikely success story "Come From Away," the feel-good musical that's up for seven Tony Awards on Sunday, including best musical.

But finding the writers to tell the story was a challenge.

"I went to a number of people who didn't share my enthusiasm, I think because of the subject matter and the backdrop of that day, people didn't see how this was possible. I'm so grateful my paths crossed with David Hein and Irene Sankoff."

Rubinoff was sold on the husband-and-wife duo after seeing their acclaimed show "My Mother's Lesbian Jewish Wiccan Wedding," based on real-life events in Hein's life.

> "I remember within 10 minutes turning to the person I came with … and said: 'This is incredible.' I was so impressed by the authenticity of telling a true story."

Rubinoff sent a Facebook message to the couple and met them for dinner a few weeks later, where he told them about wanting to find someone to write the musical about the events in Gander. They were on-board.

Rubinoff was in the midst of taking up his role as associate dean of visual and performing arts at Sheridan College in Oakville, Ont., which would ultimately serve as a key stop in the musical's storybook journey from Newfoundland and Labrador to Broadway.

One of Rubinoff's strategic objectives at the school was to launch the Canadian Music Theatre Project (CMTP) and he committed to Sankoff and Hein that the Gander musical would be among the first shows Sheridan would produce.

Rubinoff also wrote a letter in support of a Canada Council grant to get the couple to Gander for the 10th anniversary of 9/11, where they got to experience the warm welcome Newfoundlanders had extended to the stranded passengers and crew in 2001.

"We would check in every couple of days and they would say, 'Oh, we just moved out the hotel -someone gave us their house and said take care of the cats,'" he recalled.
"They were being the recipients of this outpouring of kindness and they came back with stacks and stacks and stacks of interviews and materials and stories, and set about this challenge of how to tell 9,000 stories of the locals and 7,000 stories of the people that showed up on 38 planes."

The working title of the show was originally "Gander," but after Sankoff and Hein returned from their time there they felt the moniker wasn't the right fit.

"They didn't want to call it 'Gander' because there were a number of communities involved.

Lewisporte, Appleton, Norris Arm, Gambo, Glenwood, they all played a very significant role," Rubinoff said.

> "They were exposed to the term 'come from away' (about out-of-towners) and how the plane people were called 'come from aways.'"The name stuck.

In the spring of 2012, Rubinoff paired the duo with a cast of Sheridan students and brought in a director and musical director. The goal was to produce 45 minutes of the show in five weeks.

"I usually like to come in at the rehearsal at the end of the first week … and I'll never forget hearing the opening number 'Welcome to the Rock' and that refrain: 'I'm an islander, I'm an islander,' and (thinking) 'Wow! This is grabbing my heart in the same way the story did initially.'"

Rubinoff decided to house the initial performances of the show in the rehearsal hall to lower expectations for the fledgling musical.

"I think on the first night, I put out 35 chairs. On the second night, 45. And then 60. And on the next night, 75 – and we could not fit any more people in this room," he recalled.

> "People were just grabbed by what they had created. The emotional heart, the structure of the show was beginning to be built, and it was really, really compelling."Sheridan graduate Adrian Zeyl was cast in several roles including the story's bartender, rabbi, and Doug, the air traffic controller.

Although it's now a 100-minute show with no intermission, Zeyl recalled the emotional wallop delivered at the end of Act 1 during the musical's early days.
"We had no idea what we were getting into; we just knew the title of the show, basically, and we all left just crying at the end of just the first act," Zeyl recalled. "I remember speaking to the writers and just gushing about it and (saying) 'Just please, please, please continue what you're doing…. We knew it was going somewhere. I don't think anyone (could) say, 'This will have seven Tony nominations.' Obviously, it was beautiful work."

Rubinoff encouraged Sankoff and Hein to keep working on "Come From Away," which was programmed as a developmental production at Sheridan in early 2013.
The show was then submitted for consideration to the Festival of New Musicals, organized by the New York-based National Alliance for Musical Theatre. It was the same festival where Canadian musical "The Drowsy Chaperone" also found its commercial producers. "The Drowsy Chaperone" went on to pick up 13 Tony nominations, including a nod for best musical, and won five awards including best book of a musical and best original score.

"Come From Away" was among eight shows that made the cut. In October 2013, a 45-minute showcase was staged for an invite-only crowd of producers, regional theatres and academic institutions that create new musicals.

"People just reacted so emotionally," said Rubinoff. "I think there were people who felt 'I don't know what this is, I don't know if I want to see this, I don't know if I'm ready to see this' – and there was again just an outpouring of gratitude."

Sankoff and Hein opted to partner with Tony-winning Junkyard Dog Productions as lead producers on "Come From Away." Their behind-the-scenes team – including Tony-nominated director Christopher Ashley – began to take shape.

The musical would eventually be staged in La Jolla, Calif., Seattle, Washington, D.C. and Toronto before its current award-winning run on Broadway. But Rubinoff still sees a slice of Sheridan on whichever stage "Come From Away" is playing.

"When I do see the show, I do think of our students, I do think of those moments, the creation, the genesis. It's really beautiful to see that."

Chapter 29: Newspaper Article

Newspaper Article Conventions: *Newspaper articles are focused on sharing the essential points of a given topic with a wide readership. Newspaper articles typically follow a standard format: they address the 5Ws (who, what, where, when, and why). The article will then go into greater detail and provide the key ideas and information that the general readership should know. There is often a focus on speaking to witnesses or getting an interview with people who are closely related to the subject of the article; as such, you will often find a lot of quotations being used to qualify and quantify claims and data being presented.*

ARTICLE: SHERIDAN GRAD WINS OSCAR FOR BAO

Sheridan News, February 25, 2019

Sheridan alumna Domee Shi (Bachelor of Animation '11) has been awarded the Oscar for Best Animated Short Film for her directorial debut, *Bao*.

Sheridan Animation alumna and Oscar winner Domee Shi. Photo by Getty Images.

Winners of the 91st Academy Awards, which recognize excellence in cinematic achievements, were announced at a ceremony in Los Angeles on Sunday (Feb. 24). Along with *Bao*, over one-dozen animation alumni were part of the team that worked on *Spider-Man: Into the Spider-Verse*, which took home the award for Best Animated Feature.

Shi, a storyboard artist with Pixar, is notably the first female director of a short from the studio. *Bao*, which screened ahead of *Incredibles 2* in theatres this past summer, tells the story of an aging Chinese-Canadian mother who receives an unexpected second chance at motherhood when a dumpling comes to life.

After developing an interest in animation in high school, Shi came to Sheridan to hone in on the aspect of the industry she wanted to pursue. She credits a second-year animation class taught by instructor Nancy Beiman with introducing her to storyboarding. She joined Pixar after graduation, and has worked on films including *Inside Out*, *The Good Dinosaur* and *Incredibles 2.* She is currently developing her first feature film at Pixar.

"We're so proud of Domee" says Dr. Janet Morrison, President and Vice Chancellor of Sheridan. "It's thrilling to have our graduates excel in their chosen professions. They're achieving the pinnacle of success using skills they honed at Sheridan. Our alumni inspire us."

Fellow Pixar story artist Trevor Jimenez (Bachelor of Animation '07) received a nomination in the Best Animated Short Film category for his directorial debut, *Weekends*. *Animal Behaviour*, produced by Michael Fukushima (Animation '85), was also nominated in the category.

Elsewhere, Emmy award-winner Craig Henighan (Media Arts '95) was part of the team to be nominated in the Best Sound Mixing category for his work on *Roma*.

"Students seek out Sheridan because they know they will be trained in the skills they need to succeed," says Ronni Rosenberg, Dean of Sheridan's Faculty of Animation, Arts & Design. "Grads go on to contribute to the film industry in so many diverse ways. Domee, Trevor and Craig, and all the alumni who worked on this year's Oscar-nominated films, are representative of the breadth of talent we see in our students every day. We're incredibly proud of their accomplishments."

Sheridan's animation alumni are globally renowned, and their work has long been represented at the Oscars. In 1985, Jon Minnis (Animation '83) won Best Animated Short Film for *Charade*, while in 2003, Eric Armstrong (Computer Animation '88) won for his work on *The Chubbchubbs!* In 2015, three of the five films nominated for Oscars in the Best Animated Feature category were directed by Sheridan-trained animators, including Chris Williams, who won that year for *Big Hero 6*. In 2017, Alan Barillaro (Animation '96) took home an Academy Award for his short film, *Piper.*

Sheridan is currently celebrating the 50th anniversary of its animation program. Get the backstory on Sheridan's fifty years at the forefront of teaching art in motion here. The program includes the Bachelor of Animation and Bachelor of Game Design, as well as post-graduate certificates in computer animation, visual effects and digital creature animation.

Chapter 30: Newspaper (Opinion)

Newspaper Opinion (OpEd) Conventions: *Newspapers often include an Opinions/Opinion Editorial (Op Ed) pieces. These short pieces of writing are typically based upon a current, relevant, and accessible topic on which the writer (sometimes called a columnist) feels strongly. These pieces are often informal in tone and don't tend to include a lot of formal research. Because the article is based upon someone's personal opinion and experience, these pieces are often written with the purpose of sparking debate and conversation with readers, and sometimes these readers will write into the newspaper with a response. Usually, the writer aims to inform, persuade, and even inspire change when writing an Op Ed.*

OPINION: STEVE IRWIN INSPIRED GENERATIONS OF ENVIRONMENTALISTS

By Taylor Logan

I remember being a kid, waking up early and buzzing in my pyjamas. I would run down to the family room, before anyone else was awake, and turn on the TV. This was a time before guides, and a time before I understood scheduled TV. I could only hope and pray once that light came on, Steve Irwin would be on the screen.

Steve Irwin, also known as the Crocodile Hunter, was an Australian zookeeper, conservationist, award winner, television personality and inspiration to my inner tomboy and wildlife activist side. And when he died on Sept. 4, 2006, I cried for days over the loss of the man who inspired me and my love for the environment.

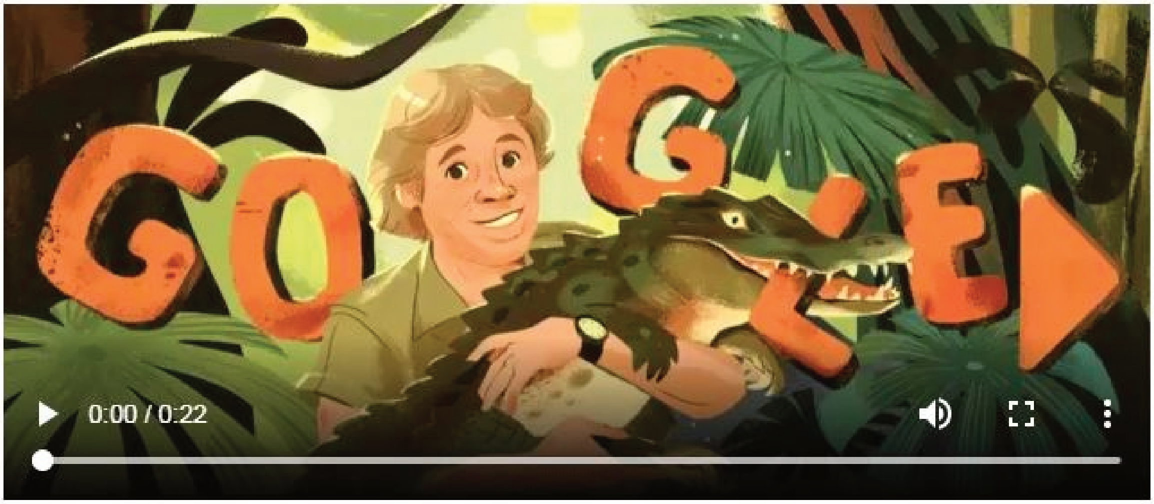
So, imagine my surprise when, last week, on the Crocodile Hunter's birthday, PETA accused Steve Irwin's conservation mission, of bringing the excitement of education to children around the world, as nothing more than a "dangerous, fawning message."

> #SteveIrwin was killed while harassing a ray; he dangled his baby while feeding a crocodile & wrestled wild animals who were minding their own business. Today's #GoogleDoodle sends a dangerous, fawning message. Wild animals are entitled to be left alone in their natural habitats. https://t.co/9JfJiBhGLw
>
> — PETA (@peta) 22 February 2019

> Steve Irwin's actions were not on target with his supposed message of protecting wildlife. A real wildlife expert & someone who respects animals for the individuals they are leaves them to their own business in their natural homes.
>
> — PETA (@peta) 23 February 2019

> It is harassment to drag exotic animals, including babies taken from their mothers, around from TV talk shows to conferences & force them to perform as Steve Irwin did. Animals deserve to live as they want to, not as humans demand––the #GoogleDoodle should represent that.
>
> — PETA (@peta) 23 February 2019

On Feb. 22, Google Doodles celebrated what would have been Steve Irwin's 57thbirthday by Tweeting out illustrations honouring his achievements and passion for wildlife conservation, and soon after PETA responded, with not one, but three Tweets.



Courtesy of Google Doodles

I was outraged, and I wasn't the only one.

Soon twitter blew up, and so did the media.

It seemed shocking that PETA, known for its controversial history, could bash a dead man for doing nothing wrong.

Irwin was a man who had been wrangling crocodiles since the age of 9, who had sparked projects, partnerships and wildlife facility initiatives through his work. He was a man who showed kids that animals, even the dangerous ones, were nothing to be scared of, but something we need to save.

Steve Irwin was a man who inspired a generation. Literally.

According to a study done by Regent University in Virginia, people who were fans of Steve Irwin, his life, his show, his conservation efforts, now have a stronger interest in doing their part in saving the environment, and after his death, the interest grew even more. This created a generation of passionate, eco friendly twenty-somethings.

And the impact didn't stop there.

Australia Zoo, started by Irwin's parents and continued now by his wife and kids, continues to inspire the world through their efforts.

"Australia Zoo's motto 'Conservation Through Exciting Education' is based on Steve's beliefs" said Australian Zoo's education team, "and everything we are involved in and accomplish are based on his goals and vision for the zoo. We are extremely focused on continuing his legacy through education and conservation. You can't expect people to learn about wildlife and want to conserve it and the environment without being engaged. As such we must therefore be entertaining but also providing many different opportunities to engage our visitors in our education and conservation messages."

Continuing on the legend of Steve Irwin is not an easy one, but Australia Zoo is following heavily in his footsteps. From projects, to partnerships, to properties, to still educating millions of children around the world, the Irwin family and their zoo has become a hub for saving animals that wouldn't otherwise have a chance.

Steve Irwin still is greatly missed, and despite the PETA controversy, it is a thrill to know that there are people out there who watched his show, still in their pyjamas, just like me. Those who know the true Steve Irwin and the efforts he put forward to saving our world. I wonder now if what he would've accomplished if not for his tragic death.

As a kid who also grew up in nature, from wrangling frogs in the local creek, to picking up garbage in the forest behind my grandparents' house, to always searching for the next adventure, I hope one day I can be as half as passionate about what I believe in as Steve Irwin was.

The author, Taylor Logan, as an eight-year-old child. Steve Irwin inspired years of loving nature and the creatures in it, and is still inspiring her to write about environmental issues.

In one of his last interviews, Irwin said "If there's one thing that I, Steve Irwin, would want to be remembered for, it's be remembered for passion and enthusiasm. Conservation is my job, my life. My whole persona."

I hope that wherever the Crocodile Hunter is now, he knows he is remembered for just that.

And I hope our world can continue on his legacy.

Chapter 31: Newspaper (Review)

Newspaper Review Conventions: *Newspaper reviews are designed to share the author's experience with a particular subject (restaurant, movie, service, etc) with the larger public. These "publicity pieces" can often bring a lot of new customers or clients (if they are positive), but can be negative as well. A review is understood to be highly subjective and based upon the authors unique and personal experience, so you will often find informal language and tone in the text. The writing focuses on descriptive elements and usually attempts to "recreate" the experience for the reader.*

REVIEW: KENZO RAMEN IS NOODLE SOUP FOR THE SOUL

By Jesse Cecchetto

Chicken soup may have been for the soul at one point in time, but in the diverse modern food era we have today, ramen is the soul soup of choice for an increasingly growing number of people.

Black Tonkotsu Ramen – $13.50 (Photos by Jesse Cecchetto/Sheridan Sun)

Recognized as the national food of Japan, ramen's curly noodles have spread their delicious reach to virtually every corner of the world.

While sushi restaurants have saturated the market for decades, ramen shops are giving them a run for their money, with restaurants like David Chang's Momofuku getting worldwide praise and recognition.

With the introduction of instant ramen back in 1958, traditional Japanese noodle restaurants became more and more common. Kenzo Ramen has been a hub for ramen enthusiasts in the greater Toronto area since they opened their first shop in Toronto back in 2002.

Kenzo Ramen is keeping the tradition of authentic Japanese ramen alive. Far from your instant ramen, Kenzo elevates the flavour and quality of their ramen and it does so at a fairly cheap price, compared to your average restaurant.

Kenzo's noodles are made from scratch and their ingredients are high quality, which is evident when comparing their soup to other ramen shops in the area. If you're lucky enough, you might even get to watch the older Japanese ladies as they craft gyoza by hand while blasting music on their headphones at the table next to yours.

A YouTube element has been excluded from this version of the text. You can view it online here: https://ecampusontario.pressbooks.pub/comm/?p=879

Besides the taste, the atmosphere can be alarming to some at first, but comforting to returning customers. Each time you enter Kenzo, you are bombarded with a friendly greeting from every staff member in the restaurant.

Within a split second of entering Kenzo, you will hear the harmony of multiple people yelling “Irasshaimase!” in unison. If you’re like me, you’ll be instantly confused but in the best way possible. This is a very common Japanese greeting which means “welcome to the store” or “come on in”.

If you can get over the sound of slurping noodles, the constant ballad of “Irasshaimase!” and the chatter of other guests that quite possibly are inches away from you, you’ll start to love the hustle and bustle of Kenzo.

Kenzo Ramen offers a considerably larger array of dishes than its competitors and also several unique dishes that you won’t find anywhere else in the GTA. Their noodles are made from scratch on a daily basis, and their broth is stewed for over 24 hours.

Salmon Onigiri – $3.50

All this attention to detail and quality are immediately noticeable when you take that very first bite of noodles and that first steaming hot spoon full of delicious broth.

After dozens of trips to Kenzo, the Tonkotsu, Black Tonkotsu and Shoyu Ramen are of my favourite dishes on the menu.

The fresh greens, milky white broth, warm yellow egg yolk, and signature bright pink swirls of the narutomaki come together to form a beautiful bowl of ramen art that is both appealing and delicious. The broth is rich and full of flavour, the noodles are soft with a slight bite to them, and the chasu pork melts in your mouth.

I can never bring myself to leave without also ordering a side of gyoza or at least one piece of onigiri, no matter how low my chequing account happens to be.

Whether it's a cold winter day, a rainy fall afternoon, or a hungover Saturday morning, Kenzo Ramen is sure to warm your belly and your soul.

Chapter 32: Professional Report

Professional Report Conventions: *A professional report is often aimed at solving a problem that a company or organization has encountered. This style of writing is typically action-oriented, and involves a large amount of research and critical reflection on an issue. As you can see from the table of contents below, professional reports are often very structured and detailed in nature. In the case of this particular report, you will note that it concludes with proposals and a MLA Works Cited page (yes – you may have to actually cite and reference when you get out into your industry!)*

Click on the link below to access the full report:

Chaze, F., Osborne, B., & Howe, T. (2017). Halton Region youth in/at risk research report. *Publications and Scholarship 1*. Retrieved from https://source.sheridancollege.ca/cgi/viewcontent.cgi?article=1000&context=fahcs_publications

Table of Contents

Chapter 33: Professional Article

Professional Article Conventions: A professional article is often found in industry publications that are run by associations. Professional articles are typically widely accessible to the public, but focus on industry-specific topics (as opposed to the general topics you might see in a newspaper article). Some knowledge of the topic is usually presupposed, but you will also note that the author does take the time to explain some of the more fundamental concepts. There is a reference list at the end of the article (which is not as common in a newspaper article), and reflects the professional publication standards for this industry.

ARTICLE: CAUSE HACKATHON AS EXPERIENTIAL LEARNING

By Mark Buchner

A modern day hackathon is an outstanding vehicle for experiential learning.

Figure 1. Jordan Banks, Managing Director of Facebook, helps to kick off DementiaHack 2017 at MaRS

Today's hackathon is NOT a wood chopping game or nefarious cybercrime activity – but rather a marathon coding competition. But, it's not just about coding.. it's a microcosm of the full development cycle and project management needed to build an information technology project. The success of a hackathon, just like any competition, is dependent on how well it's produced and how well people connect to the cause. Incorporating "cause hackathons" into post-secondary, graduate and even secondary school curriculum produces lifelong learning experiences and tangible market/career value.

DementiaHack 2017, hosted at MaRS discovery district in Toronto, presented by Facebook, and championed by the Canadian and UK governments was an exemplary cause hackathon with incredible civic spirit, an urgent global cause and showcase of epic organizational skills. It was produced and organized by HackerNest: www.hackernest.com as a face-to-face event (not a virtual hackathon). A capacity 320 participants worked in teams to tackle problems faced by stakeholders in 4 challenge sets: person with dementia, their family caregivers, industry caretakers and researchers. A unique aspect of the DementiaHack was the mentoring process: mentors were subject matter experts from each of the four challenge sets, and they were also the judges. Close to 50 mentors were

available to coach any team prior and during the event and also organized in online and interactive "Voices from the Field" panel. This provided the participants with deep insight into the requirements of the various stakeholder groups. Of the DementiaHack 2017 participants, over 50 were current and former students of mine from select programs at various GTA colleges. This was not a coincidence. This was purposefully done as an exercise in experiential learning.
My first introduction to a Hackathon was as an invited judge to "Hackernest Construct" http://hackernest.com/construct . This was held at Ryerson University DMZ in downtown Toronto. While I had experience hosting student competitions, what struck me was the creative energy, camaraderie, inclusiveness, exhaustion, extraordinary innovation and resourcefulness that comes from the highly restricted, competitive setting. The productivity is otherworldly… teams handily accomplished projects in a weekend what students in capstone project groups did in a semester. My thought: there must be more to this "RAD and "Agile" development talk!!

When DementiaHack was born in Toronto, the positive community energy was amplified by an order of magnitude because of the massive social cause and involvement of government sectors. A good percentage of the millennial participants were personally affected by living with dementia in the family and thus inspired to help. Again, I was grateful to be involved by HackerNest as a mentor.

By the second DementiaHack, held at the spectacular new George Brown waterfront campus, I was hooked.

Those familiar with **Systems Analysis** topics recognize various stages of the Systems Development Lifecycle (SDLC), such as planning, analysis, design, implementation and support. Tools such as "Functional Decomposition", "SWOT Analysis", "Problem Statement" "Data Flow Diagrams", "Use

Cases", "Class Diagrams" and processes such as "waterfall", "JAD", "agile" and "DevOps" support these stages. Those familiar with **Project Management** understand the five process groups: *Initiating, Planning, Executing, Monitoring/Controlling, Closing* as well as the various knowledge areas including *stakeholder management, communications, human resources, time, scope, cost, quality, risk, quality etc.* These are the very same stages, tools, processes required in a Hackathon…. just all within 30 hours.

Teaching these concepts from a text book is very difficult and possibly boring if students have little or no practical experience to relate this too.

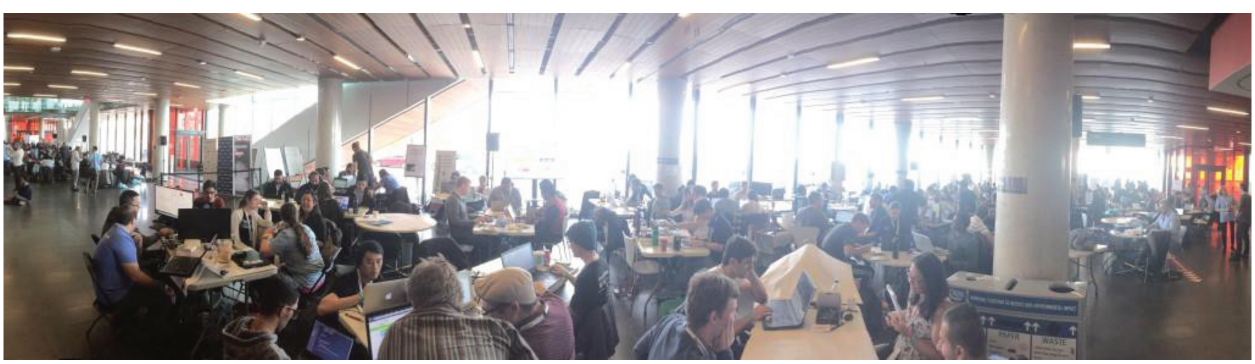


Figure 2. Image from DementiaHack 2015 at George Brown waterfront campus

So the DementiaHack 2.0 was the first time I experimented with having my classroom students voluntarily participate as an alternative to classroom-assigned case studies. After enormous, universal gratitude from the students, I became determined to do more. Also, since my oldest daughter teaches high school in the Toronto District School Board (TDSB), I thought it would be worthwhile to experiment whether high school programs can equally benefit. This came from personal experience: I "switched on" to computer programming at age 12, because my high school teacher provided me with access to an IBM System 360 Model 20 to experiment with coding in Basic Assembly Language. I too, was enormously grateful that someone gave me an opportunity to experiment and find my passion at an early age.

David Kolb from the University of Leicester helped to develop the modern theory of experiential learning in the 1980s. He states that the learner must have four abilities:

- The learner must be willing to be actively involved in the experience;
- The learner must be able to reflect on the experience;
- The learner must possess and use analytical skills to conceptualize the experience; and
- The learner must possess decision making and problem solving skills in order to use the new ideas gained from the experience.

So, now about DementiaHack 2017.
Readers can review the formal website at http://hackernest.com/dementiahack/ including all the challenge sets and winning entries. They can also get a detailed view of the online community that includes the dialog between mentors and teams, as well as the posting of all DementiaHack competitors at http://community.hackernest.com/c/hackathons/dementiahack

The purpose of this blog though is not to praise the winning teams, but rather the ALL the participants. It turns out that the cliché, "*everyone is a winner"* is true when it comes to DementiaHack.

With the support of the HackerNest organizers and the college, my approach to the hackathon was:

1. *Encourage all students in Systems Development class to form teams and enter the competition by promising high marks in return for spirited participation (not for winning or score per se)*
2. *Encourage students in Project Management for IT to form entry teams or to volunteer with community building activities including high school liaison, CRM activities or HackerNest organization as their practicum.*
3. *Encourage recent programming grads/student to participate as a method to boost their resume.*
4. *Since the event was oversold, cull students/teams from the hackathon registrants above set if they were not serious or ready.*

In our lectures prior to the Hackathon, we worked though topics such as stakeholder analysis, business case, system request, requirements definitions, user stories, data dictionary, UI Mock-ups, architecture choices as well as reviews of relevant PMBOK chapters. Student assignment were linked to their entries to DementiaHack and were reviewed and marked. We offered "drop-in workshops" in the evening for interested teams.

Figure 3. DementiaHack mentors are also judges

Just prior to the event, participants were nervous, anxious, excited and sometimes even terrified. Some only went because their professor "made them" and they needed the grades…. ***reluctant*** pehaps. But it only took a seconds upon arrival for participants to realize this was not going to be their average project assignment!

Fast forward to completion and each student was asked to conduct a final exam after the event which included major chapters reflecting on their learning experience. It also provided opportunities for unfiltered comments and quotes. So now, instead of speaking in abstract terms, I'll let the pictures and participant quotes do the rest for me.

Ismael's public blog article is reflective of how the hackathon accomplished Kolb's abilities, especially reflection on the problems solving skills. "*Now I understand that every single lecture was for getting us ready for D-day. At the end we were like a machine, thinking, mumbling and acting by instinct, making decisions on the fly, solving situations as they appear, we were using automatically what we had learned without even realizing it. I can't imagine a class more practical than this*."

Asmita's comments demonstrate her intense involvement and monumental learning outcomes:

> **Asmita:** "*Participating in the DementiaHack has been one of the most rewarding experiences I had in my life. True and honest community work, knowledge exchange and team integration are the cornerstone of this activities. Challenge yourself no fear the unknown and inspire yourself to learn more!!*"

If I had to explain the top objective of a Systems Analysis class in a single sentence, it would be: "It's crucial to analyze your stakeholders and collect their requirements before you build any code". This lesson is excruciatingly hard to teach and counter to a programmers' instincts. Yes, I can train the students to pick that answer from a multi-choice test.. but to really difficult to internalize it is the ultimate goal without learning from experience and having done it wrong first. So to hear the following as genuine, unsolicited outcomes is heart- warming tells me the goal was accomplished:

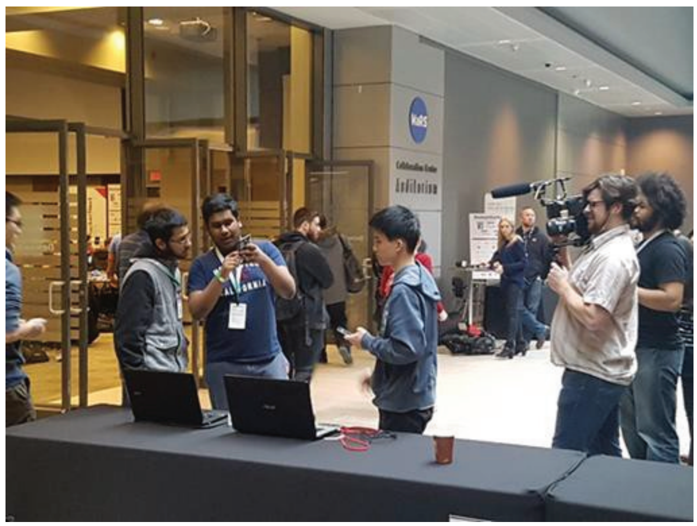
Figure 4 Even after an exhausting weekend… team is happy and proud

> **Victor**: *"The first lesson I learned… prior* to *any project we need to come up with idea, and then identify the stakeholders, needed requirements, objectives, constraints, and potential risks very carefully. We need to meet with stakeholders to understand the problem completely"*
>
> **Nishma**: "*The most important lesson I learned is that planning and scoping of work should be detailed and made way ahead of the execution. Documenting user stories and acceptance criteria must had helped execution go smoother"*
>
> **Daniel**: *"First, I will work more with stakeholders to understand the requirements in detail. Also, I will communicate frequently to secure the stakeholders engage in the project."*
>
> **Oleksandr:** "*If your goal is to win DementiaHack, you should spend much more time on planning and analyzing requirements"*

There were many kudos to the organization. The event itself including the facility, crowd, news coverage, appearance of Mayor, support from senior executives from Facebook, Public Health Canada, UK Government, Home Instead, RBC, etc. Continuous weekend TV coverage on CP24, documentary filming, reporters, bloggers all added to the excitement.,

John: "*The energy in the room was really motivating and remarkable. VIPs such as Facebook Executive and Mayor Tory appearance lifted the room"*

Figure 5. Toronto Mayor John Tory chats with TDSB team prior to event start
Figure 6. Media is present and is creating documentaries and news coverage including CP24 live feed…these guys are popular!!



The following comment selections reflect the impact of having epic organization:

> **Nishma**: *"Energized participants, excited about this event as well as about their concept. John Tory, Mayor of Toronto, Media,CP24, we were on TV….Yay! I wasn't aware this event was that big."*
>
> **Victor**: *"It was a big experience for me. The biggest surprise was the good organization of this event."*
>
> **Jenner**: *"There was amazing community support and collaboration environment. The genuine interest in helping the community to face and resolve the social and humanitarian issues".*
>
> **Asmita**: *"I have experienced this kind of event for the first time. Being an international student I was so overwhelmed by the fact that for continuous 36hrs we'll have to work and be at some center with so many other participants but oh my god! It was such a beautiful experience. It was so well organised and the venue was just awesome. Hats off to the organizers, it was all a surprise to me."*

The judging "science-fair-style" method was a final, ruthless experiential learning experience for the students. When we first started, weeks before the project, students struggled to tell me what their projects were at all. When we got closer to the event, they struggled to explain their problem statement or project outline it in 20 minutes or less. I spent plenty time lecturing the merits of having an “elevator” pitch in class. This is not something you need just for Systems Analysis… you need it for life!!. . When the judging time was nigh on Sunday afternoon students had THREE MINUTES to present their entire project and demo to the judge with 1 minutes for questions. Furthermore, because of the formal of the judging, they HAD TO REPEAT IT UP TO 6 TIMES FOR EACH JUDGE SET. We’ll have Pooja describe the process for us:

> **Pooja***: Each team was asked to present their product within only 3 mins repeatedly for each set of judges and every time we did that, our product was even better understood by both the parties and we quoted the best features of our product. Participating in DementiaHack is the best possible way anyone would practically learn time management, resource allocation, creative thinking, error free implementation and solid marketing skills”*

The participants understood their product strengths and weakness well by the time they were done presenting and accepted the judges verdict as reflected in the following quote:

> **John:** *The eventual winners of my chosen challenge set had the same idea. They had the edge on the use of UX. To win the hackathon together with an interest gauged idea, the UX should be mouth-watering: presentation matters*.

Figure 7 Slayin’ the presentation to the judges

So now I’m working with my program coordinator to figure out how to work more Hackathons into our curriculum. Our eyes are set on “FishHack” with is sponsored by the US State Department and also organized by HackerNest. Some summary quotes to highlight the experiential learning value:

> **Bita:** “*In general, experiential learning is valuable a lot more to me: never can compare with theoretical learning*”

> **Volodymyr:** “*A Hackathon is very useful and interesting thing which forces you to think about important problems and generate ideas to solve them. I would advise to do experiential learning more often because it is more interesting and useful.”*

Ismael’s comment aligns well with the ultimate goal of Dementiahack, namely: build solutions to tackle challenges in dementia, Alzheimer’s, and other neuro-degenerative diseases and bring them to market.

> **Ismael**: *"This experience was mind blowing, I would suggest to have more practical cases like this in other classes. For me this DementiaHack opened a world of possibilities, it has ignited the spark of going further, of not letting it be part of the past, embrace my idea and make it happen. I'm totally looking into forming a start-up and making it happen. Thanks for this great opportunity of learning through a real life experience like this"*

Essential Employability Skills of Fundamentals of Systems Development:

- Communicate clearly, concisely and correctly in the written, spoken and visual form that fulfils the purpose and meets the needs of the audience.
- Respond to written, spoken, or visual messages in a manner that ensures effective communication.
- Apply a systematic approach to solve problems.
- Show respect for diverse opinions, values, belief systems, and contributions of others.
- Interact with others in groups or teams in ways that contribute to effective working relationships and the achievement of goals.
- Take responsibility for one's own actions, decisions, and consequences.

I reflect on the publically available leading objectives, taken verbatim, for the course and say: WE DID THAT....MISSION ACCOMPLISHED.

Pooja shall have the final comment:

> **Pooja**: "*Participating in DementiaHack was one of the best decisions of my life. It was an ultimate learning experience where I was the team lead and presenter for my product. It was unbelievable how we sailed through every phase of a Software Development Life Cycle in just 2 days and how beautifully we could assemble it in a 3 minute presentation*!"

References:

- Ismael Romero: linkedin blog https://www.linkedin.com/pulse/what-i-learned-from-dementiahack-2017-ismael-romero
- Kolb: Experiential Learning Model http://www2.le.ac.uk/departments/gradschool/training/resources/teaching/theories/kolb
- Seneca College News: http://www.senecacollege.ca/collegenews/articles/03-06-01.html
- Seneca College Project Management for IT Post Graduate Program MC Program: http://www.senecacollege.ca/cgi-bin/subject?s1=PMC130
- Sheridan College Capstone competition: http://serc.sheridaninstitute.ca/academics/faculties/applied- science-and-technology/applied-computing/events.aspx
- Sheridan College Annual Systems Analyst Capstone Competition: https://www.linkedin.com/pulse/2015-annual-capstone-competition-sheridan-systems-analsyst- buchner
- HackerNest: www.hackernest.com/dementiahack

Chapter 34: Academic Case Study

Academic Case Study Conventions: *An academic case study is one model of academic writing that you would find published in an academic journal. A* case study *examines specific scenarios/people/organizations and seeks to infer larger trends and conclusions through observation and reflection. From the title, you can see that very discipline-specific language and concepts are being used (this is not an article that a typical lay-person would be able to pick up and just begin reading without some background knowledge). The case study follows a similar format to other types of academic writing: it has an abstract, cites and references information, has different sections/topics in the paper, and demonstrates independent critical thought.*

CASE STUDY: THE INTERSECTIONAL OPPRESSIONS OF SOUTH ASIAN IMMIGRANT WOMEN AND VULNERABILITY IN RELATION TO DOMESTIC VIOLENCE: A CASE STUDY

By Ferzana Chaze and Archana Medhekar

ABSTRACT

South Asians — persons who can trace their origins to India, Pakistan, Sri Lanka, Nepal and Bangladesh — are the largest racialized minority group in Canada. The National Household Survey (2011) revealed that 1,567,400 persons reported being of South Asian origin, making up 4% of the total Canadian population (Statistics Canada, 2013). The substantial presence and rapid growth of this minority group make it an important population to understand in terms of their settlement and integration-related experiences.

The authors of this paper bring together their unique disciplinary lenses- social work and law – to discuss various factors that contribute to the multiple oppressions experienced by South Asian immigrant women in Canada. The paper also focuses on the particular vulnerability newcomer immigrant women can face in situations of domestic violence.

This paper is divided into four sections. The first section reviews the literature on the multiple oppressions experienced by newcomer South Asian women and their vulnerability in relation to domestic violence. In the second section the authors present the case of Tejinder, an immigrant woman whom the first author interviewed during data collection for her doctoral dissertation. In the third section the authors discuss how language, gender, race, class and immigration policy intersect

to increase the vulnerability of Tejinder in relation to domestic violence. The paper concludes with recommendations for social work practice and for policy.

THE MULTIPLE OPPRESSIONS OF SOUTH ASIAN IMMIGRANT WOMEN AND VULNERABILITY IN RELATION TO DOMESTIC VIOLENCE

The literature on immigrant families describes the changes immigration and settlement brings to family relationships and parenting and the potential negative consequences for the family as a result. Immigration is a stressful process (Tyyskä, 2007; Yakushko, 2009; Fong, 2004), impacting various aspects of the immigrant's life, including family relations (Anisef et al, 2001; Waters, 2009; Guruge et al, 2010a, 2010b). The concept of acculturation (Krishnan & Berry, 1992) speaks to many of the changes immigrant families undergo on immigration. These include the changes related to adjusting to a new climate, biological changes associated with changes in diet, social changes associated with disruption of social networks, sudden changes to the political, economic and religious contexts of the immigrants, and psychological changes such as the need to change attitudes and values.

The acculturative stresses (Krishnan & Berry, 1992) associated with settlement have been known to have significant consequences for the mental health of immigrants (Ponzo et al., 2006). The labour market experiences and economic hardship faced by immigrants have also been related to poor psychological health and lowered sense of wellbeing for some (Aycan & Berry, 1996; Asanin-Dean & Wilson, 2009; Friedland & Price, 2003; George et al, 2012). Immigration- related stressors and the increased potential for interpersonal conflict within the family after migration can contribute to child welfare involvement (Stalker, Maiter & Alaggia, 2009; Alaggia & Maiter, 2009).

The literature informs us that immigrant South Asian women can experience multiple oppressions both from within the South Asian community as well as on account of being a racialized minority group in Canada (Ahmad et al, 2009; George, 1998; George & Ramkissoon, 1998; Ralston, 1999). The stressors that accompany immigration and settlement have been known to increase the vulnerability of women and children to violence in the family (Menjivar & Salcido, 2002; Vanderplaat, 2006; Tyyskä, 2007). Many immigrants leave behind the support of extended family members on whom they had traditionally relied (Tyyskä, 2007; Guruge et al, 2010b). At the same time, Canada is seeing diminishing public social support for all families (Graham, Swift & Delaney, 2008).

On immigration, women lose traditional sources of support that would have protected them against violence (Vanderplaat, 2006). Women may be unaware of their rights as sponsored dependents due to language barriers (Medhekar & Vacarro, 2013) or may believe they have to pay off a “sponsorship debt” to their husbands (Merali, 2006, p. 39). Abused women may be reluctant to leave their abusive partners due to myriad of reasons such as cultural expectations, societal stigma, isolation, fear of living alone in a country without the required language ability, understanding or the ability to support themselves (Ahmad et al, 2004; Vanderplaat, 2006; Shirwadkar, 2004).

While past research has highlighted the multiple factors that can increase the vulnerability of immigrant women, there is not much research that provides a close look at the intersections of these oppressions. The following case study exemplifies the complex issues impacting newcomer South Asian women and their increased their vulnerability to domestic violence on immigrating.

CASE STUDY: "TEJINDER"

Tejinder was eight months pregnant when she immigrated under the Family Class in December 2007 to join her husband and his family in Canada. Her travel in the late stage of pregnancy had caused her a lot of physical discomfort, but her in-laws did not take her to the doctor as she was not eligible for free health insurance (OHIP Coverage). Within a week her problems became "more serious" and she was rushed to emergency by a friend. The doctors had to perform an emergency Caesarian section operation on her, and the baby was born prematurely. Her husband, his family and her family came to know of the birth only after the delivery. Tejinder's hospital bill amounted to $13,000, and was a trigger for the ongoing abuse she faced at the hands of her in-laws. Her in-laws would blame her for the high medical expenses they had to incur and would keep her locked in a room. She was not fed until her husband returned from his work. She did not go for any post-natal checkups due to the costs that would be involved, and because she was dependent on her in-laws for transportation.

Tejinder conceived her second child when her son was four months old. During her pregnancy she had to cook for her husband's family of 7 persons each day while taking care of her infant. Her brother in law and his wife had no children despite being married 12 years and Tejinder's parents-in-law wished Tejinder to hand over her son to the brother-in law and his wife to raise as their own. When Tejinder delivered a baby girl neither her husband nor her in-laws came to visit her at the hospital. She says they did not want her to return home. She took a taxi home, paying for it from the $20 odd dollars she had accumulated from the cash gifts her child had received. Her situation at home deteriorated after the birth of her daughter. Her husband moved between many precarious factory jobs and drank heavily, borrowing money from his mother. Tejinder's mother-in-law and sister-in-law used to "beat her sometimes." Someone in her ethnic network suggested that Tejinder apply for subsidized housing to YMCA. When Tejinder applied at YMCA she told them about the constant fighting in the house and about the physical and mental torture she had to endure. At the time she did not mention her husband's abusive behaviour as she was scared "I thought if I make a complaint against my husband, he will leave me, then where will I go with my kids?" She was soon allotted a townhome and the family's primary source of income was the husband's erratic earnings and the "$260 to $270 for each" child that Tejinder received from the government as child tax benefits.

While Tejinder was in the hospital, the doctors had alerted child welfare to her case as Tejinder had told him that she would be unable to afford milk powder for her newborn. The child welfare worker started meeting with Tejinder once or twice a month. However, Tejinder had been warned by her family not to disclose any of the harassment to her. On one such visit by the social worker to her new home, Tejinder's husband returned home drunk and started fighting with the social worker. When Tejinder tried to reason with her husband, he slapped her in front of the social worker two times. The social worker immediately called the police and the husband was removed from the home. At the social worker's suggestion, Tejinder agreed to go move to a shelter with her children. At the shelter, Tejinder had to come to terms with the fact that she had to care for her children in a place she knew little about due to the forced isolation she had been subjected to by her husband and his family. Though she says the staff at the shelter were "very good" and that she got to eat Indian food at the shelter, Tejinder had a tough time because of the racism she experienced.

At the shelter Tejinder had to rely on an interpreter called from the nearby YMCA to communicate with her shelter worker. She had to live at the shelter for six months to be allotted the three bedroom house that the social worker told her was needed as both her children were of different sexes. "They were saying if I had two sons then I can live in twobedroom house but as I have one daughter and one son I have to take three BHK [bedroom hall kitchen house]". After she left the shelter, her husband tried to take away her children and the police had to be called to intervene.

Tejinder had been living on her own with her children for two years at the time of the interview. She had received sole custody of her children from the court a month ago. In the past two years, Tejinder's sources of support and help had been Canadian state institutions. Ontario Works along with the Child Tax Benefit paid for her living expenses. She lived frugally, never eating outside the house and never buying new clothes for herself or her children. The police told Tejinder to call them if her husband's family were to approach her again.

The child welfare worker who visited Tejinder often suggested that Tejinder enroll her children in extra- curricular activities, taking advantage of the subsidies available for low income persons. Tejinder, who lived on the very limited income provided by Ontario works, found this suggestion impossible to follow: "It's not possible for me. At the end of the month in my account I have only $10. It's very hard for me to run the house in this limited income." Tejinder continued to care for her children while fighting depression that had its beginnings in her in-laws home (joint family with her in-laws) and that escalated when she lived in the shelter. Tejinder lived from day to day, dreading the time when the Ontario Works support would be withdrawn and she is forced to start working full time.

DISCUSSION

Past research has noted the multiplicity of factors that contribute to intimate partners violence in immigrant families in the post migration period, including changed power relations in the marital couple; loss of social support: and lower socio-economic status after migration (Guruge, Khanlou, & Gastaldo, 2010). Tejinder's story allows us to take a close look at what the intersections of these factors looked like for newcomer women.

Tejinder's dependence on the husband and his family and vulnerability to domestic violence was a result of a combination of many factors. Tejinder had low language proficiency, inadequate knowledge about Canada and of her rights as a permanent resident, and lacked financial independence. Upon migration she lost traditional supports available to her and was subject to gendered power relations that were exacerbated because of the same.

Tejinder's marital family was patriarchal with strict hierarchy based on chronological age gender roles and financial contribution of the sons to the family. We see in her story the dynamics involved in large South Asian joint families where three or more generations live together and where in-laws participate in many decisions concerning the married couple.

In her story, we see cultural preferences for sons (Pandey, 1993) and the ways in which the worth of women in some South Asian marital homes is based the gender of her child (Bhopal, 1998).

Tejinder and her husband were financially dependent on the goodwill of the larger family. Apart from such overall family dynamics, Tejinder's husband did not stand by her side, as traditionally, the mother in law dictates the daughter in law's actions, and men are not supposed to interfere in this power dynamics. The importance of a male child in South Asian families (Bhattacharji, 2010) and hierarchy determined by generational status, birth order and gender (Rao et al, 2003) made it possible for Tejinder's in laws to demand that Tejinder's son be given to older brother in law and his wife to raise as their own. Neglect of the husband's drinking problem escalated the marital problems. Tejinder's unpaid labour for the joint family did little to compensate for her husband's lack of contribution to the home. Tejinder suffered abuse not only at the hands of her husband but also by her in-laws. Tejinder was unable to identify that her experiences amount to abuse and to seek assistance.

Tejinder did not have free/affordable health care when she most needed it. In Ontario, new immigrants have to wait three months after arrival to be eligible for the Ontario Health Insurance Plan (OHIP). New immigrants are required to purchase private health insurance to cover the three month gap. Tejinder's family either did not have the money to spend or did not consider it worthwhile to spend on Tejinder's health. In India, many women return to their families of birth for their delivery and post-partum recovery. Immigration did not allow Tejinder to access these traditional forms of social support and care.

Tejinder's experiences were shaped by an immigration policy that reinforces gender inequalities within the family for immigrant women. The gendered nature of Canadian immigration law stands out in treatment of dependent spouses brought into the country under the family class. In 2013, a majority of the women entering the country did so under the Family class or as spouse/dependents under the Economic Class (CIC, 2015). Sponsored women might continue to remain in their abusive relationships due to a lack of awareness of their rights as sponsored dependents (Medhekar & Vacarro, 2013) or an incorrect belief that they are obliged to their husbands (Merali, 2006). Recognizing the vulnerability of sponsored immigrant women in relation to their husbands, the Government of Canada changed its immigration law and policies to make it possible for abused immigrant women to leave their sponsors and apply for state for financial help. However, there is little awareness of such changes among immigrants and as we saw in Tejinder`s case, abusers are able to use the threat of withdrawal of sponsorship support as a means to make women accept abuse. The Conservative government reacted to the alleged proliferation of 'marriage fraud' or 'marriages of convenience' by announcing changes to the regulations of the Immigration and Refugee Protection Act applicable to spouses. According to this regulation- commonly known as "conditional immigration", the sponsored spouse needs to "cohabit in a legitimate relationship with their sponsor for two years from the day on which they receive their permanent resident status in Canada"). If they do not remain in the relationship, the sponsored spouse's status could be revoked" (CIC, 2012, p. 1). The regulation was passed even while recognising that such a requirement could exacerbate abusive situations for women: "the condition would cease to apply in instances where there is evidence of abuse (that is, physical, sexual, psychological or nancial) or neglect (failure to provide the necessaries of life)" (CIC, 2012, p. 1).

The regulation has generated a strong reaction from immigration activists who decry such a regulation as being discriminatory against immigrants in general and oppressive towards women in abusive situations in particular. Calling the regulation "a major step backward in Canada's fight against genderbased violence" Douglas, Go and Blackstock (2012, p. 1) go on to note that immigrant women are often hesitant to report abuse due to a variety of reasons – such as fear or shame —and this regulation does nothing to acknowledge these and other such barriers.

In October 2016, the Federal Government published draft changes to the Immigration and Refugee Protection Regulations which outline the proposed change to remove the conditional permanent residence regulatory requirements. If approved, the regulatory repeal is anticipated to come into force in spring 2017. The amendments, once passed, would repeal two years of cohabitation as a condition of permanent residence ("CPR") for sponsored spouses. The repeal would apply to those sponsorship applications in process and those applications currently subject to the CPR. The rationale for amendments is said to have been aimed to "remove the potential increased vulnerability faced by abused and neglected spouses and partners, and support the Government's commitment to combating gender-based violence". (Canada Gazette, Vol. 150, No. 44 — October 29, 2016).

Tejinder spent six months in a shelter waiting for a three bedroom house for herself and two young children when she would have likely settled for housing with fewer rooms if given a choice. She had to pay a higher rent for this larger house that was prescribed by the social worker. The social worker's insistence on a three bedroom house is linked to textual discourses around "suitable housing" as per the National Occupancy Standard (NOS) requirements. Under these housing standards, houses are expected to meet three criterion: adequacy (the house does not require major repairs), affordability (affordable housing costs less than 30% of before-tax household income) and suitability which is defined as:

Suitable housing has enough bedrooms for the size and make-up of resident households, according to National Occupancy Standard (NOS) requirements. Enough bedrooms based on NOS requirements means one bedroom for:

- each cohabiting adult couple;
- each lone parent;
- unattached household member 18 years of age and over;
- same-sex pair of children under age 18;
- and additional boy or girl in the family, unless there are two opposite sex children under 5 years of age, in which case they are expected to share a bedroom.

> " A household of one individual can occupy a bachelor unit (i.e. a unit with no bedroom). "
> (Canada Housing and Mortgage Corporation, 2014, p. 27)

While it is not clear whether the social worker considered adequacy and affordability in her rationale for choice of house, the criterion she focused on related to ideas of "suitable housing" which is heteronormative in its orientation and Eurocentric in its prescription of how individuals in the family are expected to sleep based on relationship status and age. The three-bedroom housing structure provides a room for each child and ensures (to the extent possible) that the child does not have to sleep with the parent. Tejinder's involvement with child welfare ensured that she followed these prescriptions.

The advice Tejinder got from her social worker in providing extra-curricular activities for her children which in turn is tied into the child development discourse, did not take into account the actuality of Tejinder's limited financial resources. While the city of Toronto does have a "Welcome Policy" (City of Toronto, 1998-2014) to allow children of low income houses free access to recreational programs, not all municipalities offer this service, and/or immigrants might not know about the existence of such programs as was seen in the case of participants of this study. Availing even "free" services has associated costs of time and money spent in going to and returning from the program that immigrants have to carefully consider. The advice also did not take into account the depression that Tejinder lived with while caring for her children.

To be eligible for state support that she needed to survive and retain custody of her children, Tejinder had to break ties with her husband and his family and carry out the suggestions of the social worker, including living in state sponsored institutions where she experienced racism. In spite of governmental support system, Tejinder and her children live in poverty. Tejinder's needs – for example to live in a home instead of the shelter — are sidelined in the face of the needs that are identied by institutions of power such as the need for a house with separate bedrooms for children of opposite sexes.

Traditional forms of intervention – such as intervention by the birth family, larger kin or community groups—were not available to Tejinder due to her distance from such support after migration. Tejinder's interactions with the police, social workers, courts and shelter were dependent on the availability and effectiveness of the interpreters /translators who represented her and her life to these authorities.

Tejinder's lack of legal literacy made her feel helpless and powerless initially based on fear of losing custody of children to her husband if she left the abusive home, and later on fear of state intervention and apprehension of her children by Children's Aid Society. Tejinder did not appear to have been offered the choice to have Alternative Dispute Resolution such as Mediation before commencing a potentially lengthy and expensive legal battle. Moreover, the intrusive intervention of hospital staff, Children's Aid Society and Police came into play during and after her 2nd pregnancy, when issues had already escalated. Had there been meaningful and culturally appropriate intervention at the time of first pregnancy, it is likely that much of this escalation might have been prevented. It would have possibly saved the costs for the later deeper intervention by removing her from abusive environment and rehabilitation.

Tejinder lives with mental health issues, which is likely to impact on her emotional well-being and that of her children. Despite mentioning numerous interactions with the social workers – Child Welfare Worker and at Ontario Works, Tejinder did not mention any counselling related supports.

CONCLUSION

This paper has used a case study to illustrate the intersectional oppressions experienced by South

Asian immigrant women and their vulnerability to domestic violence within the family relationship upon migration. Many newcomer women belong to racialized communities. However, these immigrants' level of education, knowledge of the English language, professional qualifications, immigration class (Family Class or Economic Immigrant) and family income can create important differences in their settlement experiences. As we saw in the case study in this paper, when the participant has low language ability, lacks supportive networks or is sponsored by her husband in the immigration process it increases her vulnerability to domestic violence in the marriage, and to possible subsequent intervention by the government in relation to her children.

The case study highlights the need for information and social support networks for vulnerable newcomer women in Canada. Social support networks have been found to be important in supporting newcomer women in the settlement period (George & Chaze, 2009). Social work practitioners need to help newcomer women to create such networks as well as serve as a source of information, support and referrals to newcomer women.

Guruge & Humphreys (2009) inform us that immigrant women experience many barriers in relation to seeking help for intimate partner violence such as lack of information about available services, lack of culturally safe and linguistically appropriate services, geographic and transportation barriers, concerns regarding confidentiality, and discriminatory service delivery. Social workers need to be aware of these barriers and actively work towards removing them.

There is a need for practitioners to focus on preventive strategies in relation to domestic violence instead of focussing only on the rehabilitation of victims. Social workers can work with women and the larger South Asian community to resist patriarchal practices and systemic forms of oppression that might also be harming marital relationships (George & Rashidi, 2015). Legal literacy programs delivered in ways which are accessible to immigrant women are crucial. Trained professionals that are able to provide appropriate cultural intervention and continued support are needed to intervene in immigrant families before issues escalate.

Practitioners need to ensure that their intervention is guided by settlement needs as articulated by clients, rather than settlement needs identified by dominant institutions. Integrated models of settlement service delivery like the Community Hubs model or through the services offered by multidisciplinary collaborative teams (CDCD, 2012) are recommended to oer a seamless continuum of diverse services for immigrant women in their own communities.

The process of migration and settlement can impact the mental health of immigrants (Thomson, Chaze, George, & Guruge, 2015). The case study in this paper illustrates how settlement related challenges can impact the mental health and well-being for South Asian immigrant women. The authors of this paper join others (Guruge, Khanlou, & Gastaldo, 2010; Chaze, Thompson, George & Guruge, 2015; Chow et al., 2010) to call for culturally and linguistically relevant mental health interventions.

Past research (George & Rashidi, 2015; Razack, 2003) has challenged the view of domestic violence in immigrant families as largely just a function of patriarchy, and have recommended an exploration of larger societal structures and inequities that might result in domestic violence. This case study has illustrated the role of larger institutions such as immigration policy in increasing women's' vulnerability to domestic violence in immigrant families. The changes to the immigration policy greatly increases power imbalance between the sponsor and the sponsored dependent (Medhekar

& Matoo, 2015) and social workers need to be vigilant about and advocate against such changes. The Liberal government has recently declared its intention to revisit the conditional residency requirement (O'Neil, 2016). While this is a welcome move, there is still a need to also focus on linguistically appropriate education of sponsored dependents on their rights in Canada and on supports available in cases of abuse.

Social work practitioners also need to advocate for equitable policies such as free healthcare for permanent residents upon arrival and universal subsidized daycare.

REFERENCES

Ahmad, F., Driver, N., McNally, M. J., & Stewart, D. E. (2009). "Why doesn't she seek help for partner abuse?" An exploratory study with South Asian immigrant women. Social Science & Medicine, 69(4), 613-622. doi: 10.1016/j.socscimed.2009.06.011.

Alaggia, R., & Maiter, S. (2012). Domestic violence and child abuse: Issues for immigrant and refugee families. In R. Alaggia & C. Vine (Eds.), Cruel but not unusual: Violence in Canadian families (pp. 99-126). 2nd Edition, Waterloo, ON: Wilfrid Laurier University Press.

Author (2015). The Social organization of South Asian immigrant women's mothering in Canada. (Unpublished dissertation). York University, Toronto.

Aycan, Z., & Berry, J.W. (1996). Impact of employment related experience on immigrants' psychosocial well-being and adaptation to Canada. Canadian Journal of Behavioural Sciences, 28(3), 240-251.

Asanin Dean, J., & Wilson, J. (2009). "Education? It is irrelevant to my job now and it makes me very depressed": Exploring the health impacts of under/unemployment among highly-skilled recent immigrants in Canada. Ethnicity & Health, 14(2), 185-204. doi: 10.1080/13557850802227049.

Anisef, P., Murphy Kilbride. K., Ochocka, J., & Janzen, R. (2001). Study on parenting issues of newcomer families in Ontario: Summary and recommendations. Retrieved from http://atwork.settlement.org/downloads/Parenting_Issues_Summary_ Recommendations.pdf

Baca Zinn, M., & Thornton Dill, B. (1996). Theorizing dierence from multiracial feminism. Feminist Studies, 22(2), 321-331. DOI: 10.2307/3178416

Bhattacharji, S. (2010). Motherhood in ancient India. In M. Krishnaraj (Ed.), Motherhood in India: Glorication without empowerment? (pp. 44-61). New Delhi: Routledge.

Bhopal, K. (1998). South Asian women in east London: Motherhood and social support. Women's Studies International, 21(50), 485-492. doi:10.1016/S0277-5395(98)00067-3

Hill Collins, P. (2000). Black feminist thought: Knowledge, consciousness, and the politics of empowerment (2nd Edition.). New York: Routledge.

Canada Housing and Mortgage Corporation. (2014). Housing in Canada Online. Retrieved from http://cmhc.beyond2020.com/HiCODenitions_EN.html#_Housing_Standards

Chaze, F., Thomson, M.S., George, U., & Guruge, S. (2015). Role of cultural beliefs, religion and spirituality in mental health service utilization among immigrants in Canada: A scoping review. Canadian Journal of Community Mental Health. 34(3): 87-101, 10.7870/cjcmh-2015-015

Choo, C., & Marx Ferree, M. (2010). Practicing intersectionality in sociological research: A critical analysis of inclusions, interactions and institutions in the study of inequalities, Sociological Theory, 28 (2), 129-149. doi: 10.1111/j.1467-9558.2010.01370.x
Citizenship and Immigration Canada. (CIC) (2015). Facts and gures 2013 – Immigration overview: Permanent residents. Retrieved from http://www.cic.gc.ca/english/ resources/statistics/facts2013/ index.asp

Citizenship and Immigration Canada. (CIC) (2012). Backgrounder — Conditional Permanent Resident Status. Retrieved from http://www.cic.gc.ca/english/department/media/ backgrounders/2012/ 2012-1026a.asp

City of Toronto (1998-2014). Welcome Policy. Retrieved from http://www1.toronto.ca/wps/ portal/ contentonly?vgnextoid=a048a4bd35341410VgnVCM10000071d60f89RCRD

Community Development Council Durham (CDCD) (2012). Towards an integrated immigrant service delivery system. Research and considerations for moving forward. Retrieved from http://www.cdcd.org/wp-content/uploads/2015/06/CDCD-Aug-2010.pdf

Côté, A., Kérisit, M., & Côté, M. L. (2001). Sponsorship for better or for worse: The impact of sponsorship
on the equality rights of immigrant women. Status of Women Canada. Retrieved from http://archives.cerium.ca/IMG/pdf/SW21-54-2000E.pdf

Douglas, D., Go, A., & Blackstock, S. (2012, December 5). Canadian immigration changes force women to stay with sponsoring spouse for two years. The Star.com. Retrieved from http://www.thestar.com/opinion/editorialopinion/2012/12/05/ canadian_immigration_changes_force_women

Friedland, D. S., & Price, R. H. (2003). Underemployment: Consequences for the health and well-being of workers. American Journal of Community Psychology, 32 (1/2), 33-45.

Fong, R. (2004). Culturally competent practice with immigrant and refugee children and families. New York: The Guildford Press.

George U. (1998). Caring and women of color: Living the intersecting oppressions of race, class, and gender. In C. Baines, P. Evans & S. Neysmith (Eds.), Women's caring (pp. 69-83). Oxford: Oxford University Press.

George, U. & Chaze, F. (2009). Social capital and employment: South Asian women's experiences, Alia, 24, (4), 394-405. DOI: 10.1177/0886109909343570

George, P. & Rashidi, M. (2014). Domestic violence in South Asian communities in the GTA: Critical perspectives of community activists and service providers. CAOS: The Journal of Critical Anti-Oppressive Social Inquiry, 1, 67-78.

George, U., & Ramkissoon, S. (1998). Race, gender and class: Interlocking oppressions in the lives of South Asian women in Canada. Alia, 13 (1), 102-119. doi: 10.1177/088610999801300106

George, U., Chaze, F., Fuller-Thomson, E., & Brennenstuhl, S. (2012). Underemployment and life satisfaction: A study of internationally trained engineers in Canada. Journal of Immigrant and Refugee Studies, 10(4), 407-425. DOI:10.1080/15562948.2012.717827

Graham, J., Swift, K., & Delaney, R. (2008). Canadian social policy: An introduction. Third Edition. Toronto: Pearson Education Canada

Guruge, S., & Humphreys, J. (2009). Barriers that aect abused immigrant women's access to and use of formal social supports. Canadian Journal of Nursing Research, 41(3), 64-84. – See more at: https://fcsktp.ryerson.ca/xmlui/handle/123456789/55#sthash.cAb5geS5.dpuf

Guruge, S., Kanthasamy, P., Jokajasa, J., Wan, Y.W.T., Chinchian, M., Refaie-Shirpak, K., Paterson, P., & Sathananthan, S. (2010a). Older women speak about abuse and neglect in the post-migration context. Women's Health and Urban Life, 9(2), 15-41.

Guruge, S., Khanlou, N. & Gastaldo, D. (2010), Intimate male partner violence in the migration process: intersections of gender, race and class. Journal of Advanced Nursing, 66, 103–113. doi: 10.1111/j.13652648.2009.05184.x

Guruge, S., Shirpak, R., Zanchetta, M., Gastaldo, D., Hyman, I., & Sidani, S. (2010b). A meta-synthesis of post-migration changes & their eects on marital relationships in Canada. Canadian Journal of Public Health, 101(4), 327-33.

Hill Collins, P. (2000). Black feminist thought: Knowledge, consciousness, and the politics of empowerment (2nd Edition.). New York: Routledge.

Krishnan, A., & Berry, J.W. (1992). Acculturative stress and acculturation attitudes among Indian immigrants to the United States. Psychology and Developing Societies, 4, 187-21. doi:10.1177/097133369200400206

Medhekar, A., & Matoo, D. (2015). Implications of amendments to the Immigration and Refugee Protection Act: The plight of sponsored spouses. Retrieved from http://www.afccontario.ca/newsletter/pdf/2015-10-07%20AFCCO%20Fall%202015%20Newsletter.pdf)

Medhekar, A., & Vaccaro, I. (2013). Service barriers for immigrant women facing domestic violence. The Canadian Bar Association. Retrieved from http://www.cba.org/CBA/ conf_women/Women_Newsletters2013/barriers.aspx

Menjivar, C., & Salcido, O. (2002). Immigrant women and domestic violence: Common experiences in dierent countries, Gender & Society, 16(5), 898-920.

Merali, N. (2006). South Asian immigration to Canada through arranged marriages: Exploring challenges for sponsored women. Canadian Issue, Spring, 38-41.

Murphy, Y., Hunt, V., Zajicek, A. M., Norris, A. N., & Hamilton, L. (2009). Incorporating intersectionality in social work practice, research, policy and education. Washington: NASW Press.

O'Neil, P. (2016, March, 1). Liberals to scrap two-year delay before spouses from overseas win permanent residency. National Post. Retrieved from http://news.nationalpost.com/news/canada/liberals-to-scraptwo-year-delay-before-spouses-from-overseas-win-permanent-residency

Pandey, R. (1993): Hindu Samskaras: Socio-religious study of the Hindu sacraments. Delhi: Motilal Banarsidas Publishers Pvt. ltd.

Ponzo, M. G., Gucciardi, E., Weiland, M., Masi, R., Lee, R., & Grace, S. L. (2006). Barriers to diabetes selfmanagement in Italian women and men With Type 2 diabetes, Behavrioural Medicine, 31(4), 153–161.

Purdie-Vaughns, V. J., & Eibach, R. P. (2008). Intersectional invisibility: The distinctive advantages and disadvantages of multiple subordinate-group identities. Sex Roles, 59, 377-391. DOI 10.1007/s11199-0089424-4

Ralston, H. (1999). Canadian immigration policy in the twentieth century: Its impact on South Asian women. Canadian Woman Studies, 19(3), 33-37.

Rao, N., McHale, J. P., & Pearson, E. (2003). Links between socialization goals and child-rearing practices in Chinese and Indian mothers. Infant and Child Development, 12, 475-492. DOI: 10.1002/icd.341

Shirwadkar, S. (2004). Canadian domestic violence policy and Indian immigrant women. Violence Against Women, 10(8), 860-879. doi: 10.1177/1077801204266310

Stalker, C., Maiter, S., & Alaggia, R. (2009). The experience of minority immigrant families receiving child welfare services: seeking to understand how to reduce risk and increase protective factors. Retrieved from http://scholars.wlu.ca/cgi/viewcontent.cgi? article=1001&context=scwk_faculty

Statistics Canada. (2010). Projections of the diversity of the Canadian population. Catalogue No. 91-551-
X. Retrieved from http://www.statcan.gc.ca/pub/91-551-x/91-551-x2010001-eng.pdf

Statistics Canada. (2013). 2011 National Household Survey: Immigration and Ethnocultural Diversity in Canada. Retrieved from http://www12.statcan.gc.ca/nhs-enm/2011/as-sa/99-010-x/99-010-x2011001eng.cfm#a4

Thomson, M S., Chaze, F., George, U, & Guruge, S. (2015). Improving immigrant populations' access to mental health services in Canada: A review of barriers and recommendations. Journal of Immigrant and Minority Health. 17(6), 1895-905. doi 10.1007/s10903-015-0175-3 –

Tsang, A. K. T., Irving, H., Alaggia, R., Chau, S. B. Y., & Benjamin, M. (2003). Negotiating ethnic identity in Canada: The case of the "satellite children." Youth & Society, 34(3), 359-384. DOI:10.1177/0044118X02250124

Tyyskä, V. (2007). Immigrant families in sociology. In J.E. Lansford., K. Deater-Deckard, & M.H. Bornstein (Eds.), Immigrant families: Multidisciplinary views on the 21st century (pp. 83-99). New York: Guilford Press.

Vanderplaat, M. (2006). Integration outcomes for immigrant women in Canada; A review of the

literature
2000- 2007. Retrieved http://community.smu.ca/atlantic/documents/ vanderPlaat-wp8.pdf

Waters, J. L. (2009). Becoming a father, missing a wife: Chinese transnational families and the male experience of lone parenting. Population, Space and Place, 16, 63-74. DOI: 10.1002/psp.578

Yakushko, O. (2009). Career and employment concerns of immigrant women. In R. L. Dalla, (Eds.), Strengths and challenges of new immigrant families: Implications for research, education, policy, and service (pp. 175-191). Plymouth: Lexington Books.

Chapter 35: Academic Article

*Academic Article Conventions: An academic article seeks to engage with a particular topic (typically an area in which the author specializes), and attempts to provide new insight/ideas/connections/conclusions about the subject. Academic writing is about **advancing the current knowledge base**, so research is typically original and builds upon work that has already been done by other scholars in the field. Sometimes (depending on the discipline), it may follow a more rigid writing structure by incorporating headings. Most academic articles use very specific disciplinary language and are required to provide an abstract (otherwise known as a summary of the article), which you can see in the sample below. Proper use of citation and referencing is also expected.*

ARTICLE: THE NEW VISUAL TESTIMONIAL: NARRATIVE, AUTHENTICITY, AND SUBJECTIVITY IN EMERGING COMMERCIAL PHOTOGRAPHIC PRACTICE

By Heather Morton

ABSTRACT

By studying the cultural and aesthetic impact of increasingly pervasive digital technologies and mass amateurization, this paper examines the ramifications of the networked information economy on professional photographic practice and considers the concomitant implications for the photographic classroom. Using the framework of convergence culture as per the writings of Yochai Benkler, Henry Jenkins, Mark Deuze, and Axel Bruns, the impact of accessible and instantaneous image creation and dispersal are explored. Given the rise of consumer engagement in brand co-creation on social media platforms, we can observe massive changes to professional practice in areas such as aesthetics, and the erosion of previous sustainable business models. Indeed, as traditional notions of "expertise" shift from technological prowess to narrative and disseminative abilities, the effects on commercial practice and photographic education need to be addressed. This paper argues that there are three emerging priorities for commercial image use: narrative ability, authenticity, and subjectivity and suggests initial steps in their pedagogical application. By acknowledging these transformations, this paper explores the idea that students need to harness technique, social media influence, adaptability, subjectivity, and storytelling power in order to better serve emerging image-based needs in commercial spaces.

1. INTRODUCTION

In the summer of 2010, Domino's Pizza launched an advertising campaign called *Show Us Your Pizza* in which they pledged to forego the traditional tools and tricks of commercial food photography and would instead "shoot their pizzas just the way they come out of the oven" (Lincoln, 2013). This was part of a larger "Turnaround" campaign in which Domino's acknowledged (and indeed showcased) consumer dissatisfaction with their product and subsequently revamped the recipe. In order to engage the consumer in this rebranding strategy, Domino's encouraged customers to photograph their own pizza exactly as it arrived at their door and upload the photos to a dedicated URL. These images populated a curated, but not manipulated, website of user generated pizza pictures.

This aspect of the *Show Us Your Pizza* campaign was part of a bigger strategy that integrated online and massmarket motion spots, online games, and a social media strategy. The goal was to get the consumer engaged with the improved Domino's pizza in what could be perceived as an experiential and authentic way. The campaign resulted in a 14% increased market share, a slew of press coverage, and various coveted marketing awards (Lincoln, 2013; Litz, 2010). For Domino's, *Show Us Your Pizza* heralded the beginning of what would be a continued commitment to consumer engagement through a number of marketing channels and has resulted in consistent growth for the brand; increasing their market share most recently from 9 to 12.3% between 2014 and 2016 (Derousseau, 2016; He, Zha, & Li, 2013).

Although by no means unique in this respect, the *Show Us Your Pizza* campaign represents the culmination of the possibilities for consumer engagement and the threat to established protocols and priorities in the networked information economy. Acting as an unwitting harbinger, a Domino's chef insists: "We know that [the consumer is] the *authentic* source for great Domino's pizza pictures [emphasis added]" (Litz, 2010).

This essay considers the effects on the commercial photography industry endemic to the massive changes in the way culture is now created and consumed. As this paper will show, the framework of convergence culture has lead to a climate in which previous barriers to entry have been negated, lines delineating professional and amateur engagement with photography have been blurred, and new opportunities for consumer involvement have been introduced. As such, new priorities have emerged which privilege authenticity, subjectivity, and narrative ability. This essay will explore these three key attributes that are increasingly integral to image use in commercial contexts, and will consider appropriate opportunities for their integration in post secondary commercially focused photography programs.

To fully appreciate the cultural changes of the last two decades, it is necessary to understand the framework in which the public is consuming (and producing) media in the networked information economy. Though the theorists I reference are preoccupied with a variety of content creation (from citizen journalism to Wikipedia to Flickr and gaming), their prosumption critiques can also be applied singularly to the sphere of commercial media.

2. CONSUMER ENGAGEMENT AND CONVERGENCE CULTURE

The related concepts of produsage, the prosumer, and convergence culture have attracted attention from a range of theorists working from a political economy and critical perspective. Not surprisingly, this scholarship has also garnered interest from marketing industry strategists, who are eager to adopt new models of consumer engagement. This shifting interest, which has resulted in the widespread inclusion of non-professionals in content creation, has serious ramifications on heretofore predictable and sustainable photography-based careers. It is important therefore to understand the consumptive and productive atmosphere as identified in the writings of Bruns, Benkler, Jenkins, and Deuze after starting with Alvin Toffler to provide a bit of early and prescient context to our current state of commercial image use.

The prosumer was first named by Toffler and described in his book *The Third Wave* published in 1980. Toffler suggests that in the next stage of human innovation, culture would be typified by, among other things, a demassification of the media (p. 165) and the rise of the prosumer. The name prosumer describes the phenomenon in which we are increasingly active in the production of things that we then consume (p. 265). In a produsage paradigm, not only should marketing be tailored to the consumer's interests but she should also have agency in creating the things with which she is surrounded (if not creating the actual marketing itself as per user generated content in general and the Domino's example in particular). Due to the advent of digital technology and the concomitant rise of instant, targeted communication, these desires can be accomplished to an increasingly satisfactory degree. Axel Bruns' 2008 book *Blogs, Wikipedia, Second Life, and Beyond: From Production to Produsage*, elaborates on Toffler's thesis by outlining the major characteristics of produsage as "the collaborative, iterative, and user-led production of content by participants in a hybrid user-producer, or produser role" (p. 1). In a review of the book, David Karpf (2009) outlines the four main tenets of produsage as: "(a) open participation, communal evaluation, (b) fluid heterarchy, ad hoc meritocracy, (c) unfinished artefacts, continuing process, and (d) common property, individual rewards" (p. 81). That the characteristics of produsage themselves are anathema to a "professional" practice should be obvious but it will be discussed further below.

Yochai Benkler is optimistic about the potential for change inherent in this new approach to content creation. In his book *The Wealth of Networks* (2006), he situates our current media landscape in its historical context and suggests that we might consider mass culture as having been democratized because its creative potential is now in the hands of the individual. He writes: "The networked information economy also allows for the emergence of a more critical and self-reflective culture" (p. 15) and this has "made human creativity and the economics of information itself the core structuring facts in the new networked information economy" (p. 4).

In an editorial written by Henry Jenkins and Mark Deuze (2008) on the idea of convergence culture, they consider Benkler's theory of hybrid media ecology which acts in a transformative way on all content producers including those working in commercial, political, activism, and journalism contexts (p. 5). Taking it a step further, Jenkins and Deuze(2008) claim that individuated content is less important than the actual collaborative experience of building the content in shared spaces. They suggest the pre-eminence of this "socialized media" of which the photo sharing site Flickr is named as an example (p. 5). So again, we see that collaboration and creativity is crucial to our engagement with culture.

In his earlier essay *The Cultural Logic of Media Convergence*, Henry Jenkins (2004) catalogues the myriad of ways the consumer is engaged with established and remixed media across multiple channels. He hints at the overall effect of these shifting relationships, explaining convergence culture as "a reconfiguration of media power and a reshaping of media aesthetics and economics" (p. 35). Note the care he takes to name aesthetics as an area worthy of consideration. To put it another way, Jenkins and Deuze (2008) explain, “the flow of media content is shaped as much by the decisions made in teenagers’ bedrooms as it is by decisions made in corporate boardrooms” (p. 7).

Clearly there are some common themes across these theoretical frameworks which are useful in identifying the key attributes of convergence culture: a desire to be creative, a desire for customized content, a desire to collaborate with others, and a desire for shared spaces in which collaboration might take place. Turning back for a moment to the Domino’s example used at the beginning of this essay, we can see that *Show Us Your Pizza* successfully harnesses and fulfills these desires while simultaneously eroding the prospects for professional photographers.

Certainly an analysis of contemporary marketing priorities illustrates the increasing value of collaborative spaces and user generated content (UGC). Not surprisingly, the corollary is also true; traditional marketing approaches are experiencing a retraction in their use and value, and a concomitant reallocation of their media budgets (Banet-Weiser, 2011; Gotter, 2016; Lyngsfeldt, 2015; Moore, 2015). In an aggregate analysis of 2014 and 2015 marketing data, London agency Freely cites a study which suggests that by 2019, mobile advertising will represent 72% of all US digital ad spending (Moore, 2015). Quoting the *Social Media Examiner*, the analysis includes this finding: “Figuring out how to best connect with people remains high on the list of questions marketers want answered (89%). As more businesses become social, those that best engage will stand out” (Moore, 2015).

UGC consistently outperforms traditional media in areas of “trust” and “helpfulness” (Gotter, 2016) so much so that in a directed analysis on attitudes towards visual based UGC, Olapic found that consumers trusted user generated visual content almost twice as much as professional images created by brands (Olapic, 2016) and more than half of those surveyed said that they “were more likely to click on an ad employing UGC than one using stock photography” (Leggatt, 2016).

Hence, as a result of the technical, aesthetic, and disseminative abilities of the networked information economy expressed in the bundling of the camera phone, social media, and the internet, we find a systematic erosion of traditional sustainable photographic practice. The accompanying democratizing shifts in aesthetic ambitions and access, coupled with an engagement hungry public vis a vis convergence culture, may have led to a schism between what we teach and the image-making skills required in commercial spaces. This essay will illuminate what brands want from their imagery, and consider how we can deliver industry ready practitioners given these findings.

3. “PROFESSIONAL” AS A QUESTIONABLE DISTINCTION

To begin it is important to understand the erosion of traditional and long-standing notions of what constitutes professional practice. According to the membership guidelines found on the website of the American Society of Media Photographers (ASMP), professional membership is reserved for photographers working in either still or motion who have been “actively and consistently engaged in professional practice for at least 3 years” (ASMP, 2016). This definition is considerably more vague than the stipulations found on the website in 2013 which used concrete achievements to signal professionalism, prioritized publication, and required its members to be earning at least 50% of their primary income from licensing their photography (ASMP, 2013). This shift away from a quantitative approach is telling. The Professional Photographers of Canada (PPoC) uses similarly vague language,welcoming“photographers of allgenres”, and suggesting that membership will help attain accreditation as a "professional", without ever specifying what that entails (PPoC, 2016). In the case of the Canadian Association of Professional Image Creators (CAPIC), the eligibility for membership requires meeting several criteria, and puts emphasis on having an appropriate portfolio and business documentation in addition to proof of publication (CAPIC, 2016).

Despite the ambiguities, there remains a loose collection of characteristics which seem to constitute professionalism from an industry standard perspective: a sustained record of successful jobs (having been published), the use of professional business documents (which may indicate whether the prospective member considers maintaining a sustainable fee structure important), that there is an existing body of work which corresponds to some agreed upon presentation standards (the portfolio), and that the majority of income is made from photography.

These defining features stand in contrast to the trends of mass amateurization which problematize the traditional distinction between professional photographer and everyone else with a camera. Further to the collaborative, creative and consumptive desires of convergence culture, non-professional image makers are eager to participate in the creation of mass marketing campaigns like *Show Us Your Pizza*, so much so that one 2016 consumer trend study claims that over 50% of respondents actually want more opportunities and direction from brands on what content to create (Gotter, 2016). Likewise, the platforms that are so heavily foundational to convergence culture (Instagram, Flickr, Facebook, Twitter, Snapchat) facilitate the process by which advertisers can utilize the branded work being done by the public to their own promotional and disseminative ends. This newly "commercial" work includes everything from UGC, to sponsored hashtags, to working with "influencers" (Kolm, 2015). This illuminates the false distinction between professional and non (Duffy, 2010; San Cornelio & Gomez Cruz, 2014; Schroeder, 2013) and nullifies the need for proof of professional practice. Referencing Prahalad and Ramaswamy, Banks and Deuze (2009) state that in fact "value is increasingly *co-created* by both the firm and the consumer. Today, media consumers, fans and audiences are redefined as 'the drivers of wealth production within the new digital economy'" (p. 420), resulting in diminished opportunities for professional creative practitioners overall.

In the end, non-professionals want to create work for brands, they have the ability to do so and to spread this work around, and brands are happy to receive and use this work on their own disseminative media platforms. In addition, the technical and aesthetic barriers to entry have been dismantled: camera technology has gained precision and image capture has advanced to include ever-larger digital sensors, having the gradual effect that images taken with smaller cameras can more accurately retain their integrity when reproduced at bigger sizes (the recent *Shot on an iPhone* campaign is a relevant example). Plus, aesthetic banality delivers its own branding benefits as will be shown below.

Thus there is an emerging strata of non-professional image-makers who are engaging with brands for a variety of reasons that sit outside of the typical sustainability goals of professional practice. Instead, they report that their participation delivers the following: an increase in social capital, pleasure in being part of brand co-creation, a creative challenge, an outlet for self-expression, and a sense of empowerment. (Brabham, 2008; Duffy, 2010; Marcus Reker, 2016; Nava, Blake, MacRury, & Richards, 2013; San Cornelio & Gomez Cruz, 2014). Certainly in these emerging marketing contexts, there is no inherent need for a "professional" approach as defined by the ASMP, PPoC and CAPIC above: business documents and portfolios don't apply and proof of prior paid remuneration is beside the point. Furthermore, as we will see below, the authenticity aspect of these ads also leaves any aesthetic or technical professionalism out of the picture by necessity.

Certainly, our presumptions about photographic "work" need to change. Speaking recently at the *Image Truth/Story Truth* symposium, conference panelists Stephen Mayes and Fred Ritchin reject the handwringing fixation on recompense, suggesting that in fact there are numerous emerging revenue streams for photographers, many of them non-traditional and some necessitating collaboration with non-professionals (Tow Centre, 2015). Ritchin goes further to call for a change in the way professionalism is defined, arguing for example, that the citizen journalist may be better equipped (mostly from an access perspective) to provide the most appropriate images from a conflict (Tow Centre, 2015). Similarly, referencing the quote used above from Jenkins and Deuze (2008), one could certainly argue that the proverbial teenager in the bedroom is indeed a more appropriate mediator of visual identity for many brands eager to engage with exactly that demographic.

Without a doubt, given the erosion of traditionally stable revenue streams, commercial photographic education at the post secondary level has a responsibility to ensure that our students become fully cognizant of the field in which they are entering—one that is crowded with powerfully engaged, connected, and able consumers and one that is susceptible to influence from the aesthetic approach that these consumers bring.

4. NEW PRIORITIES: STORYTELLING, SUBJECTIVITY, AND AUTHENTICITY

This essay identifies three key emerging priorities that are critical components of contemporary commercial image culture as:

1. Storytelling or narrative abilities; B. The importance of authenticity;
2. Expressions of subjectivity.

As this essay will show, these priorities can give direction to emerging image creators and should prompt educators in commercially focused programs to ensure that our pedagogical approach enables our students to understand, and execute along these shifting priorities.

5. THE PERSISTENCE OF STORYTELLING

Though convergence culture encourages the micro and diverse participation of consumers in brand co-creation, the sophistication of a marketing strategy considered as a whole also requires rich storytelling which can engage the audience at an emotional and experiential level (Olapic ,2016; Scoblete, 2015). When brands pursue UGC, this can take the form of co-created narratives (Deuze, 2005) enabled by accessible and transformative technology (Harper, 2016). However, there is also an increasing need for intentional affect, which triggers emotional responses using implicit associations.

In her case analysis of the Instagram presence of Nike and Starbucks, Chia Yu Chang (2014) contrasts hard and soft sell tactics, finding that in the case of the latter: "These appeals tend to be subtle and indirect; an image or atmosphere may be conveyed through a beautiful scene or the development of an emotional story" (pp. 21–22). In Chang's analysis, she characterizes UGC as most often simple and direct, and explicit in its support for the brand. On the other hand, the intentional posts generated by Nike and Starbucks worked at the implicit level, leveraging visual messages designed to "delight and inspire" (p. 37). Arguably this ability to tell a complex story and seed an emotional experience in a single image is a challenge which requires skill beyond the ease of the snap/filter/hashtag/post/repeat cycle. Iterative and reflective practice is appropriate and necessary to this goal.

Though Eric T. Meyer's (2015) study considers the pedagogical ramifications in a motion context, his assessment of the use of iPad's in a filmmaking classroom is related and applicable for our purposes. He finds that "the expertise being taught is no longer necessarily in the technical areas of manipulating filming equipment and editing suites, but in the area of storytelling and teaching students collaborative and creative working techniques" (p. 311). Note the shift away from technical concerns in favour of collaborative and narrative development as an area of differentiation vis a vis non professional image makers. Though this is in some ways a false dichotomy, the perceived valuation shift is noteworthy. Certainly in low-resolution, social media spaces, technical skill isn't privileged nor is it even differentiated (San Cornelio & Gomez Cruz, 2104). In fact, in Lawrence, Fournier, and Brunel's (2013) study of the effectiveness of consumer generated advertising, they found that "authenticity and creativity judgments figure prominently in people's attitudes towards consumer generated advertising and that executional quality may be traded off for these benefits" (p. 297). This isn't to suggest that technical prowess and "quality" are not important parts of commercial photographic education but rather that they shouldn't be of singular focus.

Given the above, I would argue that this prioritizing of narrative abilities must be addressed explicitly and persistently in the curriculum throughout the post-secondary education experience. Emphasis must be placed on understanding the relationship between semiotics, composition, and rhetorical emotional cues. As per Chang's point, this is a subtle and ephemeral expectation, but rich in conceptual opportunity. Undoubtedly this is already part of most commercial photographic curricula but I would argue that we need to integrate narrative goals into even the most technical and/or foundational assignments. An appropriate question to ask our students might be "How is the brand illuminated figuratively as well as literally through each particular lighting choice?

This also requires an understanding of the brand story in and of itself in order to provide an application of technique that fits the brand (rather then a dependence on default rules of product lighting for example). Studying the stories that brands tell about themselves and understanding the subtleties between differentiating identities of competitors in crowded sectors is crucial in order to anticipate the look and feel that might be most appropriate. There is value then in an historic understanding of the complexities of visual messaging changes and their progression through time. Lessons in the history of the use of photography in commercial contexts helps enmesh this understanding as a crucial part of brand partnerships on the part of working photographers. As an author of such a course, I find it is useful to track the changes in our collective approach to the use of applied visuals throughout the last century and to acknowledge that advertising "works on us" in different ways over time. As a result of this study, students begin to appreciate the impact of larger socio-economic trends on commercial expression and can start to anticipate the ways in which aspects of current culture and values are being articulated in the type of imagery we use and how we use it. Through specific case studies, they begin to understand how brands variously deal with growing product parity, product diversification, and increasing media differentiation and dispersion. Students are thusly enabled to apply a critical framework to speculative, future work, and emerging areas of image use.

There is value too in participating in social media spaces and experimenting with the inherent and differentiated narrative attributes which these spaces provide (certainly as opposed to only lamenting the loss of traditional media). Plus, social media platforms are being constantly innovated by artists wanting to use these new mediums to tell stories in unique ways. Two foundational examples are Rachel Hulin's Instagram novel *Hey Henry Hey Matilda* (Dewey, 2015) and Amalia Ulman's 2104 Instagram Art Project (Sooke, 2016). An awareness of innovation and experimentation in various realms of image use is crucial and informative, and will well situate our students for future innovations.

Indeed, this might also be a matter of clearly deconstructing a perceived and sometimes entrenched separation between "types" of photography within the structure and rhetoric of our programs. I would argue that keeping documentary, fine art, and advertising photography siloed (never mind the problematic division between moving and still images), is not appropriate given the increasing porousness of these areas and our need to pull from the persuasive approaches of each. This is echoed in the marketplace; newly formed agencies like NAMARA Reps and Getty's Verbatim agency (Laurent, 2016) are catering to the interest corporations have in telling authentic stories using narrative techniques inherent to the professional practice of photojournalists. Speaking about a recent project, Jane Mackie, Vice President of the Fairmont Hotel Brand mused: "Working with NAMARA has given us an opportunity to capture some of [our employee's] incredible stories and showcase them in a way that is authentic and meaningful" (Marketwired, 2016). Developments like these represent new opportunities for innovative image-makers who are willing to look beyond traditional professional barriers and reject the biases contained therein.

6. AUTHENTICITY AND AESTHETIC CREEP

The desire for authenticity as voiced in the quote above from Fairmont Hotels is reminiscent of the Domino's chef's insistence that the consumer is really the best source of authentic photographs. Considered together, the underlying assumption is clear: the polish of a traditional commercial image is misleading and untrustworthy. This distrust has important but not unprecedented aesthetic consequences.

A vernacular photographic style began to appear in advertising in the 1990's due in part to the influence of the visual tropes of post-modernism (Schroeder, 2013). This had the effect of privileging real, authentic, snapshot-type images in mass-market contexts as more truthful to a marketing-weary and skeptical public (Berger, 2011; Schroeder, 2008). At the time, these "snapshots" were produced by professional commercial photographers like Terry Richardson, who reported preferring small, compact, point-and-shoot cameras for their ability to capture spontaneity and realness (Schroeder, 2008, pp. 284–285). In these cases, photographers were adopting and recreating the aesthetic qualities of the vernacular (to varying degrees: skewed composition, directional and harsh lighting, unflattering poses, image grain, over or underexposure, etc.) while still engaging multiple production elements and intentionally applied technical skill.

Meanwhile, in the early 2000's the rise of participation in online image sharing spaces begins to reinforce a similar vernacular aesthetic. These platforms privileged the mundane and the everyday experiences of life (Chang, 2014; Frey, 2012; Hjorth, 2008; Wagner, 2011). As a result, the banal visual tropes that were endemic to this type of diaristic image-making became associated with inherently authentic and real, in-between moments (Hjorth, 2008; Schroeder, 2013). As the desires of convergence culture became doubly encouraged and fulfilled by this online visual engagement and expression, marketers began to participate. By harnessing content created in these spaces, brands are able to borrow authenticity from the presumed aesthetic neutrality of these types of images. Indeed, authenticity is seen increasingly as a competitive advantage (Frey, 2012; Scoblete, 2015) and gives the brand more credibility in the marketplace (Deuze, 2005; Duffy, 2010; Lyngsfeldt, 2015; Uzunoğlu, 2011). As such, user generated ads are proving to be more successful than brand initiated campaigns by several metrics (Gotter, 2016; Lawrence et al., 2013; Lyngsfeldt, 2015; Olapic, 2016). As Schroeder (2013) explains: “This imagery serves to distance the brand from corporate control, associating it instead with consumer cocreation”. Uzunoğlu (2011) elaborates: “as [it] is peer created, it may have higher credibility and trustworthiness than company provided messages” (p. 148). And in Schroeder’s (2013) research, he found “Thus, from the point of view of the brand manager, snapshot aesthetics offers a way into a *participatory* (consumer generated images), *sincere* and *less directive* (more ambiguous and flexible, perhaps) strategic style”.

However, the rise of Instagram and the wide use of filters on that platform belie the snapshot aspect of these images. Indeed, the filters act to mediate these “banal” moments and as such, it is important to acknowledge the creeping aesthetic engagement of consumers in online image sharing spaces. Frey (2012) emphasizes the communicative usefulness of these capabilities and hints at the challenge for aspiring “professional” photographers: “These image processing features further enable the extension of photographic practice by reducing the threshold of competence required to produce appealing images with what were hitherto expensive professional, and difficult to master effects” (p. 27). In many cases then, there is a consistent effort to improve technique, develop a personal style and to engage in a practice that is more deliberate (Zappavigna, 2016, p. 3).

With this in mind, it is important to note that broad amateur photo expression has a duality: it is both banal and tries to look professional. Likewise for aspiring image-makers, desired visual expressions on social media are authentic but mediated, and participate in a mutually reinforcing loop of influence. More research is warranted in parsing the figurative layers and trade-offs contained in these images; analyzing, among other things, aesthetic engagement, access to brands and products, and the influence of dispersive communities.

Regardless, established photographers are competing with actual brand users whose visual testimonials are mostly unquestioned as authentically (more) pure, freely given, and shot without artifice. Plus, they are happening in real time in a way that can be organized and reconstituted through hashtags, likes, and reposts by the brand or others. From a photographic education perspective then, a brand approach that is “less directive” has some serious ramifications. Indeed, if brand heavy mass-market communication is waning in favour of interactive social media and experiential based campaigns (Moore, 2015) there might be less opportunity for stylized, technique-rich imagery. Arguably, technical “mastery” as a singular or primary focus has been devalued. Having said this, there will always be a need for well-crafted lighting, considered tone and mood, and innovative aesthetic approaches on some marketing platforms (and certainly in terms of narrative ability as discussed above) but the prevailing trend towards “authenticity” has unquestionably empowered non professional image-makers who are already active in many brand enabled spaces. Is it necessary then to shift our learning outcomes to consider the possibility that technical skill is not the ultimate differentiator anymore?

Indeed, it is instructive to consider which aesthetic qualities can signal authenticity and understand how and when they might be engaged. Though technical skill and mastery is important in theory, students need to be taught to parse the particular client needs as they might align with context: where will this image appear, how long will it last, what is the experience it is designed to provoke? And after mastery is achieved, students need to be able to understand the importance of occasionally and thoughtfully "breaking the rules" of commercial lighting and composition and that "bad" photography delivers its own set of connotations which may be useful in certain marketing scenarios (as an example: Viviane Sassen's 2013 campaign for Carven in which the focus lies in the deep background landscape, leaving the foregrounded dress and model, presumably the point of the ad, very soft, the details of the dress having been completely obscured. Kessels Kramer's long running work for the Hans Brinker Budget Hotel is another notable example). Also, it is important to review the visual tropes of the vernacular and their value from an historic perspective in order to appreciate the legacy of our ambiguous relationship with reality and fantasy in commercial imagery. How does a brand's shifting interest or engagement in "reality" challenge our assumptions about proper commercial work?

Furthermore, can instructed image-makers also participate in authentic brand experiences and reflect that back in non-traditional advertising spaces? This again suggests that there is value in understanding what the central brand qualities are in order to then capture and reflect those attributes. I would argue that our students need to go beyond the cliché "shoot in the style of your favourite brand" assignment and parse the platforms that pair with a particular visual approach for a specific client. They should be able to defend their aesthetic choices based on their understanding of the medium as well as the brand guidelines. In fact,there may well be untapped opportunity here. There is reason to believe that marketers are struggling to keep up with the demands of content hungry, multi-channel platforms. Considering advertorials in particular, a Photo District News article asserts "The hard part for agencies may be getting their heads around the type of content that best reflects their clients" (Ahearn, 2013). It will be to their advantage if our students can add value by applying an understanding of the medium coupled with an ability to execute across various narrative needs.

Similarly, the image-maker's own brand needs to be perceived as authentic as well. As we will see below, expressions of subjectivity can help deliver this message of authenticity; social media provides an ideal promotional space for this exploration and it can be harnessed to showcase all manner of image-based work, personal relationships, preferences, and experiences. As per a report from a 2015 PhotoPlus panel on this topic: "the route to success in social media doesn't follow a neat script and has far less to do with a given tactic and far more to do with honesty, positivity and having something of value to share with the world" (Scoblete, 2015).

7. SUBJECTIVITY AND THE VISUAL TESTIMONIAL

Imbedded in the attributes and desires of convergent culture is a preoccupation with subjectivity; processes of self-creation, re-inventing and performance have been encouraged and indulged by mobile media and the cameraphone (Gómez Cruz & Meyer, 2012). At the same time, social media platforms which allow individuated and targeted messaging, are becoming more central to brand communications as outlined above. As a result, brands are able to engage in value co-creation with their consumers, in part by highlighting their customer's subjective experiences with their products (Chang, 2014; Schroeder, 2013). This can in turn influence the brand's own visual approach

(Gillett, 2014), exacerbating the divide between mass marketing, top-down approaches and organic, subjective and spontaneous expressions of brand engagement. In addition, consumers are also exploring their own identities in online spaces with reference to the established narratives of products, brands and corporate messages (Frey, 2012).

In her consideration of the use of Instagram, Zappavigna (2016) characterizes the personal expressions of subjectivity therein as an "unfolding construal of identity" (p. 3). In this way, subjectivity, authenticity and aesthetic choices are co-dependent. When brands pursue UGC, they engage the desires of convergence culture to have one's subjectivity indulged and included in brand performance, and one's individuated experience shared (Deuze,2005;Keep,2014).For this reason, the subjective (in the case of peer to peer marketing) message is more personally resonant. In essence, Instagram posts act as visual testimonials for the brand delivered instantaneously from trusted sources via social networks.

Of course there is both an acceptance and celebration of the aesthetic ramification of this subjectivity. Further to the discussion of the patina of authenticity delivered by non-professional image creation, Jonathan Schroeder (2013) explains: "Snapshot aesthetics signal a step away from corporate control and staging, expanding consumers' role to become both subjects and producers of strategic imagery" and Aaron Frey (2012) finds expression of self-hood and subjectivity in social media as a cycle of remaking, in part as a reaction to "packaged narratives and identities of a globalized consumer culture" (p. 8). In addition, we have seen a rising skepticism of the widespread use of photoshop which has come to be considered a misleading market tool (Leggatt, 2016; Olapic, 2016). This has hastened the preference for user generated imagery which can show, for example, an article of clothing on a real person who may more closely resemble the prospective buyer than an undoubtedly photoshopped model. So again we encounter a distrust and disavowal of mediated imagery as symptomatic of a brand's disinterest in a relationship with eager consumer partners.

How might students engage with this proclivity towards subjectivity? As was discussed above, this can nudge an aesthetic approach towards the everyday or the banal, but this could also work in a very different way, influencing the development and expression of the photographer's own brand. In a business or marketing context, it is increasingly important for students to explore expressions of self, personality, opinion, and personal perspective and understand the ways in which those can be executed in social media spaces. An understanding of the place of the "influencer" in the contemporary media landscape is one area of knowledge that would benefit our students and indeed a study and familiarity with social media as a promotional and expressive tool should be a requirement of any contemporary curriculum.

In another way, though the open and participatory nature of subjective engagement with brands in social media spaces might sidestep aesthetic ambitions or barriers to entry, there might also be an opportunity to exploit this preference for subjective experience by exploring deeply particular stylistic choices. Certainly it might allow expression for one's own particular photographic perspective when engaging with brands in social media, especially knowing that marketers are paying attention and willing to be influenced aesthetically themselves (Gillett, 2014). Without a doubt, individual consumer testimonials are compelling regardless of their aesthetic make up but there are clues that subjective experience can be considered, mediated, and even stylized. This is another rich area for study and application by our students in the context of understanding the opportunities inherent in new platforms.

8. CONCLUSION

This paper has attempted to chronicle the massive shifts in contemporary commercial image use and has named three main areas of emerging interest: narrative ability, authenticity, and subjectivity. With these three qualities in mind, this paper seeks to begin a discussion on how post secondary commercial photographic education might meet these needs and rewrite inappropriate and outdated "professional" ambitions for our students. My research suggests that we should focus on the experiential, affective and emotional power of not only a subjective and authentic photographic approach but also within the narrative strength of the image. I have made several suggestions as to how commercial programs might reorganize our priorities to meet the emerging challenges and opportunities posed by the technological and cultural shifts of convergent culture. There are clearly some ambiguities contained herein regarding the juxtaposition of technical skill in storytelling and the authenticity inherent to a seemingly snapshot approach. These ambiguities might pose the most vexing challenge, the answer to which can only be a deep commitment to understanding these new spaces of commercial engagement and experimenting with the tools these spaces provide.

In terms of the limits of this paper, this seeks to be an illumination of important trends and an introduction to the path forward. More research is required to find models of pedagogical approaches that are already addressing these shifts; there are undoubtedly educators who are engaged in a responsive practice with their students. Furthermore, though beyond the scope of this paper, there are opportunities for platform development work—helping brands capture user contributions and creating networks for citizen collaboration in brand initiatives (both commercial and within a mandate of social responsibility). Broadening the scope of what we teach our students to reach into the realms of programming, app development, and technical partnerships will undoubtedly be fruitful.

Without question, there are many interesting avenues of exploration for those committed to a sustained photographic practice. Though the consumer-generated content of which the Domino's campaign was typical seven years ago is still prevalent, there are signs that social media is also creating more space for deliberate image creation and use. Speaking about Instagram's latest Snapchat-like feature "Stories", Hugh Pile, L'Oréal's Chief Marketing Officer for Western Europe, explains that the appeal of this new approach comes from a duality: "Within the same platform now we've got this lovely juxtaposition that allows you to tell a richer story, but maybe [providing] a more authentic, or more earthy experience alongside the more polished core visuals" (Handley, 2016). It is crucial then to unlock the possibilities in our students to find these opportunities on platforms that will continue to engage the consumer as brand co-creators.

REFERENCES

American Society of Media Photographers. (2016). Membership categories. *ASMP*. Retrieved from http:// www.asmp.org/join/membership-categories

Ahearn, M. (2013, June). 21 reasons to love photography now. *Photo District News*, 46. Retrieved from http://www.pdnonline.com/features/reasons-to-love-photography-now-part-1

Banet-Weiser, S. (2011). Convergence on the street: Rethinking the authentic/commercial binary. *Cultural Studies*, *25*(4/5), 641–658.

Banks, J., & Deuze, M. (2009). Co-creative labour. *International Journal of Cultural Studies*, *12*(5), 419–431.

Benkler, Y. (2006). *The wealth of networks: How social production transforms markets and freedom*. New Haven, CT: Yale University Press.

Berger, L. (2011). Snapshots, or: Visual culture's clichés. *Photographies*, *4*(2), 175–190.

Brabham, D. C. (2008). Crowdsourcing as a model for problem solving: An introduction and cases. *Convergence: The International Journal of Research into New Media Technologies*, *14*(1), 75–90.

Bruns, A. (2008). *Blogs, Wikipedia, Second Life, and beyond: From production to produsage* (Vol. 45). Bern: Peter Lang.

Canadian Association of Professional Image Creators. (2016). Membership categories. *CAPIC*. Retrieved from http://capic.org/membership-categories/

Chang, C. Y. (2014). *Visualizing brand personality and personal branding: Case analysis on Starbucks and Nike's brand value co-creation on Instagram*. (Master Thesis). University of Iowa, Iowa, USA.

Derousseau, R. (2016). 4 Reasons Domino's Pizza (DPZ) keeps delivering growth. *U.S. News*. Retrieved http:// money.usnews.com/investing/articles/2016-03-08/4-reasons-dominos-pizza-dpz-keeps-delivering-growth

Deuze, M. (2005). Towards professional participatory storytelling in journalism and advertising. *First Monday*, *10*(7). Retrieved from http://firstmonday.org/ojs/ index.php/fm/article/view/1257/ 1177Beyond

Dewey, C. (2015). Behind the scenes of the world's first true Instagram novel. *Washington Post*. Retrieved https://www.washingtonpost.com/news/the-interse ct/wp/2015/10/12/behind-the-scenes-of-the-worlds-first-true-instagram-novel

Duffy, B. E. (2010). Empowerment through endorsement? Polysemic meaning in Dove's user-generated advertising. *Communication, Culture & Critique*, *3*(1), 26–43.

Frey, A. (2012). *Pics or it didn't happen: Instagram in prosumer capitalism and reflexive modernity*. (Master Thesis). Lund University, Lund, Sweden.

Gillett, R. (2014). How the most successful brands dominate Instagram, and you can too. *Fast Company*. Retrieved from https://www.fastcompany.com/302 9395/bottom-line/how-the-most-successful-brands- dominate-instagram-and-you-can-too

Gómez Cruz, E., & Meyer, E. T. (2012). Creation and control in the photographic process: iPhones and the emerging fifth moment of photography. *Photographies*, *5*(2), 203–221.

Gotter, A. (2016). 38 mind-blowing stats about user generated content. *Tint*. Retrieved from http:// www.tintup.com/blog/38-mind-blowing-stats-effectiveness-user-generated-content

Handley,L. (2016). What does Instagram stories mean for brand engagement? *The Guardian*. Retrieved from https://www.theguardian.com/media-network/2016/sep/22/instagram-stories-brand-engagement-loreal -ted-baker

Harper, S. P. (2016). The commercial elephant in the room: The curious silence in the discussions on digital. *Take on Art*, *2*(1), 1–8.

He, W., Zha, S., & Li, L. (2013). Social media competitive analysis and text mining: A case study in the pizza industry. *International Journal of Information Management*, *33*(3), 464–472.

Hjorth, L. (2008). Being real in the mobile reel: A case study on convergent mobile media as domesticated new media in Seoul, South Korea. *Convergence: The International Journal of Research into New Media Technologies*, *14*(1), 91–104.

Jenkins, H. (2004). The cultural logic of media convergence. *International Journal of Cultural Studies*, *7*(1), 33–43.

Jenkins, H., & Deuze, M. (2008). Convergence culture. *Convergence-London*, *14*(1), 5–12.

Karpf, D. (2009). Blogs, Wikipedia, Second Life, and Beyond: From production to produsage, by Axel Bruns. *Journal of Information Technology & Politics*, *6*(1), 81–83.

Keep, D. (2014). The liquid aesthetic of the cameraphone: Re-imagining photography in the mobile age. *Journal of Creative Tecnhologies*, *4*, 128–146.

Kolm, J. (2015). Shine influencers launch in Toronto. *Strategy*. Retrieved from http://strategyonline.ca/2015/11/12/shine-influencers-launches-in-toronto

Laurent, O. (2016). Exclusive: New Getty image subsidiary to focus on commercial work. *Time*. Retrieved from: http://time.com/4473759/getty-images-subsi diary-news

Lawrence, B., Fournier, S., & Brunel, F. (2013). When companies don't make the ad: A multimethod inquiry into the differential effectiveness of consumergenerated advertising. *Journal of Advertising*, *42*(4), 292–307.

Leggatt, H. (2016). Consumers more likely to click on ads featuring user-generated photography. *BizReport*. Retrieved from http://www.bizreport.com/2016/12/ consumers-more-likely-to-click-on-ads-featuring-user-generate.html

Lincoln, A. (2013, March 29) *"Domino's 'Show Us Your Pizza' integrated"*. Retrieved from https://vimeo.com/52483368

Litz, J. (2010) "Domino's launches 'Show us Your Pizza' campaign." *Pizza Market Place*. Retrieved from https://www.pizzamarketplace.com/news/dominoslaunches-show-us-your-pizza-campaign

Lyngsfeldt, T. (2015). User generated content beats traditional advertising. *AdNews*. Retrieved from http://www.adnews.com.au/opinion/user-generated-content-beats-traditional-advertising

Marcus Reker, K. B. (2016). *"Why can't run 'like a girl' also mean win the race?": Commodity feminism and participatory branding as forms of self-therapy in the neoliberal advertising space*. (Senior Thesis). Scripps College, Claremont, USA.

Marketwired.(2016).Fairmont Hotels & Resorts partners with NAMARA represents on first-of-its kind photojournalism project. *Marketwired*. Retrieved from http://www.marketwired.com/press-release/fairmont-hotels-resorts-partners-with-namara-represents-on-first-its-kind-photojournalism-2121777.htm

Meyer, E. T. (2015). The expert and the machine: Competition or convergence? *Convergence: The International Journal of Research into New Media Technologies*, *21*(3), 306–313.

Moore, L. (2015). The ultimate list of marketing statistics for 2015. *Freely*. Retrieved from https://freely.net/ marketing-statistics

Nava, M., Blake, A., MacRury, I., & Richards, B. (2013). *Buy this book: Studies in advertising and consumption*. London: Routledge.

Olapic. (2016). Consumer trust: Keeping it real. *Olapic*. Retrieved from http://www.olapic.com/consumertrust

Professional Photographers of Canada. (2016). Member benefits. *PPoC*. Retrieved from https://www.ppoc.ca/en/membership

San Cornelio, G., & Gomez Cruz, E. (2014). Co-creation and participation as a means of innovation in new media: An analysis of creativity in the photographic field. *International Journal of Communication*, *8*, 1–20.

Schroeder, J. E. (2008). Visual analysis of images in brand culture. In B. J. Phillips & E. McQuarrie (Eds.), *Go figure: New directions in advertising rhetoric* (pp. 277– 296). Reference Press.

Schroeder, J. E. (2013). Snapshot aesthetics and the strategic imagination. *Invisible Culture, 18*. Retrieved from https://papers.ssrn.com/sol3/papers.cfm?ab stract_id=2377848

Scoblete, G. (2105). How photographers with huge followings grew their social networks. *PDNPulse*. Retrieved from http://pdnpulse.pdnonline.com/2015 /10/how-to-grow-your-social-network-photography. html

Sooke, A. (2016). Is this the first Instagram masterpiece? *Telegraph*. Retrieved from: http://www.telegraph.co. uk/photography/what-to-see/is-this-the-first-instagram-masterpiece

Toffler, A. (1980). *The third wave—The classic study of tomorrow*. New York, NY: Bantam Books.

Tow Centre. (2015). *Image truth/story truth (5/5): What is a photography? The future of photography and the professional image-maker*. Retrieved from https:// vimeo.com/146125101

Uzunoğlu, E. (2011). Consumer as advertiser: A conceptual perspective. *Global Media Journal: Turkish Edition*, *2*(3), 138–159.

Wagner, K. (2011). Moblogging, remediation and the new vernacular. *Photographies*, *4*(2), 209–228.

Zappavigna, M. (2016). Social media photography: Construing subjectivity in Instagram images. *Visual Communication*, *15*(3) 271–292.

Chapter 36: Academic Article

*Academic Article Conventions: An academic article seeks to engage with a particular topic (typically an area in which the author specializes), and attempts to provide new insight/ideas/connections/conclusions about the subject. Academic writing is about **advancing the current knowledge base**, so research is typically original and builds upon work that has already been done by other scholars in the field. Sometimes (depending on the discipline), it may follow a more rigid writing structure by incorporating headings. Most academic articles use very specific disciplinary language and are required to provide an abstract (otherwise known as a summary of the article), which you can see in the sample below. Proper use of citation and referencing is also expected.*

ARTICLE: IMMIGRANT MENTAL HEALTH, A PUBLIC HEALTH ISSUE: LOOKING BACK AND MOVING FORWARD

By Usha George, Mary S. Thomson, Ferzana Chaze, and Sepali Guruge

ABSTRACT

The Mental Health Commission of Canada's (MHCC) strategy calls for promoting the health and wellbeing of all Canadians and to improve mental health outcomes. Each year, one in every five Canadians experiences one or more mental health problems, creating a significant cost to the health system. Mental health is pivotal to holistic health and wellbeing. This paper presents the key findings of a comprehensive literature review of Canadian research on the relationship between settlement experiences and the mental health and well-being of immigrants and refugees. A scoping review was conducted following a framework provided by Arskey and O'Malley (Int J Soc Res Methodol 8:19–32, 2005). Over two decades of relevant literature on immigrants' health in Canada was searched. These included English language peer-reviewed publications from relevant online databases Medline, Embase, PsycInfo, Healthstar, ERIC and CINAHL between 1990 and 2015. The findings revealed three important ways in which settlement affects the mental health of immigrants and refugees: through acculturation related stressors, economic uncertainty and ethnic discrimination. The recommendations for public health practice and policy are discussed.

K**eywords:** immigrants; settlement; mental health; public health; Canada

1. INTRODUCTION

Public health is concerned with the prevention of disease and with the promotion and protection of health in ways that promote social justice [1]. Mental health is central to health [2]. World Health Organization's (WHO) concept of mental health includes the promotion of mental well-being, the prevention and treatment of mental illness, as well as the rehabilitation of persons affected by mental illness ([2,3], p. 1). Research has recognized the vulnerability of immigrants and refugees in relation to mental health [4–12]. In 2011 over 20% of the total Canadian population was foreign-born. Over 17% of the foreign-born population were recent immigrants between 2006 and 2011 [13]. This paper presents the findings of a scoping review that focuses on the relationship between settlement experiences and mental health and wellbeing for immigrants and refugees in Canada. It builds on existing knowledge in capturing the mental health needs of diverse immigrant groups and makes a case for a holistic approach to public health intervention with immigrants and refugees. The mental health needs and importance of public health intervention for many small communities are not well captured in most studies using national samples.

In this review we are trying to narrow this gap in the literature. The paper is divided into four sections. Following this introduction we provide a brief background that helps us contextualise the impact of settlement experiences on immigrants' mental health. The second section details the methods used in the review. Section three discusses the findings of the review and section four discusses the recommendations for public health that emerge from the review.

Background

The process of adapting to the host country can be a stressful process, requiring psychological and socio-cultural adaptations [14]. Since the 1990s Canada has been accepting over 200,000 immigrants from around the world [15]. In the past few decades, these immigrants have typically migrated from countries in Asia and Africa. Coming from diverse cultures these racialized immigrants are likely to experience psychological stressors in the process of acculturation what Berry terms "acculturative stress" ([14], p. 9).

A majority of immigrants to Canada are "economic immigrants", accepted on the basis of their potential to contribute to the Canadian labor market through a points system based on language proficiency, professional qualifications and work experience. Research has demonstrated that though a majority of immigrants to Canada are carefully selected on basis of such a merit based point system, many are unable to find work commensurate with their education and training [16–18]. Despite having higher educational qualifications compared to native born persons, immigrants are more likely to be underemployed compared to native born Canadians [19,20].

Immigrants face many barriers in accessing employment in Canada such as the lack of acceptance of their foreign credentials by professional bodies and employers [21–23], language related barriers including discrimination on account of speaking English with a foreign accent [24–28], and lack of prior Canadian work experience [28–30]. The inability to secure suitable work forces many immigrants to take up low skilled, precarious work to survive [19,31]. Further, immigrants earn less on the job compared to native born persons doing similar work [32]. It is not surprising then, that immigrants are one of the five main poverty affected groups in Canada [33,34].

Though new immigrants to the country have better health than their native-born counterparts a phenomenon termed the "healthy immigrant effect" [35], their health advantage decreases over the years in the country [35,36]. The phenomenon is indicative of the negative impacts of migration on immigrant health [36].

That the health and mental health of an individual is influenced by many social factors is well established [3,37]. Migration has been acknowledged as one of the SDH [38] as migrants may face poverty, social isolation, and social inequities in their host countries. The Public Health Agency of Canada notes many factors as determinants of health including income, social networks, employment and having a minority culture and associated risk of marginalization [37]. As we have seen immigrants are vulnerable to many of these determinants.

2. EXPERIMENTAL SECTION

Methodology

This paper presents the findings of a scoping review that focuses on the relationship between settlement experiences and mental health for immigrants in Canada. Arskey and O'Malley [39] define scoping reviews as reviews that "aim to map rapidly the key concepts underpinning a research area and the main sources and types of evidence available" (p. 5). This methodology was deemed as most appropriate because of its systematic nature and its use in several other scoping reviews to map out a large area of research and explore issues in health among immigrants and refugees. Our objectives for conducting this review aligned with Arskey and O'Malley's objectives (i) to examine the extent, range and nature of research activity (ii) to summarize and disseminate research findings and (iii) to identify research gaps in literature. Our aim and broader research question was to map the key findings from published literature in our fields of interest i.e., immigrant and refugee health in Canada, health determinants including pre and post migration experiences and identify the gaps in this area of literature. We did not differentiate between immigrants and refugees for the purpose of this review. The stages involved in the review process, guided Arskey and O'Mallery's [39] framework included:

Stage 1: Identifying the broad research question: What is known from the existing literature about immigrant and refugee health in Canada over the last two decades?

Stage 2: Identifying the relevant studies: For locating and identifying the articles, we conducted an electronic literature search in consultation with an experienced librarian for peer reviewed English language articles from January 1990-August 2013 in Medline, Embase, PsycInfo, Healthstar, ERIC and CINAHL databases which contained desired terms in the title, abstract or keywords. Furthermore, we searched the literature online databases for any relevant recent articles from September 2013–May 2015. The full set of search terms and inclusion and exclusion criteria for the selection of studies are given in Table 1. A flow chart for the search and selection and results are illustrated in Figure 1.

Table 1. Search Strategy & Selection.

Search Terms
culture/cultural/multicultural AND/OR
race/racial/racism AND/OR
diversity/diverse AND/OR
religious/religion/spirituality AND/OR
ethnic/ethno/minority/ethno cultural AND/OR

Health/Health beliefs/Mental health/Diseases/Chronic conditions AND immigrant/emigrant/
migrant/immigration/refugee/newcomer/non-status/precarious AND
Canada AND
English

Inclusion Criteria **Exclusion Criteria**
Resources Searched

Literature Reviews
Written in English Gray literature
Medline
Focused on Canadian context Reports
Embase
Peer reviewed research articles Thesis
PsycInfo
Publication dates between 1990 and 2015 Dissertation
HealthStar
Primary and secondary research articles Book Chapters
ERIC
Articles best fit" with the research question Case Studies
CINAHL

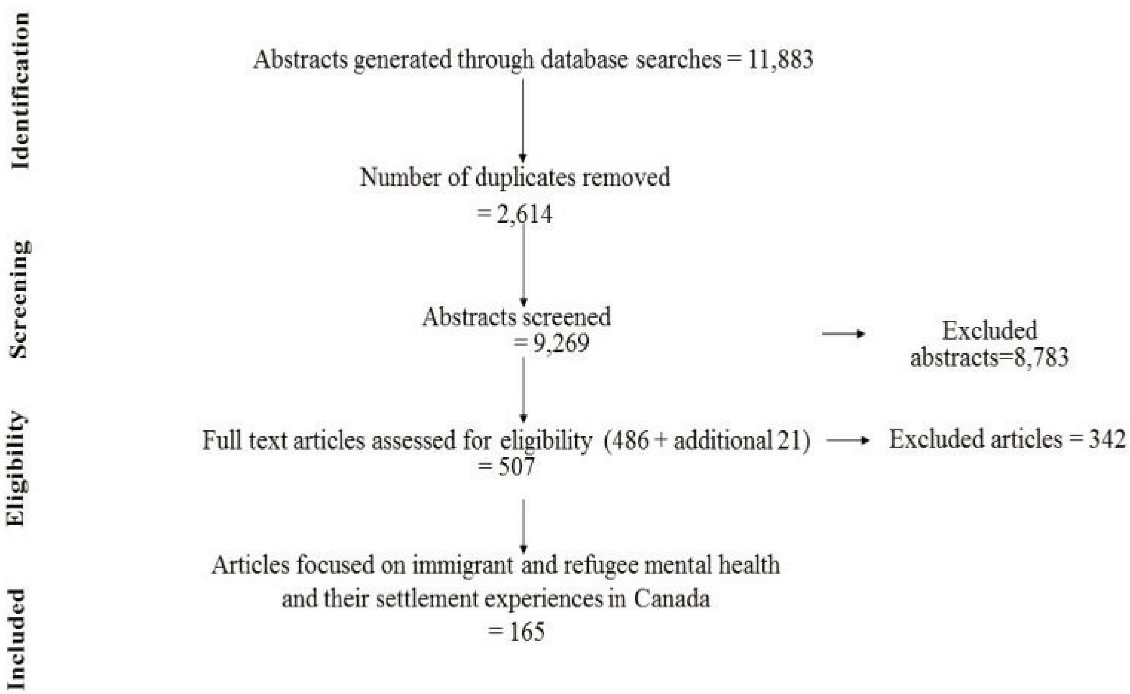


Figure 1. PRISMA flow diagram of review search screening process.

Stage 3: Selecting the studies: Due to the enormous number of studies on immigrant and refugee health we narrowed our focus to mental health of immigrants and refugees. Therefore, we modified our selection of studies to focus on immigrant and refugee mental health in

Canada over the last two decades. We followed the WHO's [3,40] conceptualization of mental health. After removing duplicates and irrelevant abstracts, 486 articles were chosen for full text review based on the above question and inclusion criteria. Full text of these 486 articles were exported electronically to Ref Works-COS, Pro Quest, LLC, a repository platform, to organize and store the references. A total of 165 articles [4–12,32,41–195] were selected for the final review.

Stage 4: Charting the data: These 165 articles were charted using Microsoft Excel to analyze in detail. Variables we charted include author/s, name of the journal, year of publication, title, aim of the study, focus area, study method and design, ethnicity, age, immigration status, gender, sample size, study setting, data collection, data analysis, major findings, limitations and implications for research, practice, and policy. Arksey and O'Malley's [38] framework was useful in relation to our broad research question, and remained flexible to clarify concepts and to revise the research question as we became familiar with literature.

Stage 5: Collating, summarizing, and reporting the data: The findings from the study were analysed and collated into three broad themes.

3. RESULTS AND DISCUSSION

3.1. Study Characteristics

Study characteristics are outlined in Table 2. All the studies were conducted in Canada, with almost half the articles reporting studies from province of Ontario (*n* = 72; 44%), followed by British Columbia (*n* = 28; 17%), Quebec (*n* = 24; 15%), Alberta (*n* = 20; 12%) and other provinces and multisite (more than one province) (*n* = 14: 8%). While a considerable number of the peer-reviewed published articles since 1990 focused on immigrants of all ethnicities, 34%of the articles relate to the experiences of South Asian immigrants. This is not a surprise considering that South Asians accounted for 25% of the total visible minority population and 4.8% of Canada's total population [13].Study participants included South Asians, Chinese, Koreans, Filipinos, Arabs, Haitian, Vietnamese, Afro Caribbean, Europeans, and Hispanics. Some studies (20%) listed participants simply as "immigrants" and/or "refugees" without identifying the ethnic backgrounds of participants. Overall, 59% (*n* = 97) more than half of the studies used quantitative methodology, 37% (*n* = 61) used qualitative methodology, and remaining studies 4% (*n* = 7) followed mixed methods combining qualitative and quantitative methods. Almost all the studies 93% (*n* = 154) used cross sectional design and remaining 7% (*n* = 11) used longitudinal design. Twelve percent (*n* = 21) of the studies used data from national surveys to conduct the study. One shortcoming of the review appears to be that most of the studies follow cross sectional design and therefore results could not confirm whether relationships between variables are casual in nature. Participants in the studies were heterogeneous in nature as they arrived in Canada from diverse cultural and ethnic backgrounds and their definitions of health in general, mental health and settlement experiences differed. Additional limitation of the reviewed studies is the culturally diverse interpretations of survey questions [69,102]. Inclusion of multiple survey questions might have reduced misinterpretations of survey questions. As pre migration mental health issues might also influence mental health and service utilization in the settlement period, there is a need for more longitudinal studies to verify the association between length of residence in the host country and the mental health and wellbeing of ethnic minorities [4,42,196].

Table 2. Study characteristics.

Province Wide Distribution of Studies	**N (*n* = 165)**	**%**
Ontario	72	44
British Columbia	28	17
Quebec	24	15
Alberta	20	12
Multisite (more than one province)	14	8
New Found Land	3	2
Nova Scotia	1	<1
Manitoba	1	<1
Moncton	1	<1
Saskatoon	1	<1
Article type:		
Methods used: Qualitative	61	37
Methods used: Quantitative	97	59
Methods used: Mixed	7	4
Design:		
Cross sectional	154	93
Longitudinal	11	7

The findings of the scoping review revealed three important ways in which settlement is related to the mental health of immigrants and refugees: acculturative stress, economic uncertainty and ethnic discrimination.

3.2. Acculturative Stress

Acculturative stress refers to the difficulties immigrants face in relation to the process of adapting to the host society. Acculturations to western lifestyles hold significant consequences for the mental health of many diverse immigrant groups [175,197]. For example, acculturation to western food habits has been shown to produce negative health consequences such as chronic illnesses in ethnic groups such as Italians, eventually leading to depressive symptomology [175]. Weaker cultural orientation towards the host culture is also linked to more depressive symptomology especially in immigrant older adults [5,197]. Acculturation of parents/parental perception and emotional behavior of Chinese children at school (69, 65) showed that acculturation pressures thrust immigrants into an arena of competing identities. Immigrant and Canadian-born Chinese children had different experiences of social and psychological adjustment in the school. Among aspects of acculturation, English proficiency and participation in Chinese cultural activities were positively associated with social competence and negatively associated with adjustment problems, particularly in immigrant

Chinese children. These results indicate the involvement of contextual factors in children's social functioning and psychological well-being (73). The articles reviewed highlighted the impacts of post-migration acculturative-related stressors on the mental health of diverse immigrant groups [5,49,56,100,107,133,137,139,169,172,186,198] including Latin American men [140], immigrant mothers [111], and South Asian women [8,142].

Lack of social support and poverty that often accompany the migration and settlement process have been found to exacerbate mental ill health [52,63,80,102]. A part of the acculturation process is learning how to cope in Canada with limited social supports after immigration as migration disrupts many of the traditional supports that immigrants enjoyed in their home countries [123,141,157,165].

Immigrants might have less access to social supports and underutilize mental health services in Canada due to language difficulties, transportation issues and linguistically and culturally inappropriate services [32,48,57,60,69,75,78,83,86,96,98,132,134,138,176,199]. The positive relationship between social supports and mental health has been well established [4,44,46,51–59,79,200–202]. A supportive, protective and hospitable environment is also necessary for maintaining good health and mental well-being [67]. Neighborhoods disadvantage and lack of community involvement has been found related to health problems and illness in immigrant adults, children and youth [10,61,106]. Acculturative stress has been known to differ among refugee groups based on ethnicity, immigration status, gender, and generational status [45,64]. Ataca and Berry [158] examined the acculturation and adaptation of married Turkish immigrants and found that there were differences in the acculturation experience and adaptation of working class and professional immigrants. Gender differences were most apparent in the low socioeconomic group; women in general were more psychologically vulnerable than men [83,131]. Results provided evidence for the role of acculturation-related hassles or stressors in the psychological distress for Vietnamese Canadian students [172] and Somali refugees [100], Youth felt overwhelmed when trying to fit in with the new culture while maintaining components of their own [97]. Abouguendia and Noels [164] examined general and acculturation related daily hassles in first and second generation South Asians in Canada and suggest that the two groups have different acculturation experiences. Study on the predictors of psychological well-being of Pakistani immigrants in Toronto, Canada suggested that increased availability of social supports can moderate acculturative stress among Pakistani immigrants and their families [11].

Refugees who have undergone traumatic encounters might have reduced ability to cope with acculturation changes [100]. This does not mean, however that economic immigrants are necessarily spared from such trauma. Post-arrival stresses has been known to increase mental health risk for refugees [62,87]. Chinese sojourners were found to have experienced poorer psychological health after arrival than pre-departure [203]. While newcomers are potentially underserved category, the needs of settled immigrants are no less [8,204]. Long after migrating, Somali refugees, Ethiopian immigrants, first and second generation immigrant women *etc.* were found to be at risk for stress-related dysfunction, because they suffered from a diminished capacity to cope with acculturation challenges and exhibited this as somatic symptoms [50,100,124,205,206]. Emotional problems and learning difficulties have been found in refugee children [174,182]. Not all groups of migrants are negatively affected during the acculturation stage. For example, post traumatic adaptation and psychological health has been known to improve with departure from the conflict among war zone immigrants residing in Toronto [101].

Children with parents who have adapted well to Canada as well as maintained their traditional beliefs and practices tend to do better after migration than children whose parents have completely assimilated [207]. Proficiency in English as well as participation in cultural activities have been found to be positively associated with social competence and negatively associated with adjustment problems among immigrant children [73,178]. The literature informs us that those who immigrate to Canada in childhood (and therefore have greater English language proficiency have a higher risk of mental health challenges [106]. In addition, Islam *et al.*, [106] found that South Asian immigrants with better English/French proficiency had a higher risk of negative mental health outcomes.

3.3. Economic Disadvantage

The importance of financial resources for psychological and physical well-being of immigrant groups has been identified by a number of studies [6,32,33,74,171,184,208,209]. Many immigrants experience prolonged periods of low income and social exclusion in the post-migration context, which increase health disparities [34,210–212]. Research has pointed to the effects of poverty, un/under employment, financial insecurity and economic hardship on psychological health of immigrants at various stages of life [46,62,88,95,106,111,126,140,159,191,213,214], and of varied ethnicities [7–12,33, 89,104,151,163,180,184].

Compared to native born persons, immigrants are more likely to be represented among the unemployed populations [215]. Unemployment can pose a mental health threat in three different ways [178]: it leads to poverty giving less opportunity to acquire education and access to quality health care; it is a frustrating and stressful experience that has the potential to lead to more mental health problems and illness; and, it leads to unhealthy coping strategies namely drinking, gambling, smoking or drug abuse [89]. Effects of unemployment may also vary based on generational status. For example, Zunzunegui and colleagues [129] studied the relationship between community unemployment and the health of first and second generation immigrants and found that among first-generation immigrants, community unemployment was associated with psychological distress.

There are contradictions in the research in relation to the effect of underemployment on immigrant mental health. Tang and colleagues [12] found that underemployed migrants or those who suffered occupational stress do not fare much better in terms of mental health compared to unemployed migrants. On the contrary a study on the Southeast Asian refugees by Beiser and colleagues [193] revealed that underemployment, which is a threat to the mental health of the permanent resident Canadians, did not jeopardize the mental health of refugees.

Lack of recognition of their international qualifications and skills is a barrier to immigrant employment in Canada [10,12]. Immigrants can feel depressed that their past education is irrelevant to their current work [9,126]. Economically disadvantaged individuals report diminished levels of self-esteem [216] and strained family relationships [149] and lower life satisfaction [42]. The most frequently mentioned rehabilitation goals by both Canadian-born and immigrant consumers in the psychiatric rehabilitation program that included immigrants pertained to improving consumers' financial situation [136].

There are important intra-group differences in the relationship between economic disadvantage and migrant mental health. Beiser and colleagues [8] conducted a comparison of psychiatric illness in different cultures and demonstrated that though poverty created a risk of mental illness for both refugee and resident Canadians, the association between economic disadvantage and ill health proved stronger for refugees.

3.4. Ethnic Discrimination

Being a "visible minority" has been associated with high depressive symptoms as seen in the study of postnatal depression among immigrant women in Quebec [111]. Ethno-racial status and age emerged as key variables affecting the social exclusion of young immigrant mothers which in turn had deleterious effects on their health [105]. Research has found a relationship between perceived discrimination and psychological distress [156,178,195]. Depression symptoms, likely due to discrimination have also been found in samples of racialized immigrant university students and youths [76,193]. Whitley and Green [104] studied psychosocial experience of immigrant Black women in Montreal and reported three notable stressors emerged from their analyses: financial adversity, racism, and absent fathers. Furthermore, three notable buffers emerged from their analyses were families, the church, and cultural pride.

Discrimination has been identified as a social stressor [7,162,171,192,195]. Racial discrimination has been found to be an important risk factor for the mental health of diverse immigrant groups [66,84,104,115,121]. The results from a study by Noh and colleagues [121] emphasized the salience of subtle discrimination for the mental health of migrants. Beiser & Hou [7] revealed that when the Southeast Asians encountered racial discrimination or unemployment, ethnic identity attachment amplified the risk of depressive affect. By contrast, a strongly held ethnic identity provided a psychological advantage for individuals experiencing difficulties with the dominant language. Discrimination also influences service utilization. In a study of immigrants and refugees living with HIV/AIDS in Toronto, Chen and colleagues [41] found that when participants encountered discrimination from medical practitioners it added to their stress and discouraged them from utilizing support in the future.

In summary, acculturation related stressors including the loss of social support in the migration process can impact mental health. Acculturative stress differs among immigrant groups based on ethnicity, immigration status, gender, and generational status. Immigrant mental health is impacted by their negative employment experiences in the settlement period and resultant economic hardships. Ethnic discrimination can also contribute to depression and psychological distress. It can also lead to barriers in the utilization of mental health services.

3.5. Recommendations

This scoping review provides insights into important areas for public health interventions. Public Health practitioners need to be cognizant of the impacts of settlement and its related features- acculturative stress, economic difficulties and the experiences of discrimination while designing their interventions. There is a need to recognize the multiple and intersecting oppressions faced by immigrants and the community context in which they live [97]. Such an orientation recognizes the ways in which race, class, gender, age, sexual orientation and newcomer status work simultaneously to marginalize immigrant groups. The findings of the review call for health practitioners to recognize the vulnerability of immigrants in the settlement process and provide immigrants with resources to improve and expand their social networks. It reaffirms the importance of incorporating Social

Determinants of Health into a holistic health promotion intervention and to advocate for more effective policies to facilitate newcomer settlement.

Increased availability of social supports can moderate acculturative stress [11,102,197,217]. Health practitioners need to help immigrants improve and access social and professional networks through programs such as mentorship or host programs. School-based interventions would be effective to reach out to immigrant parents [62,94,218]. A positive relationship between parents and schools offers opportunities to strengthen social supports that help parents adapt and in turn promote healthy emotional behavior in children [65,185].

A health promotion approach can be a useful one in approaching issues of immigrant mental health [97,219]. Such an approach can contribute toward addressing the social determinants of mental wellbeing and reduce health disparities for diverse immigrants [11,92,106]. Effective mental health promotion must consider the social determinants of health, and integrate the principles of social inclusion, access and equity into practice [79,90,220]. Ideally, mental health education would be integrated into the supports and services currently available to immigrants and their families [81]. Culturally appropriate public education and media campaigns should be developed and targeted to specific communities, using imagery and messages those are acceptable to community members. In order to improve mental health service, accessibility and delivery has to be re-examined considering community values, strengths, weaknesses and social inequities that help or hinder mental health promotion, and access to appropriate services for ethno linguistic communities enhanced through new models of collaborative care and services [122,137]. Early intervention services should monitor the pathways to care for young people of diverse ethnic backgrounds living within increasingly multiethnic and multilinguistic societies to address any disparities in accessing care [70].

The 2007 Mental Health Strategy for Canada ([221], p. 60) recognizes that immigrants and refugees face specific challenges that "puts their mental health at higher risk" including employment challenges and barriers to help seeking. The strategy recommends linguistically and culturally sensitive practice with immigrants groups. The strategy also recommends the development and implementation of mental health plans that meets the needs of immigrants and newcomers with their involvement ([221], p. 62). The authors of this paper suggest that such a plan should be broadened to also include strategies that promote immigrants' economic and social inclusion into society.

Health practitioners have an important role to play in advocating for better public policies impacting the settlement of newcomers and their mental health. Policy makers need to recognize the systemic barriers encountered by foreign-trained professional immigrants and ensure mechanisms for the fair evaluation of immigrant credentials [12]. Research has pointed out that limited policies exist to support the health of multicultural populations [7,12,61,84,85,92,151]. The Canadian health care system is one of the best in the world, yet one sees the contradictions that reveal the deeply structured hierarchies based on race, class and gender [122]. There is also a need for systemic change to formulate collaborative, community-based strategies for mental health promotion and interventions [84,90].

There is a need for more longitudinal research exploring the relationship between immigrant settlement and mental health. Ethnographies of single cultural groups, while often rich in depth and detail, do not examine shared adaptation experiences across diverse ethnic communities, nor can they readily inform policy and program in healthcare system that are required to serve multicultural client population [84].

Research has also identified the need to change social and professional attitude towards culturally and diverse individuals, and towards people who are economically disadvantaged [213,222–224], and who need culturally competent care [170,175]. There is also a clear need for mental health practitioners from diverse ethnic and linguistic backgrounds [149, 223,224].

4. CONCLUSIONS

The findings from the scoping review identified that settlement related experiences are important to consider in relation to immigrant mental health. The findings call for public health practitioners to be cognizant of these relationships in their interventions. There is a need for practitioners to intervene at the preventive level to address settlement related stressors and to advocate for policies that will effectively address labour market inequalities and discrimination in society.

The results of this scoping review are compatible for what has been described for other countries like USA, Australia, France and Germany. Immigration to Canada, USA, Australia, France and Germany accounts for about 93% of total migratory flows globally. Among the four countries, Canada and Australia receive the highest number of immigrants in the world [225,226]. Although immigration policies in Canada, Australia are similar, it is slightly different for USA and UK. All these countries have English as an official language. Canada and UK provide free healthcare. The experiences/difficulties faced by immigrants during the settlement phase in their host countries and their impact on mental health and well being are compatible. For e.g., Changes that occur in immigrants' employment structure are common in Canada, USA, UK and Australia and these changes can have a significant effect on psychological well being and adaptation [180,226].

Limitations

A limitation of the study is that we did not conduct bibliographic and/or grey literature searches. Furthermore, we did not assess the quality of the studies nor the methods used by each researcher. We reviewed articles written and published in English only. This might have led to omission of interesting research published in other languages especially French given the focus on Canada. Another short coming of this review is that we did not differentiate between immigrants and refugees. Although we knew that the pre-and post –migration experiences and mental health well-being/issues can be different for immigrants and refugees, there was no possibility for us to undertake two different scoping reviews for the two groups with the available time and resources. Another limitation to note is that since most of the studies followed cross sectional design, relationships between variables may be casual in nature and this may affect the results.

ACKNOWLEDGMENTS

We acknowledge the funding received from Ministry of Health and Long Term Care, Ontario, Canada (MOHLTC Grant # 06662).

AUTHOR CONTRIBUTIONS

Usha George conceived the study, acquired funding, designed and participated in preparation of manuscript, Mary S. Thomson designed the study, collected literature, acquired data, conducted analysis and interpretation of data and participated in the preparation of manuscript, Ferzana Chaze interpreted the data and participated in preparation of the manuscript, Sepali Guruge contributed to the study concept, design and preparation of the manuscript.

CONFLICTS OF INTEREST

The authors declare no conflict of interest.

REFERENCES

1. Silva, D.S.; Smith, M.; Upshur, R. Disadvantaging the disadvantaged: when public health policies and practices negatively affect marginalized populations. *Can. J. Public Health* **2013**, *104*, 410–412.

2. Herman, H.; Jane-Llopis, E. Mental health promotion in public health. *Promot. Educ.* **2005**, *12*, 42–47.

3. WHO. Mental Health. 2014. Available online: http://www.who.int/topics/mental_health/en/ (accessed on 7 November 2014).

4. Chadwick, K.A.; Collins, P.A. Examining the relationship between social support availability, urban center size, and self-perceived mental health of recent immigrants to Canada: A mixedmethods analysis. *Soc. Sci. Med.* **2015**, *128*, 220–230.

5. Srirangson, A.; Thavorn, K.; Moon, M.; Noh, S. Mental health problems in Thai immigrants in Toronto, Canada. *Int. J. Cult. Ment. Health* **2013**, *6*, 156–169.

6. Beiser, M.; Hou, F. Language acquisition, unemployment and depressive disorder among Southeast Asian refugees: A 10-year study. *Soc. Sci. Med.* **2001**, *53*, 1321–1334.

7. Beiser, M.N.; Hou, F. Ethnic identity, resettlement stress and depressive affect among Southeast Asian refugees in Canada. *Soc. Sci. Med.* **2006**, *63*, 137–150.

8. Beiser, M.; Cargo, M.; Woodbury, M.A. A comparison of psychiatric disorder in different cultures: Depressive typologies in Southeast Asian refugees and resident Canadians. *Int. J. Methods Psychiatr. Res.* **1994**, *4*, 157–172.

9. Dean, J.A.; Wilson, K. “Education? It is irrelevant to my job now. It makes me very depressed…” exploring the health impacts of under/unemployment among highly skilled recent immigrants in Canada. *Ethn. Health* **2009**, *14*, 185–204.

10. Jafari, S.; Baharlou, S.; Mathias, R. Knowledge of determinants of mental health among Iranian immigrants of BC, Canada: “A qualitative study”. *J. Immigr. Minor. Health* **2010**, *12*, 100–106.

11. Jibeen, T.; Khalid, R. Predictors of Psychological well-being of Pakistani Immigrants in Toronto, Canada. *Int. J. Intercult. Relat.* **2010**, *34*, 452–464.

12. Tang, T.N.; Oatley, K.; Toner, B.B. Impact of life events and difficulties on the mental health of Chinese immigrant women. *J. Immigr. Minor. Health/Center Minor Public Health* **2007**, *9*, 281–290.

13. Statistics Canada. Immigration and Ethnocultural Diversity in Canada. National Household Survey 2011. Available online: http://www12.statcan.gc.ca/nhs-enm/2011/as-sa/99–010-x/99–010-x2011001-eng.cfm (accessed on 21 October 2013).

14. Berry, J.W. Immigration, acculturation, and adaptation. *Appl. Psychol.* **1997**, *46*, 5–34.

15. Citizenship and Immigration Canada. Retrieved from Background paper developed within the framework of the IOM project "Assisting Migrants and Communities (AMAC): Analysis of social determinants of health and health inequalities" 2013. Available online: http://www.rcn.org.uk/__data/assets/pdf_file/0007/438838/01.12_Health_inequalities_and_the_s ocial_determinants_of_health.pdf (accessed on 21 October 2014)

16. George, U.; Chaze, F.; Fuller-Thomson, E.; Brennenstuhl, S. Underemployment and life satisfaction: A Study of internationally trained engineers in Canada. *J. Immigr. Refug. Stud.* **2012**, *10*, 407–425.

17. Reitz, J.G. Tapping immigrants' skills. *IRPP Choices* **2005**, *11,* 1-15.

18. Sparks, R.J.; Wolfson, W.G. Settlement in the Workplace. The Settlement Needs of Employed Newcomers. An Exploratory Study. 2001. Available online: http://atwork.settlement.org/ downloads/Settlement_in_the_Workplace.pdf (accessed on 13 August 2014).

19. Galarneau, D.; Morissette, R. Immigrants' Education and Required Job Skills. Perspectives, Statistics Canada, 2008. Available online: http://www.statcan.gc.ca/pub/75-001-x/2008112/ pdf/10766-eng.pdf (accessed on 13 August 2014).

20. HRDC—Human Resources and Skills Development, Annual report, Canada, 2013. Available online: http://www12.hrsdc.gc.ca (accessed on 22 October 2015).

21. Esses, V.M.; Dietz, J.; Bennett-AbuAyyash, C.; Joshi, C. Prejudice in the Workplace: The Role of Bias against Visible Minorities in the Devaluation of Immigrants' Foreign-Acquired Qualifications and Credentials. Canadian Issues 2007. Available online: http://canada.metropolis.net/pdfs/cdn_issues_CITC_spring07.pdf (accessed on 29 September 2014).

22. George, U.; Chaze, F. Credential assessment of internationally trained professionals: How effective is the process for the purpose of securing employment? *J. Immigr. Refug. Stud.* **2012**, *10*, 124–130.

23. Shan, H. Shaping the re-training and re-education experiences of immigrant women: The credential and certificate regime in Canada. *Int. J. Lifelong Educ.* **2009**, *28*, 353–369.

24. Banerjee, R. Income growth of new immigrants in Canada: Evidence from the survey of labour and income dynamics. *Relat. Ind.* **2009**, *64*, 486–508.

25. Boyd, M.; Cao, X. Immigrant language proficiency, earnings, and language policies. *Can. Stud. Popul.* **2009**, *36*, 63–86.

26. Munro, M.J. A primer on accent discrimination in the Canadian context. *TESL Can. J.* **2003**, *20*, 38–51.

27. Schellenberg, G.; Maheux, H. Immigrants' perspectives on their first four years in Canada: Highlights from three waves of the Longitudinal Survey of Immigrants to Canada. Available online: http://www.statcan.gc.ca/pub/11-008-x/2007000/9627-eng.htm (accessed on 22 October 2015).

28. Xue, L. Portrait of an Integration Process. Available online: http://www.cic.gc.ca/english/pdf/research-stats/portrait-integr-process-e.pdf (accessed on 8 June 2014).

29. Liu, E. A Descriptive Study of Employers' Attitudes and Practices in Hiring Newcomer Job Seekers. CERIS—The Ontario Metropolis Centre. 2007. Available online: http://www.ceris.metropolis.net/?p=1416 (accessed on 6 June 2014).

30. Slade, B.L. From High Skill to High School: The Social Organization of "Canadian Work Experience" for Immigrant Professionals 2008. Available online: http://books.google.ca/books/ about/From_High_Skill_to_High_School_The_Socia.html?id=ZD-Ywu-HkoEC&redir_esc=y (accessed on 13 September 2014).

31. George, U. Immigration and Settlement in Canada. Available online:

http://www.amazon.ca/gp/product/1419674528/ref=olp_product_details?ie=UTF8&me= (accessed on 30 April 2014).

32. Li, H.Z.; Browne, A.J. Defining mental illness and accessing mental health services: Perspectives of Asian Canadians. *Can. J. Commun. Ment. Health* **2000**, *19*, 143–159.

33. Fleury, D. A Study of Poverty and Working Poverty among Recent Immigrants to Canada. 2007. Available online: http://publications.gc.ca/collections/collection_2008/hrsdc-rhdsc/HS28-1212007E.pdf (accessed on 8 June 2014).

34. Hatfield, M. Vulnerability to Persistent Low Income. Available online: http://www.horizons.gc.ca/eng/book/export/html/1778 (accessed on 6 June 2014).

35. Kennedy, S.; McDonald, J.T.; Biddle, N. The Healthy Immigrant Effect and Immigrant Selection: Evidence from Four Countries. Available online: http://socserv2.socsci.mcmaster.ca/ ~sedap/p/sedap164.pdf (accessed on 3 September 2015).

36. Fuller-Thomson, E.; Noack, A.M.; George, U. Health decline among recent immigrants to Canada: Findings from a nationally-representative longitudinal survey. *Can. J. Public Health* **2011**, *102*, 237–280.

37. PHAC. Public Health Agency of Canada. What Determines Health? Available online: What Determines Health? Available online: http://www.phac-aspc.gc.ca/ph-sp/determinants/indexeng.php (accessed on 9 January 2013).

38. Davies, A.A.; Basten, A.; Frattini, C. Migration: A Social Determinant of the Health of Migrants.

2009. Available online: http://ec.europa.eu/ewsi/UDRW/images/items/docl_9914_392596 992.pdf (accessed on 8 June 2014).

39. Arksey, H.; O'Malley, L. Scoping Studies: Towards a methodological Framework. *Int. J. Soc. Res. Methodol.* **2005**, *8*, 1–28.

40. Thomson, M.S.; Chaze, F.; George, U.; Guruge, S. Improving immigrant populations' access to mental health services in Canada: A review of barriers and recommendations. *J. Immigr. Minor. Health* **2015**, doi:10.1007/s 10903–015–0175–3.

41. Chen, B.Y.Y.; Li, A.T.; Fung, K.P.; Wong, J.P. Improving access to mental health services for racialized immigrants, refugees, and non-status people living with HIV/AIDS. *J. Health Care Poor Underserved* **2015**, *26*, 505–518.

42. Kim, I.H.; Noh, S. Changes in life satisfaction among Korean immigrants in Canada. *Int. J. Cult. Ment. Health* **2015**, *8*, 60–71.

43. Puyat, J.H. Is the influence of social support on mental health the same for immigrants and non-immigrants? *J. Immigr. Minor. Health* **2013**, *15*, 598–605.

44. O'Mahony, J.M.; Donnelly, T.T.; Bouchal, S.R.; Este, D. Cultural background and socioeconomic influence of immigrant and refugee women coping with postpartum depression. *J. Immigr. Minor. Health* **2013**, *15*, 300–314.

45. Gagnon, A.J.; Carnevale, F.; Mehta, P.; Stewart, D.E. Developing population interventions with migrant women for maternal-child health: A focused ethnography. *BMC Public Health* **2013**, doi:10.1186/1471-2458-13-471.

46. O'Mahony, J.M.; Donnelly, T.T. How does gender influence immigrant and refugee women's postpartum depression help-seeking experiences. *J Psychiatry Ment. Health Nurs.* **2013**, *20*, 714–725.

47. Sethi, B. Newcomers health in Brantford and the counties of brant, Haldimand and Norfolk:

Perspectives of newcomers and service providers. *J. Immigr. Minor. Health* **2013**, *15*, 925–931.

48. Lai, D.W.L.; Surood, S. Effect of service barriers on health status of aging South Asian immigrants in Calgary, Canada. *Health Soc. Work* **2013**, doi:10.1093/hsw/hls065.

49. Gagnon, A.J.; Dougherty, G.; Wahoush, O. International immigration to Canada: The post birth health of mothers and infants by immigration class. *Soc. Sci. Med.* **2013**, *76*, 197–207.

50. Mamisachvili, L.; Ardiles, P.; Mancewicz, G. Culture and Postpartum mood problems: Similarities and differences in the experiences of first and second generation Canadian women. *J. Transcult. Nurs.* **2013**, *24*, 164–170.

51. MacDonnell, J.A.; Dastjerdi, M.; Bokore, N.; Khanlou, N. Becoming resilient: Promoting the mental health and wellbeing of immigrant women in a Canadian context. *Nurs. Res. Pract.* **2012**, *4*, 1–10.

52. Alvi, S.; Zaidi, A.; Ammar, N.; Culbert, L. A comparative and exploratory analysis of sociocultural

factors and immigrant women's mental health in a Canadian context. *J. Immigr. Minor. Health* **2012**, *14*, 420–432.

53. O'Mahony, J.M.; Donnelly, T.T.; Bouchal, S.R.; Este, D. Barriers and facilitators of social supports for immigrant and refugee women coping with postpartum depression. *Adv. Nurs. Sci.* **2012**, *35*, 42–56

54. Stewart, D.E.; Gagnon, A.J.; Merry, L.A.; Dennis, C.-L. Risk factors and health profiles of recent migrant women who experienced violence associated with pregnancy. *J. Women's Health* **2012**, *21*, 1100–1106.

55. Ganann, R.; Sword, W.; Black, M.; Carpio, B. Influence of maternal birthplace on postpartum health and health service use. *J. Immigr. Minor. Health* **2012**, *14*, 223–229.

56. Miszkurka, M.; Goulet, L.; Zunzunegui, M.V. Immigrant status, antenatal depressive symptoms, and frequency and source of violence: What's the relationship? *Arch. Women's Ment. Health* **2012**, *15*, 387–396.

57. O'Mahony, J.M.; Este, D.; Bouchal, R.S. Using critical ethnography to explore issues among immigrant and refugee women seeking help for postpartum depression. *Issues Ment. Health Nurs.* **2012**, *33*, 735–742.

58. Dastjerdi, M. The case of Iranian immigrants in the greater Toronto area: A qualitative study. *Int. J. Equity Health* **2012**, *11*, 1–8.

59. Hynie, M.; Crooks, V.A.; Barragan, J. Immigrant and refugee social networks: determinants and consequences of social support among women newcomers to Canada. *Can. J. Nurs. Res.* **2011**, *43*, 26–46.

60. Ganesan, S.; Mok, H.; McKenna, M. Perception of mental illness: Preliminary exploratory research at a cross-cultural outpatient psychiatric clinic. *Int. J. Soc. Psychiatry* **2011**, *7*, 81–89.

61. Beiser, M.; Zilber, N.; Simich, L.; Youngmann, R.; Zohar, A.H.; Taa, B.; Hou, F. Regional effects on the mental health of immigrant children: Results from the New Canadian Children and Youth Study. *Health Place* **2011**, *17*, 822–829.

62. Beiser, M.; Simich, L.; Pandalgat, N. Stresses of passage, balms of resettlement and posttraumatic stress disorder among Sri Lankan Tamils in Canada. *Can. J. Psychiatry* **2011**, *56*, 333–340.

63. Donnelly, T.T.; Hwang, J.J.; Este, D.; Ewashen, C.; Adair, C.; Clinton, M. If I was going to kill myself, I wouldn't be calling you. I am asking for help: Challenges influencing immigrant and refugee women's mental health. *Issues Ment. Health Nurs.* **2011**, *32*, 279–290.

64. Durbin, A.; Lin, E.; Taylor, L.; Callaghan, R.C. First-generation immigrants and hospital admission rates for psychosis and affective disorders: An ecological study in Ontario. *Can. J. Psychiat.* **2011**, *56*, 418–426.

65. Hamilton, H.; Marshall, L.; Rummens, J.A.; Fenta, H.; Simich, L. Immigrant parents' perceptions of school environment and children's mental health and behavior. *J. Sch. Health* **2011**, *81*, 313–319.

66. Rousseau, C.; Hassan, G.; Moeau, N.; Thomba, B.D. Perceived discrimination and its association with psychological distress among newly arrived immigrants before and after 11 September 2001. *Am. J. Public Health* **2011**, *101*, 909–915.

67. Stafford, M.; Newbold, B.K.; Ross, N. Psychological distress among immigrants and visible minorities in Canada: A contextual analysis. *Int. J. Soc. Psychiatry* **2011**, *57*, 428–441.

68. Haque, A. Mental health concepts in Southeast Asia: Diagnostic considerations and treatment implications. *Psychol. Health Med.* **2010**, *15*, 127–134.

69. Chen, C.; Smith, P.; Mustard, C. The prevalence of over-qualification and its association with health status among occupationally active new immigrants in Canada. *Ethn. Health* **2010**, *15*, 601–619.

70. Archie, S.; Akhtar-Danesh, N.; Norman, R.; Malla, A.; Roy, P.; Zipursky, R.B. Ethnic diversity and pathways to care for a first episode of psychosis in Ontario. *Schizophr. Bull.* **2010**, *36*, 688–701.

71. Asbridge, M.; Payne, E.; Cartwright, J.; Mann, R. Driving under the influence of alcohol: Examining ethno-specific rates and the mediating effects of psychological distress and harmful and problematic drinking. *Accid. Anal. Prev.* **2010**, *42*, 1408–15.

72. Chen, A.W.; Kazanjian, A.; Wong, H.; Goldner, E.M. Mental health service use by Chinese immigrants with severe and persistent mental illness. *Can. J. Psychiatry* **2010**, *55*, 35–42.

73. Chen, X.; Tse, H.C.-H. Social and psychological adjustment of Chinese Canadian children. *Int. J. Behav. Dev.* **2010**, *34*, 330–338.

74. Chow, H.P. Growing old in Canada: Physical and psychological well-being among elderly Chinese immigrants. *Ethn. Health* **2010**, *15*, 61–72.

75. Chow, W.; Law, S.; Andermann, L.; Yang, J.; Leszcz, M.; Wong, J.; Sadavoy, J. Multi-family psycho-education group for assertive community treatment clients and families of culturally diverse background: A pilot study. *Community Ment. Health J* **2010**, *46*, 364–371.

76. Costigan, C.L.; Koryzma, C.M.; Hua, J.M.; Chance, L.J. Ethnic identity, achievement, and psychological adjustment: Examining risk and resilience among youth from immigrant Chinese families in Canada. *Cult. Divers. Ethn. Minor. Psychol.* **2010**, *2*, 264–273.

77. Hickling,F.W.; Guzder, J.; Robertson-Hickling, H.; Snow, S.; Kirmayer, L. Psychic centrality:

Reflections on two psychohistoriographic cultural therapy workshops in Montreal. *Transcult. Psychiat.* **2010**, *47*, 136–158.

78. Lai, D.W.L.; Surood, S. Types and Factor Structure of Barriers to Utilization of Health Services among Aging South Asians in Calgary, Canada. *Can. J. Aging* **2010**, *29*, 249–258.

79. O'Mahony, M.J.; Donnelly, T.T. A postcolonial feminist perspective inquiry into immigrant women's mental health care experiences. *Issues Ment. Health Nurs.* **2010**, *31*, 440–449.

80. Miszkurka, M.; Goulet, L.; Zunzunegui, M.V. Contributions of immigration to depressive symptoms among pregnant women in Canada. *Can. J. Public Health* **2010**, *101*, 358–364.

81. Tieu, Y.; Konnert, C.; Wang, J. Depression literacy among older Chinese immigrants in Canada: A comparison with a population-based survey. *Int. Psychogeriatr.* **2010**, *22*, 1318–1326.

82. White, J.; Morris, J. Precarious spaces: Risk, responsibility and uncertainty in school-based suicide prevention programs. *Soc. Sci. Med.* **2010**, *71*, 2187–2194.

83. Guruge, S.; Khanlou, N.; Gastaldo, D. Intimate male partner violence in the migration process. Intersection of gender, race and class. *J. Adv. Nurs.* **2009**, *66*, 103–113.

84. Gadalla,T.M. Ethnicity and seeking treatment for depression: A Canadian national study. *Can Ethnic Studies* **2010**. *41*, 233–245.

85. Beiser, M. Resettling refugees and safeguarding their mental health: Lessons learned from the Canadian Refugee Resettlement Project. *Transcult. Psychiatry* **2009**, *46*, 539–583.

86. Chen, A.W.; Kazanjian, A.; Wong, H. Why do Chinese Canadians not consult mental health services: Health status, language or culture? *Transcult. Psychiatry* **2009**, *46*, 623–641.

87. Jorden, S. Supportive and unsupportive social adaptation and psychological distress among somali refugees exposed to collective or personal traumas. *J. Cross Cult. Psychol.* **2009**, doi:10.1177/0022022109339182.

88. Landy, C.K.; Sword, W.; Valaitis, R. The experiences of socioeconomically disadvantaged postpartum women in the first 4 weeks at home. *Qual. Health Res.* **2009**, *19*, 194–206.

89. Reitmanova, S.; Gustafson, D.L. Primary mental health care information and services for St. John's visible minority immigrants: Gaps and opportunities. *Issues Ment. Health Nurs.* **2009**, *30*, 615–623.

90. Reitmanova, S.; Gustafson, D.L. Mental health needs of visible minority immigrants in a small urban center: Recommendations for policy makers and service providers. *J. Immigr. Minor. Health* **2009**, *11*, 46–56.

91. Schaffer, A.; Cairney, J.; Cheung, A.; Veldhuizen, S; Kurdyak, P.; Levitt, A. Differences in prevalence and treatment of bipolar disorder among immigrants: Results from an epidemiologic survey. *Can. J. Psychiatry* **2009**, *54*, 734–742.

92. Simich, L.; Maiter, S.; Ochocka, J. From social liminality to cultural negotiation: Transformative processes in immigrant mental wellbeing. *Anthropol. Med.* **2009**, *16*, 253–266.

93. Gadalla, T.M. Determinants, correlates and mediators of psychological distress: A longitudinal study. *Soc. Sci. Med.* **2009**, *68*, 2199–2205.

94. Fung, K.; Wong, Y-L.R. Factors influencing attitudes towards seeking professional help among East and Southeast Asian Immigrant and Refugee women. *Int. J. Soc. Psychiatry* **2007**, *53*, 216–231.

95. Ahmed, A.; Stewart, D.E.; Teng, L.; Wahoush, O.; Gagnon, A.J. Experiences of immigrant new mothers with symptoms of depression. *Arch. Womens Ment. Health* **2008**, *11*, 295–303.

96. Chen, A.W.; Kazanjian, A.; Wong, H. Determinants of mental health consultations among

recent Chinese immigrants in British Columbia, Canada: Implications for mental health risk and access to services. *J. Immigr. Minor. Health* **2008**, *10*, 529–540.

97. Khanlou, N. Young and new to Canada: Promoting the mental wellbeing of immigrant and refugee female youth. *Int. J. Ment. Health Addict.* **2008**, *6*, 514–516.

98. Lai, D.W.L.; Surood, S. Predictors of depression in aging South Asian Canadians. *J. Cross Cult. Gerontol.* **2008**, *23*, 57–75.

99. Mason, R.; Hyman, I.; Berman, H.; Guruge, S.; Kanagaratnam, P.; Manuel, L. Violence is an international language: Tamil women's perceptions of intimate partner violence. *Violence Women* **2008**, *14*, 1397–1412.

100. Matheson, K.; Jorden, S.; Anisman, H. Relations between trauma experiences and psychological, physical and neuroendocrine functioning among Somali refugees: Mediating role of coping with acculturation stressors. *J. Immigr. Minor. Health* **2008**, *10*, 291–304.

101. Stermac, L.; Brazeau, P.; Kelly, T.C. Traumatic stress and mental health among war-zone immigrants in Toronto. *Int. J. Health Promot. Educ.* **2008**, *46*, 57–64.

102. Stewart, D.E.; Gagnon, A.; Saucier, J.-F.; Wahoush, O.; Dougherty, G. Postpartum depression symptoms in newcomers. *Can. J. Psychiatry* **2008**, *53*, 121–124.

103. Tiwari, S.K.; Wang, J. Ethnic differences in mental health service use among White, Chinese, South Asian and South East Asian populations living in Canada. *Soc. Psychiat.* **2008**, *43*, 866–871.

104. Whitley, R.; Green, S. Psychological stressors and buffers affecting black women in Montreal. *Can. J. Community Ment. Health* **2008**, *27*, 37–48.

105. Whitley, R.; Kirmayer, L.J. Perceived stigmatisation of young mothers: An exploratory study of psychological and social experience. *Soc. Sci. Med.* **2008**, *66*, 339–348.

106. Islam, F.; Khanlou, N.; Tamim, H. South Asian populations in Canada: Migration and mental health. *BMC Psychiatry* **2014**, *14*, 1–13

107. Hsu, L.; Alden, L.E. Cultural influences on willingness to seek treatment for social anxiety in Chinese- and European-heritage students. *Cult. Divers. Ethn. Minor. Psychol.* **2008**, *14*, 215–223.

108. Morrow, M.; Smith, J.E.; Lai, Y. Shifting landscapes: Immigrant women and postpartum depression. *Health Care Women Int.* **2008**, *29*,593–617.

109. Reitmanova, S.; Gustafson, D.L. "They can't understand it": Maternity healthcare needs of immigrant Muslim women in St. John's, Newfoundland. *Matern. Child Health J.* **2008**, *12*, 101–111.

110. Zelkowitz, P.; Saucier, J.F.; Wong, T. Stability and change in depressive symptoms from pregnancy to two months postpartum in child bearing immigrant women. *Arch. Women's Ment. Health*. **2008**, *11*, 1–11.

111. Mechakra-tahiri, S.; Zunzunegui, M.V. Self-Rated Health and Postnatal Depressive Symptoms among Immigrant Mothers in Québec. *Women Health* **2007**, *45*, 1–17.

112. Piat, M.; Ricard, N.; Sabetti, J.; Beauvais, L. The values and qualities of being a good helper: A qualitative study of adult foster home caregivers for persons with serious mental illness. *Int. J. Nurs. Stud.* **2007**, *44*, 1418–1429.

113. O'Mahony, J.M.; Donnelly, T.T. Health care providers' perspective of the gender influences on immigrant women's mental health care experiences. *Issues Ment. Health Nurs.* **2007**, *28*, 1171–1188.

114. O'Mahony, M.J.; Donnelly, T.T. The influence of culture on immigrant women's mental health care experiences from the perspectives of health care providers. *Issues Ment. Health Nurs.* **2007**, *28*, 453–471.

115. Acharya, M.P.; Northcott, H.C. Mental distress and the coping strategies of elderly Indian immigrant women. *Transcult. Psychiatry* **2007**, *44*, 614–636.

116. Etowa, J.; Keddy, B.; Egbeyemi, J.; Eghan, F. Depression: The "invisible grey fog" influencing the midlife health of African Canadian women. *Int. J. Ment. Health Nurs.* **2007**, *16*, 203–213.

117. Lai, D.W.L.; Chou, S.B.Y. Predictors of health service barriers for older Chinese immigrants in Canada. *Health Soc. Work* **2007**, *32*, 57–65.

118. Lai, D.W.L.; Tsang, K.T. Relationships between Culture and Health Status: A multisite study of the older Chinese in Canada. *Can. J. Aging* **2007**, *26*, 171–183.

119. Georgiades, K.; Boyle, M.H.; Duku, E. Contextual influences on children's mental health and school performance: The moderating effects of family immigrant status. *Child Dev.* **2007**, *78*, 1572–1591.

120. Hong, J.J.; Woody, S.R. Cultural mediators of self-reported social anxiety. *Behav. Res. Ther.* **2007**, *45*, 1779–1789.

121. Kirmayer, L.J.; Weinfeld, M.; Burgos, G.; du Fort, G.G.; Lasry, J.C.; Young, A. Use of health care services for psychological distress by immigrants in an urban multicultural milieu. *Can. J. Psychiatry* **2007**, *52*, 295–304.

122. Noh, S.; Kaspar, V.; Wickrama, K.S. Overt and subtle racial discrimination and mental health: Preliminary findings for Korean immigrants. *Am. J. Public Health* **2007**, *97*, 1269–1274.

123. Teng, L.; Robertson, B.E.; Stewart, D. Healthcare worker's perceptions of barriers to care by immigrant women with postpartum depression: An exploratory qualitative study. *Arch. Women's Ment. Health* **2007**, *10*, 93–101.

124. Fenta, H.; Hyman, I.; Noh, S. Mental health service utilization by Ethiopian immigrants and refugees in Toronto. *J. Nerv. Ment. Dis.* **2006**, *194*, 925–934.

125. Schmidt, F.; McKinnon, L.; Chattha, H.K.; Brownlee, K. Concurrent and predictive validity of the psychopathy checklist: Youth version across gender and ethnicity. *Psychol. Assess* **2006**, *18*, 393–401.

126. Simich, L.; Hamilton, H.; Baya, B.K. Mental distress, economic hardship and expectations of life in Canada among Sudanese newcomers. *Transcult. Psychiat.* **2006**, *43*, 418–444.

127. Wester, S.R.; Kuo, B.C.H.; Vogel, D.L. Multicultural coping: Chinese Canadian adolescents, male gender role conflict, and psychological distress. *Psychol. Men Masc.* **2006**, *7*, 83–100.

128. Whitley, R.; Kirmayer, L.J.; Groleau, D. Understanding immigrants' reluctance to use mental health services: A qualitative study from Montreal. *Can. J. Psychiat.* **2006**, *51*, 205–209.

129. Zunzunegui, M.-V.; Forster, M.; Gauvin, L.; Raynault, M.-F.; Williams, J.D. Community unemployment and immigrants' health in Montreal. *Soc. Sci. Med.* **2006**, *63*, 485–500.

130. Jarvis, G.E.; Kirmayer, L.J.; Weinfeld, M.; Lasry, J. Religious practice and psychological distress: The importance of gender, ethnicity and immigrant status. *Transcult. Psychiat.***2005**, *42*, 657–675.

131. Chiu, L.; Ganesan, S.; Clark, N.; Morrow, M. Spirituality and treatment choices by South and East Asian women with serious mental illness. *Transcult. Psychiat.* **2005**, *42*, 630–656.

132. Chen, A.W.; Kazanjian, A. Rate of mental health service utilization by Chinese immigrants inBritish Columbia. *Can. J. Public Health* **2005**, *96*, 50–51.

133. Jarvis, G.E.; Kirmayer, L.J.; Jarvis, G.K.; Whitley, R. The role of Afro-Canadian status in police or ambulance referral to emergency psychiatric services. *Psychiat. Serv.* **2005**, *56*, 705–710.

134. Ganesan, S.; Janze, T. Overview of culturally based mental health care in Vancouver. *Transcult. Psychiatry* **2005**, *42*, 478–490.

135. Lai, D.W.L. Prevalence and correlates of depressive symptoms in older Taiwanese immigrants in Canada. *J. Chin. Med. Assoc.* **2005**, *68*, 118–125.

136. Lecomte, T.; Wallace, C.J.; Perreault, M.; Caron, J. Consumers' goals in psychiatric rehabilitation and their concordance with existing services. *Psychiatr. Serv.* **2005**, *56*, 209–211.

137. Nadeau, L.; Measham, T. Immigrants and mental health services: increasing collaboration with other service providers. *Child Adolesc. Psychiat. Rev.* **2005**, *14*, 73–76.

138. Taylor, L.E.; Taylor-Henley, S.; Doan, L. Older immigrants: Language competencies and mental health. *Can. J. Commun. Ment. Health* **2005**, *24*, *23–33.*

139. Uskul, A.K.; Greenglass, E. Psychological wellbeing in a Turkish-Canadian sample. *Anxiety Stress Coping* **2005**, *18*, 269–278.

140. Pottie, K.; Brown, J.B.; Dunn, S. The resettlement of Central American men in Canada : From emotional distress to successful integration. *Refugee* **2005**, *22*, 101–111.

141. Ahmad, F.; Shik, A.; Vanza, R.; Stewart, D.E. Voices of South Asian women: Immigration and mental health. *Women Health* **2004**, *40*, 113–130.

142. Wong, R.Y-L.; Tsang, A.K.T. When Asian immigrant women speak: From mental health to strategies of being. *Am. J. Orthopsychat.* **2004**, *74*, 456–466.

143. Beiser, M.; Wickrama, K.A.S. Trauma, time and mental health: A study of temporal reintegration and Depressive Disorder among Southeast Asian refugees. *Psychol. Med.* **2004**, *34*, 899–910.

144. Khanlou, N. Influences on adolescent self-esteem in multicultural Canadian secondary schools. *Public Health Nurs.* **2004**, *21*, 404–411.

145. Lai, D.W.L. Impact of culture on depressive symptoms of elderly Chinese immigrants. *Can. J. Psychiat.* **2004**, *49*, 820–827.

146. Lai, D.W.L. Depression among elderly Chinese-Canadian immigrants from Mainland China. *Chin. Med. J.* **2004**, *117*, 677–683.

147. Zelkowitz, P.; Schinazi, J.; Katofsky, I. Factors associated with depression in pregnant immigrant women. *Transcult. Psychiat.* **2004**, *41*, 445–464.

148. Rousseau, C.; Drapeau, A. Premigration exposure to political violence among independent immigrants and its association with emotional distress. *J. Nerv. Ment. Dis.* **2004**, *192*, 852–856.

149. Sadavoy, J.; Meier, R.; Yuk Mui Ong, A.; Yuk, M. Barriers to Access to Mental Health Services for Ethnic Seniors: The Toronto Study. *Can. J. Psychiat.* **2004**, *49*, 192–199.

150. Tweed, R.G. Culture, Stress, and Coping: Internally- and externally-targeted control strategies of European Canadians, East Asian Canadians, and Japanese. *J. Cross Cult. Psychol.* **2004**, *35*, 652–668.

151. Beiser, M.; Simich, L.; Pandalangat, N. Community in Distress : Mental health needs and help-seeking in the Tamil Community in Toronto. *Int. Migr.* **2003**, *41*, 233–245.

152. Lai, D.W.L. Health and predictors of health among older Chinese-Canadians in British Columbia. *BC Med. J.* **2003**, *45*, 382–390.

153. Lai, D.W.L.; Yuen, C.T.Y. Gender, physical limitation, and depression among elderly Chinese. *Int. J. Ment. Health Addict.* **2003**, *1*, 1557–1584.

154. Safdar, S.F.; Lay, C.H. The relations of immigrant-specific and immigrant-nonspecific daily hassles to distress controlling for psychological adjustment and cultural competence. *J. Appl. Soc. Psychol.* **2003**, *33*, 299–320.

155. Smith, A.; Lalonde, R.N. Racelessness in a Canadian context? Exploring the link between Black students' identity, achievement, and mental health. *J. Black Psychol.* **2003**, *29*, 142–164.

156. Wu, Z.; Noh, S.; Kaspar, V.; Schimmele, C.M. Race, ethnicity, and depression in Canadian society. *J. Health Soc. Behav.* **2003**, *44*, 426–441.

157. Donnelly, T.T. Contextual analysis of coping: Implications for immigrants' mental health care. *Issues Ment. Health Nurs.* **2002**, *23*, 715–732.

158. Ataca, B.; Berry, J.W. Psychological, sociocultural, and marital adaptation of Turkish immigrant couples in Canada. *Int. J. Psychol.* **2002**, *37*, 13–26.

159. Beiser, M.; Hou, F.; Hyman, I.; Tousignant, M. Poverty, family process, and the mental health of immigrant children in Canada. *Am. J. Public Health* **2002**, *92*, 220–227.

160. Dossa, P. Narrative mediation of conventional and new “mental health” paradigms: Reading the stories of immigrant Iranian women. *Med. Anthropol. Q.* **2002**, *16*, 341–359.

161. Edlund, M.J.; Wang, P.S.; Berguland, P.A. Dropping out of mental health treatment: Patterns and predictors among epidemiological survey respondents in the United States and Ontario. *Am. J. Psychiat.* **2002**, *159*, 845–851.

162. Moghaddam, F.M.; Taylor, D.M.; Ditto, B.; Jacobs, K.; Bianchi, E. Psychological distress and perceived discrimination: A study of women from India. *Int. J. Intercult. Relat.* **2002**, *26*, 381–390.

163. Wickrama, K.S.; Beiser, M.; Kaspar, V. Assessing the longitudinal course of depression and economic integration of south-east Asian refugees: An application of latent growth curve analysis. *Int. J. Methods Psychiatr. Res.* **2002**, *11*, 154–168.

164. Abouguendia, M.; Noels, K.A. General and acculturation-related daily hassles and psychological adjustment in first and second-generation South Asian immigrants to Canada. *Int. J. Psychol.* **2001**, *36*, 163–173.

165. Ali, A.; Toner, B.B. Symptoms of depression among Caribbean women and Caribbean-Canadian women: An investigation of self-silencing and domains of meaning. *Psychol. Women Q.* **2001**, *36*, 163–173.

166. Bottorff, J.L.; Johnson, J.L.; Venables, L.J.; Grewal, S.; Popatia, N.; Hilton, B.A.; Clarke, H.; Sumel, P.; Bilkhu, S.; Sandhu, G. Voices of immigrant South Asian women: Expressions of health concerns. *J. Health Care Poor Underserved* **2001**, *12*, 392–403.

167. Lai, D.W.L. Depression among the elderly Chinese in Canada. *Can. J. Aging* **2000**, *19*, 409–429.

168. Lai, D.W.L. Prevalence of depression among the elderly Chinese in Canada. *Can. J. Public Health* **2000**, *91*, 64-66.

169. Ryder, A.G.; Alden, L.E.; Paulhus, D.L. Is acculturation unidimensional or bidimensional? A head-to-head comparison in the prediction of personality, self-identity, and adjustment. *J. Pers. Soc. Psychol.* **2000**, *79*, 49–65.

170. Schreiber, R.; Stern, P.N.; Wilson, C. The contexts for managing depression and its stigma among black West Indian Canadian women. *J. Adv. Nurs.* **1998**, *27*, 510–517.

171. Noh, S.; Beiser, M.; Kaspar, V.; Hou, F.; Rummens, J.; Beiser, M. Perceived racial discrimination, and coping : Depression, A Study of Southeast Asian Refugees in Canada. *J. Health Soc. Behav.* **1999**, *40*, 193–207.

172. Lay, C.; Nguyen, T. The Role of acculturation-related and acculturation non-specific daily hassles: Vietnamese-Canadian students and psychological distress. *Can. J. Behav. Sci.* **1998**, *30*, 172–181.

173. Majumdar, B.; Ladak, S. Management of family and workplace stress experienced by women of colour from various cultural backgrounds. *Can. J. Public Health* **1998**, *89*, 48–52.

174. Rousseau, C.; Drapeau, A. Parent-child agreement on refugee children's psychiatric symptoms: A transcultural perspective. *J. Am. Acad. Child Adolesc. Psychiatry* **1998**, *37*, 629–636.

175. Ponzo, G.M.; Gucciardi, E; Weiland, M. Gender, ethnocultural and psychosocial barriers to diabetes self –management in Italian men and women with Type 2 Diabetes. *Behav. Med.* **2006**, *31*, 153–160.

176. Chappell, N.L.; Lai, D.W.L. Healthcare service use by Chinese seniors in British Columbia. *J. Cross Cult. Gerontol.* **1998**, *13*, 21–37.

177. Beiser, M.; Hyman, I. Refugees' time perspective and mental health. *Am. J. Psychiatry* **1997**, *154*, 996–1002.

178. Short, K.H.; Johnston, C. Stress, maternal distress, and children's adjustment following immigration: The buffering role of social support. *J. Consult. Clin. Psychol.* **1997**, *65*, 494–503.

179. Noh, S.; Avison, W.R. Asian immigrants and the stress process: A study of Koreans in Canada. *J. Health Soc. Behav.* **1996**, *37*, 192–206.

180. Aycan, Z.; Berry, J.W. Impact of employment-related experiences on immigrants' psychological weil-being and adaptation to Canada. *Can. J. Behav. Sci.* **1996**, *28*, 240–251.

181. Pawliuk, N.; Grizenko, N.; Chan-Yip, A.; Gantous, P.; Mathew, J.; Nguyen, D. Acculturation style and psychological functioning in children of immigrants. *Am. J. Orthopsychiatry* **1996**, *66*, 111–121.

182. Rousseau, C.; Drapeau, A.; Corin, E. School performance and emotional problems in refugee children. *Am. J. Orthopsychiatry* **1996**, *66*, 239–251.

183. Baker, C.; Arseneault, A.M.; Gallant, G. Resettlement without the support of an ethnocultural community. *J. Adv. Nurs.* **1994**, *26*, 1064–1072.

184. Beiser, M.; Johnson, P.J.; Turner, R.J. Unemployment, underemployment and depressive affect among Southeast Asian refugees. *Psychol. Med.* **1993**, *23*, 731–743.

185. Pepler, D.J.; Lessa, I. the mental health of Portuguese children. *Can. J. Psychiatry* **1993**, *38*, 46–50.

186. Sands, E.T.; Berry, J.W. Acculturation and mental health among Greek Canadians in Toronto. *Can. J. Commun. Ment. Health* **1993**, *12*, 117–124.

187. Guzder, J; Yohannes, S; Zelkowitz, P. Helpseeking of immigrant and native born parents: A qualitative study from a montreal child day hospital. *J. Can. Acad. Child Adolesc. Psychiatry* **2013**, *22*, 275–281.

188. Noh, S.; Speechley, M.; Kaspar, V.; Wu, Z. Depression in Korean immigrants in Canada (I): Method of the study and prevalence of depression. *J. Nerv. Ment. Dis.* **1992**, *180*, 543–607.

189. Noh, S.; Wu, Z.; Speechley, M.; Kaspar, V. Depression in Korean immigrants in Canada (II): Correlates of gender, work, and marriage. *J. Nerv. Ment. Dis.* **1992**, *180*, 543–607.

190. Noh, S.; Avison, R.; Kasper, V. Depressive symptoms among Korean immigrants: Assessment of a translation of the centre for epidemiologic studies- depression scale. *Psychol. Assess.* **1992**, *4*, 84–91.

191. Chandrasena, R.; Beddag, V.; Fernado, M.L. Suicide among immigrant psychiatric patients in Canada. *B. J. Psych.* **1991**, *159*, 707–709.

192. Pak, A.W.; Dion, K.L.; Dion, K.K. Social-psychological correlates of experienced discrimination: Test of double jeopardy hypothesis. *Int. J. Intercult. Relat.* **1991**, *15*, 243–254.

193. Dion, K.L.; Giordano, C. Ethnicity and sex as correlates of depression symptoms in a Canadian university sample. *Int. J. Soc. Psychiat.* **1990**, *36*, 30–41.

194. Dion, K.K.; Dion, K.L.; Pak, A.W. The role of self-reported language proficiencies in the cultural and psychosocial adaptation among members of Toronto, Canada's Chinese community. *J. Asian Pac. Commun.* **1990**, *1*, 173–189.

195. Moghaddam, F.M.; Ditto, B.; Taylor, D.M. Attitudes and attributions related to psychological symptomatology in Indian Immigrant women. *J. Cross Cult. Psychol.* **1990**, *21*, 335–350.

196. Lou, Y.; Beaujot, R. What Happens to the Healthy Immigrant Effect: The Mental Health of *Immigrants to Canada*; Discussion paper No. 05–15; Population Studies Centre, University of Western Ontario: London, ON, Canada, 2005; Volume 7.

197. Kuo, B.C.H.; Chong, V.; Joseph, J. Depression and its psychosocial correlates among older Asian Immigrants in North America: A critical review of two decades' research. *J. Aging Health* **2008**, *20*, 615–652.

198. Stewart, M.; Anderson, J.; Beiser, M.; Makarimba, E.; Neufeld, A.; Simich, and L. Multicultural meanings of social support among immigrants and refugees. *Int. Migr.* **2008**, *46*, 123–159.

199. Guruge, S.; Matsuoka, A.; Agrawal, S.; Beaulieu, M. *Development of a Program of Research on prevention of Abuse among Older Immigrant Women*; Department of Justice of Canada: London, ON, Canada 2011; p. 111. Available online: http://www.maltraitancedesaines.com/en/writtenproductions/contenu/117-research-reports-or-reports-produced-for-the-government (Accessed on 22 October 2015).

200. Dennis, C.L.; Hodnett, E. Psychosocial and psychological interventions for treating postpartum depression. *Cochrane Database Syst. Rev.* **2007**, doi: 10.1002/14651858.

201. Jhangiani, S.J.; Vadeboncoeur, J.A. Health care "as usual": the insertion of positive psychology in Canadian mental health discourse. *Mind Cult. Act.* **2010**, *17*, 169–184.

202. Stewart, M.; Shizha, E.; Makwarimba, E. Challenges and barriers to services for immigrant seniors in Canada: "You are among others but you feel alone". *Int. J. Migr. Health Soc. Care* **2011**, *7*, 16–32.

203. Stewart, M.; Makwarimba, E.; Barnfather, A.; Letourneau, N.; Neufeld, A. Researching reducing health disparities: Mixed methods approaches. *Soc. Sci. Med.* **2008**, *66*, 1406–1417.

204. Kirmayer, L.J.; Narasiah, L.; Munoz, M.; Rashid, M.; Ryder, A.G.; Guzder, J.; Hassan, G.; Rousseau,

C.; Pottie, K. Common mental health problems in immigrants and refugees: General approach in primary care. *CMAJ* **2011**, *183*, 959–967.

205. Fenta, H.; Hyman, I.; Noh, S.; Rourke, S. Somatic symptoms in a community sample of Ethiopian immigrants in Toronto, Canada. *Int. J. Cult. Ment. Health* **2009**, *3*, 1–15.

206. Fenta, H.; Hyman, I.; Noh, S. Health service utilization by ethiopian immigrants and refugees in Toronto. *J. Immigr. Minor. Health*. **2007**, *9*, 349–357.

207. Hyman, I.; Beiser, M.; Vu, N. The Mental health of refugee children in Canada. *Refuge* **1996**, *15*, 4–8.

208. Islam, F. Examining the "Healthy Immigrant Effect" for mental health in Canada (Review). *UTMJ.* **2013**, *90*, 169-175.

209. Balgopal, P.R. *Social Work Practice with Immigrants and Refugees*; Columbia University: New York, NY, USA, 2000.

210. Asanin, J.; Wilson, K. "I spent nine years looking for a doctor": Exploring access to healthcare among immigrants in Mississauga, Ontario, Canada. *Soc. Sci. Med.* **2008**, *66*, 1271–1128.

211. Simich, L.; Beiser, M.; Stewart, M.; Makarimba, E. Providing social support for immigrants and refugees in Canada: Challenges and directions. *J. Immigr. Health* **2005**, *7*, 259–268.

212. Li, P.S. Earning Disparities between Immigrants and Native-born Canadians. *Can. Rev. Sociol.* **2000**, *73*, 289–311.

213. Shakya, Y.B. Access Alliance, Toronto, Onatrio, Canada. Summary Where are the Good Jobs? Available online: http://accessalliance.ca/wp-content/uploads/2015/03/Summary_Where-are-theGood-Jobs-Report-2013.pdf. (accessed on 15 September 2015).

214. Bagley, C.R. Mental health and social adjustment of elderly Chinese immigrants in Canada. *Canada's Ment. Health* **1993**, *41*, 6–10.

215. Galarneau, D.; Morissette, R. Immigrants: Settling for Less? Statistics Canada, Perspectives on Labour and Income. 2004. Available online: http://www.statcan.gc.ca/pub/75-001-x/10604/6921eng.htm (accessed on 21 October 2013).

216. Taylor, D.M.; Usborne, E. When I know who "we" are, I can be "me": The primary role of cultural identity clarity for psychological well-being. *Transcult. Psychiatry* **2010**, *47*, 93–111.

217. Guruge, S.; Thomson, M.S.; George, U.; Chaze, F. Social support, social conflict, and immigrant women's mental health in a Canadian context: A scoping review. *J. Psych. Ment. Health Nurs.* **2015**, *22*, 655–667.

218. Huang, K.Y.; Calzada, E.; Kamboukos, D. applying public health frameworks to advance the promotion of mental health among Asian American Children. *Asian Am. J. Psychol.* **2014**, *5*, 145–152.

219. Khanlou, N.; Beiser, M.; Cole, E.; Freire, M.; Hyman, I.; Kilbride, K.M. Mental Health Promotion

among Newcomer Female Youth: Post-Migration Experiences and Self-Esteem. 2002. Available online: http://citeseerx.ist.psu.edu/viewdoc/download? (accessed on 21 October 2013).

220. Healthy People 2020. Social Determinants of Health. 2014. Available online: http://www.healthypeople.gov/2020/topicsobjectives2020/overview.aspx?topicid=39 (accessed on 8 June 2015).

221. Mental Health Commission of Canada. The Mental Health Strategy for Canada. Available online: www. Mentalhealthcommission.ca.2012 (accessed on 19 November 2013).

222. Pope, J.F.; Arthur, N. Socioeconomic status and class: A challenge for the practice of psychology in Canada. *Can. Psychol.* **2009**, *50*, 55–65.

223. Hansson, E.; Tuck, A.; Lurie, S.; McKenzie, K. For the Task Group of the Services Systems Advisory Committee, Mental Health Commission of Canada. Available online: http://www.mentalhealthcommission.ca/English/system/files/private/Diversity_Issues_Options_ Report_ENG_0.pdf (accessed on 15 September 2015).

224. Mental Health Well Being of Immigrants. Mental Health Well Being of Immigrants in Toronto: A report to the Ministry of Health and Long Term care. Available online: www.stmichaels hospital.com/ knowledgeinstitute/.../download.php?id (accessed on 15 September 2015).

225. Islam, F.; Oremus, M. Mixed methods immigrant mental health in Canada: A Systematic Review. *J. Immigr. Minor. Health* **2014**, *16*, 1284–1289.

226. Cando, M.B.; Brown, J. Experiences of Newcomer Youth in the Home Environment. M.A. School of graduate and post doctoral studies, Western University, London, ON, Canada. April 2015.

Chapter 37: Academic Research Study

*Academic Research Study Conventions: Much like an academic article, an academic research study also seeks to produce unique, original findings, but typically involves running a research experiment that produces **primary** data that is unique to that research study. Writing in this model uses a more scientific approach and includes fairly standard sections (methodology, results, discussion, conclusions, etc). Proper citation and referencing is expected as well.*

RESEARCH STUDY: VITAMIN D STATUS OF OLDER ADULTS OF DIVERSE ANCESTRY LIVING IN THE GREATER TORONTO AREA

By Jaime K. Ginter, S Krithika, Agnes Gozdzik, Heather Hanwell, Susan Whiting, and Esteban J. Parra

ABSTRACT

Background: Physiological and lifestyle factors put older adults at an increased risk of vitamin D insufficiency and resulting negative health outcomes. Here we explore the vitamin D status in a sample of community dwelling older adults of diverse ancestry living in the Greater Toronto area (GTA).

Methods: Two hundred and twenty-four (224) adults over 60 years of age were recruited from the Square One Older Adult Centre, in Mississauga, Ontario. Circulating 25-hydroxyvitamin D (25(OH)D) concentrations were measured from dried blood spot cards. Dietary and supplemental intakes of vitamin D were assessed via questionnaires. Skin pigmentation was assessed quantitatively by measuring melanin levels using a reflectometer.

Results: The mean 25(OH)D concentration in the total sample was 82.4 nmol/L. There were no statistically significant differences in serum 25(OH)D concentrations, supplemental or dietary vitamin D intakes between the three major ancestral groups (East Asians, Europeans and South Asians). Females had significantly higher 25(OH)D concentrations than males (84.5 nmol/L vs. 72.2 nmol/L, $p = 0.012$). The proportion of participants with 25(OH)D concentrations below 50 nmol/L and 75 nmol/L were 12.1%, and 38.8%, respectively. The mean daily supplemental intake of vitamin D was 917 IU/day. Vitamin D intake from supplements was the major factor determining 25(OH)D concentrations ($p < 0.001$).

Conclusions: Mean concentration of 25(OH)D in a sample of older adults of diverse ancestry living in the GTA exceeded 80 nmol/L, and there were no significant differences in 25(OH)D levels between ancestral groups. These results sharply contrast with our recent study focused on young adults of diverse ancestry living in the same geographic area, in which we found substantially lower 25(OH)D concentrations (mean 39.5 nmol/L), low supplemental vitamin D intake (114 IU/day), and significant differences in 25(OH)D levels between ancestral groups. High daily intake of supplemental vitamin D in this sample of older adults likely accounts for such disparate findings with respect to the young adult sample.

Keywords: Vitamin D, Serum 25(OH)D concentration, Older adults, Diverse ancestry, Canada, Community-dwelling

BACKGROUND:

Vitamin D plays a key role in bone development and mineralization, and it is also involved in the regulation of cell growth and immune function [1-4]. Physiological and lifestyle factors put older adults at an increased risk of vitamin D insufficiency and the resulting negative health outcomes. Cutaneous vitamin D synthesis is less efficient in older individuals due to the age-associated decline of concentrations of 7-dehydrocholesterol, which is the key precursor for the synthesis of vitamin D through the action of ultraviolet B (UVB) light in the skin [5-7]. Additionally, factors such as reduced mobility, and limited outdoor exposure, may also negatively influence vitamin D status – as measured by 25-hydroxyvitamin D (25(OH)D) levels – in some older individuals [8-13].

Numerous studies have reported that low 25(OH)D levels are associated with osteoporosis and fractures in the elderly [14,15], and these are some of the most important health concerns for this age group: osteoporosis is the suspected cause of over 300,000 hip fractures in the United States, and 24,000 hip fractures in Canada every year [16]. Long term care and health costs associated with osteoporosis-related fractures have been estimated at $13.8 billion in the United States in 1994 and $1.3 billion in Canada in 1993 [16]. Additionally, there is evidence that vitamin D supplementation may provide some benefit for physical performance in older persons [15].

Information about the vitamin D status of older adult Canadians of diverse ancestry is limited. Available studies have focused on European populations [13,17,18] or older adults of European ancestry [19,20], and to lesser extent African ancestry [21] residing in North America. Detailed descriptions of ancestry are often not reported in vitamin D studies, including national surveys in Canada [22] and older persons of diverse ethnicities have been found not to be included in meaningful numbers in studies exploring vitamin D status [15]. In particular, it is critical to obtain reliable information for darkerskinned individuals, who are at higher risk of vitamin D insufficiency because melanin (the main skin pigment) interferes with cutaneous production of vitamin D [22,23]. The aim of this study was to explore the wintertime vitamin D status of an understudied segment of the Canadian population: older adults of diverse ancestry. Secondly, we wanted to contrast our findings with previous studies of 25(OH)D levels in older adults [22,24-26], and a previous study of young adults of diverse ancestry living in the Greater Toronto Area (GTA) [23].

METHODS

Participant characteristics and recruitment

Recruitment of participants for this study took place in February and early March of 2012 at the Square One Older Adult Centre (SOOAC), located in Mississauga, Ontario. The SOOAC was chosen because of its large, ethnically diverse membership (over 1000 members representing a range of ethnicities including, AfroCaribbean, East Asian, European, and South Asian). Information about the study was disseminated to potential participants by way of information sheets posted in the centre, via the centre's newsletter, word of mouth and at a health and wellness fair that was held at the SOOAC. Additional recruitment efforts were conducted at the SOOAC during their normal activities in the weeks leading up to the start of the study. The majority of participants were members of the SOOAC. A small number were friends or family of members. Age was the primary exclusion criteria and only individuals older than 60 years were eligible to participate in the study. Two hundred and twenty-four individuals agreed to participate. All participants were briefed on the purpose of the study and the extent of their involvement verbally and in the informed consent form. Every participant provided written consent. Approval to carry out this study was obtained from the Sheridan College Research Ethics Board. Participants were provided with the option to receive the results of their circulating 25(OH)D levels and were contacted with this information via phone or email after the study was complete.

Data collection

Participation in the study involved one visit, which took place between April 18 and May 12, 2012. The data collection was done at the end of the winter in an effort to record the lowest (wintertime) 25(OH)D levels, as vitamin D levels are lowest in Canada during the winter months (November to March) when sufficient UVB is not available for cutaneous vitamin D synthesis. During this visit, participants were asked to complete a personal questionnaire that asked about their place of birth, languages spoken, self-reported ancestry, health status, and UVB exposure (self-reported time spent outdoors daily on average and travel to sunny destinations). Participants also filled out a food frequency questionnaire that assessed intakes of vitamin D from dietary and supplementary sources. The food frequency questionnaire had been validated in a previous study [27]. Participants also provided a few drops of blood on blood spot test sheets from which their 25(OH)D concentrations were measured (for more details, see below). The blood sample was collected by pricking the participant's fingers with a single use spring action lancet and gently expressing a few drops of blood onto the blood spot test papers. Melanin content of the skin was measured in the inner upper right arm using a narrow band reflectometer (DSM II ColorMeter, Cortex Technologies, Hadsund, Denmark). This instrument provides quantitative estimates of melanin levels (e.g. Melanin index). Three measurements were taken in the upper inner arm and then averaged.

Biochemical analysis

Measurement of 25(OH)D was carried out by ZRT Laboratory (Beaverton, Oregon) following standard protocols. 6-mm disks were punched from the middle of the pre-stamped blood spot area containing the dried blood spots (Wallac MultiPuncher) and reconstituted with 600 μl of deionized water.

600 µl of methanol containing internal standard (D4-25-hydroxyvitamin D3) was then added to precipitate proteins and the samples were vortexed. 900 µl of the supernatant was extracted with C18 solid phase extraction. Extracted samples were derivatized with 200 µl of 0.1 mg/ml PTAD (4-phenyl1,2,4-triazoline-3,5-dione) at room temperature for 10 minutes. Derivatized samples were blown to dryness with nitrogen and reconstituted with 50 ul of methanol and 20 ul injected into the LC-MS/MS system (Varian).

Previous studies have shown that there is a high correlation between the 25(OH)D levels obtained for the same individuals from blood spots, serum or whole blood [28,29].

We performed an internal validation by comparing, for 10 blood spot and serum samples obtained from the same individuals, the 25(OH)D concentrations measured with the ZRT blood spot LC-MS/MS method with the values obtained using a previously described serumbased LC-MS/MS method [23]. A scatterplot showing the results of these comparisons is depicted in Figure 1. There was a very strong correlation between the 25(OH) D values obtained with both methods (r2 = 0.91). An analysis using a Bland-Altman plot indicated that the 25(OH)D concentrations measured in the blood spots were slightly higher than those measured in the serum samples (on average, approximately 10 nmol/L higher, Figure 2). We measured three independent blood spots for the same individual with concordant results (110, 115 and 117.5 nmol/L, respectively).

Statistical analysis

Potential differences between groups (sex, ancestry) for 25(OH)D levels, dietary, supplemental and total vitamin D intake, and melanin index were examined using ANOVA. Linear regression was used to evaluate the major factors associated with 25(OH)D concentrations. Prior to the regression, we explored if the assumptions of the regression were met (e.g. residuals were normally distributed and no colinearity of the predictor variables was present). Potential differences in proportions (e.g. proportions of individuals classified according to commonly used 25(OH)D cutoffs used to define vitamin D status, or proportions of individuals classified according to vitamin D intake cutoffs) were explored using Fisher's exact tests. Given the small number of participants analyses stratified by ancestry were restricted to the East Asian, European and South Asian groups. A significance level of $p \leq 0.05$ was used for all tests.

RESULTS

Sample characteristics

The sample consisted of 224 participants (185 females and 39 males). The average age of the participants was 72 years, with ages ranging between 60 to 90 years. Based on the information provided by the participants in the personal questionnaire, individuals were classified in five ancestral groups: African (n = 9), East Asian (n = 66), European (n = 83), South Asian (n = 64), or Other (n = 2) ancestry. Table 1 reports circulating 25(OH)D concentrations, melanin index and vitamin D intakes from food, supplements and all (total) sources for the entire sample and the main ancestral groups included in the study (East Asians, Europeans and South Asians). Table 2 presents the values of the aforementioned variables stratified by sex. The only variable that showed a significant difference between the sexes was serum 25(OH)D, with higher 25(OH)D levels recorded for females. After controlling for sex, melanin index differed significantly between the three ancestral groups. However, as described in more detail below, there were no significant differences in serum 25(OH)D concentrations, or dietary, supplemental or total vitamin D intakes between the three ancestral groups.

Vitamin D status and ancestry

The mean 25(OH)D concentration of the entire sample was 82.4 nmol/L. Circulating 25(OH)D concentrations did not significantly differ between the three ancestral groups ($p = 0.081$) (Table 1). Table 3 reports the proportion of individuals within the entire sample and the three ancestral groups stratified according to three commonly used 25(OH)D cutoffs: < 25 nmol/L, < 50 nmol/L, <75 nmol/L and ≥ 75 nmol/L. The majority of individuals in each ancestral group had 25(OH)D concentrations exceeding 75 nmol/L. A small proportion of participants (12.1% for the total sample and 10.6%, 10.8% and 15.6% for the East Asian, European and South Asian groups, respectively) had 25(OH)D concentrations < 50 nmol/L, which is the cutoff used by the Institute of Medicine (IOM) to define vitamin D insufficiency [15].

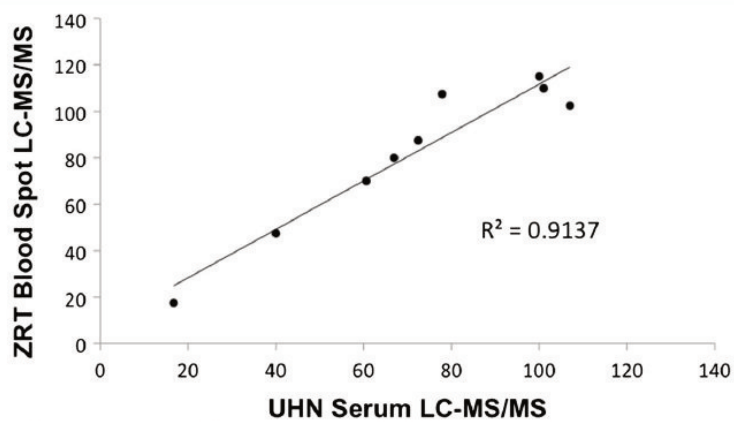


Figure 1 Correlation of 25(OH)D values obtained from serum and blood spots in the same samples.

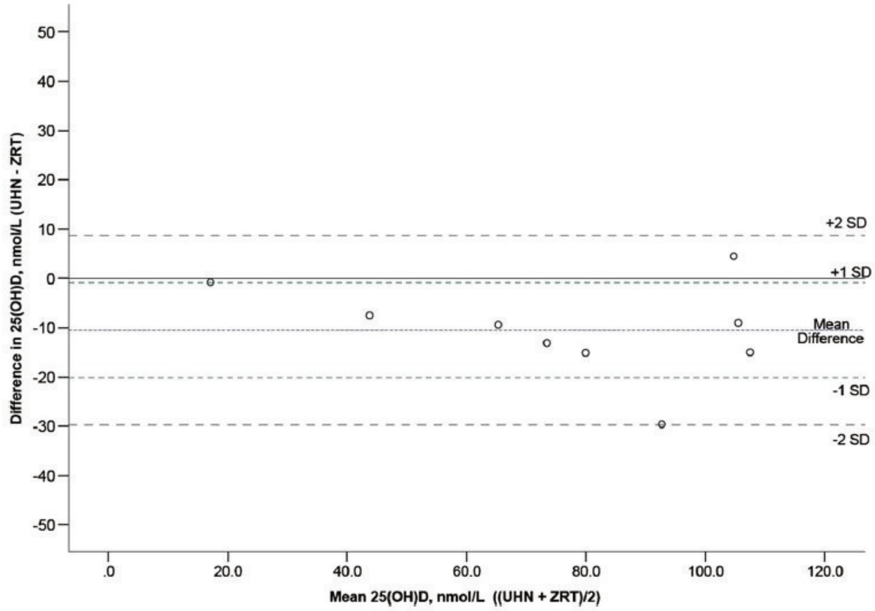


Figure 2 Bland-Altman plot comparing 25(OH)D estimates obtained from serum and blood spots in the same samples.

Vitamin D intake and ancestry

The mean daily total vitamin D intake for the entire study sample was 1086 IU/day (Table 1). The mean daily total intake was slightly higher for Europeans than for South Asians and East Asians, but the differences were not statistically significant. In the entire study sample, and also within each ancestral group, the mean daily supplemental intake of vitamin D (917 IU/day) was substantially higher than the mean daily dietary intake (168 IU/day).

Current recommendations set by the IOM [15] suggest individuals over 70 years of age should have a vitamin D intake of 800 IU/day. We divided the total sample in two groups: 1) individuals with daily vitamin D intakes < 800 IU (34.7%) and 2) individuals with daily vitamin D intakes ≥ 800 IU (65.2%). Both groups were stratified by ancestry and the aforementioned 25(OH)D cutoffs (Table 4). Almost three-quarters of individuals with daily intakes exceeding the IOM recommendations had 25 (OH)D concentrations in the optimal range (> 75 nmol/L) compared to just over one third of participants who did not meet the IOM daily vitamin D recommendation. A contingency table analysis comparing the < 800 IU and ≥ 800 IU groups was statistically significant ($p < 0.001$).

Table 1 Description of variables collected in the global sample, stratified by ancestry

	Total sample*	African	East asian	European	South asian	Other
N (F, M)	224 (185, 39)	9 (9, 0)	66 (51,15)	83 (77, 6)	64 (46, 18)	2 (2, 0)
Melanin Index	42.96 (34.9, 57.1)	54.8 (48.2, 61.4)	40.3 (39.1, 41.4)	39.8 (39.0, 40.7)	48.1 (46.4, 49.7)	43.2
25(OH)D (nmol/L)	82.4 (36.6, 131.3)	77.9 (64.3, 91.4)	82.1 (75.5, 88.8)	87.3 (81.3, 93.3)	77.2 (70.6, 83.8)	75
Dietary (IU/day)	168.15 (153.14, 183.15)	213.96 (133.02, 294.02)	149.25 (121.61, 176.90)	185.73 (161.51, 209.96)	157.11 (127.80, 186.41)	209.19
Supplements (IU/day)	917.41 (810.05, 1024.77)	866.67 (368.51, 1364.82)	857.58 (691.07, 1024.09)	943.37 (735.82, 1050.92	939.06 (739.45, 1138.68)	1350
Total (IU/day)	1085.57 (976.10, 1195.03)	1080.56 (620.63, 1540.48)	1006.85 (841.20, 1172.50)	1129.11 (915.70, 1342.51)	1096.19 (891.60, 1300.77)	1559

Mean values and 5th and 95th percentiles (in parentheses) are reported.
*Total sample comprises individuals of African ancestry (n=9), East Asian ancestry (n=66), European ancestry (n=83), Other ancestry (n=2), and South Asian ancestry (n=64).

Table 2 Sex differences in clinical and biochemical variables

	Female mean (n = 185)	Male mean (n = 39)	F	p
25(OH)D (nmol/L)	84.5	72.2	6.432	0.012*
Melanin Index	42.9	43.2	0.082	0.775
Dietary (IU/day)	170.02	159.28	0.285	0.594
Supplements (IU/day)	958.4	723.1	2.703	0.102
Total (IU/day)	1128.41	882.36	2.845	0.093

We also explored the effect of vitamin D supplements on vitamin D concentrations, by dividing the total sample into individuals who did not take supplements (23.1%) and those who did take supplements (76.9%). We stratified both groups by ancestry and the aforementioned 25(OH)D cutoffs. These values are reported in Table 5. Supplement use showed a strong relationship to vitamin D status as only one-third of participants who did not take supplements had 25(OH)D concentrations in the optimal range compared to almost three-quarters of participants who took supplements. These differences are highly significant (Fisher's exact test p-value <0.001). See Table 5 for detailed information about the three major ancestral groups included in the analysis.

Factors affecting vitamin D status

In order to evaluate the main factors associated with 25(OH)D concentrations, a multiple linear regression was performed with 25(OH)D concentration as the dependent variable and sex, supplemental intake, dietary intake and melanin index as the independent variables. The regression analysis indicated that sex had a marginal effect on 25(OH)D levels ($p = 0.052$) and supplemental vitamin D intake had a strong relationship with 25(OH) D concentrations (p-value < 0.001). Dietary intake and melanin levels did not have any significant effects on 25 (OH)D. The regression model revealed that just over 20% of the variation in 25(OH)D concentrations was explained by the linear combination of the variables tested. A more detailed analysis using a multi-step regression strategy indicated that intake of vitamin D supplements was responsible for about 19% of the variation in serum 25(OH)D concentrations, and a partial correlation analysis provided similar results (R2 = 0.194).

DISCUSSION

Here, we report the vitamin D status in a sample of community dwelling, active older adults (age > 60 years) of diverse ancestry living in the Greater Toronto Area (GTA). The mean 25(OH)D concentration for the entire sample was slightly higher than 80 nmol/L and we did not observe significant differences in 25(OH)D levels between the main ancestral groups analyzed in this study: Europeans, East Asians and South Asians. Perhaps more relevant than the average 25(OH)D concentrations is the proportion of participants with insufficient 25(OH)D levels. Unfortunately, there is no universal agreement with respect to which 25(OH)D cutoffs should be used to define vitamin D insufficiency, and while the IOM [15] has set this value at 50 nmol/L, many vitamin D experts and also specialty societies (e.g. Endocrine Society, the National Osteoporosis Foundation, and Osteoporosis Canada) support a cutoff of 75 nmol/L [30-32]. Using the IOM criteria, only a small number (12.1%) of our participants would be considered to have insufficient 25 (OH)D levels, with little variation among the main ancestral groups (10.6-15.6%). However, using the higher cut-point of 75 nmol/L, more than a third of our total sample, and nearly half of those of South Asian and East Asian ancestry would be considered vitamin D insufficient. More than three-quarters of the individuals in the sample took vitamin D supplements, and vitamin D intake from supplements was the major factor explaining the variation in 25(OH)D concentrations in this sample.

Overall, the mean supplemental intakes of vitamin D were substantially higher than the mean dietary intakes in the total sample and each of the ancestral groups.

Table 3 Wintertime vitamin D status in the global sample, stratified by ancestry

	Total sample* (n = 224)	East asian (n = 66)	European (n = 83)	South asian (n = 64)
<25 nmol/L	3 (1.4)	2 (3.0)	0 (0.0)	1 (1.6)
<50 nmol/L	27 (12.1)	7 (10.6)	9 (10.8)	10 (15.6)
<75 nmol/L	87 (38.8)	28 (42.4)	27 (32.5)	28 (43.8)
>75 nmol/L	130 (61.0)	38 (57.6)	36 (67.5)	36 (56.3)

Absolute numbers and proportions (in parentheses) are reported.

Table 4 Vitamin D status of individuals with vitamin D intakes higher than 800 IU/day, stratified by ancestry

	Total sample* (n = 224)	East asian (n = 66)	European (n = 83)	South asian (n = 64)
<800 IU/day	77	23	28	23
<25 nmol/L	3 (4.0)	2 (8.7)	0 (0.0)	1 (4.3)
<50 nmol/L	24 (31.2)	6 (26.0)	8 (28.6)	9 (39.1)
<75 nmol/L	48 (62.3)	16 (69.6)	15 (53.6)	15 (65.2)
>75 nmol/L	29 (37.7)	7 (30.4)	13 (46.4)	8 (34.8)
>800 IU/day	147	43	55	41
<25 nmol/L	0 (0.0)	0 (0.0)	0	0 (0.0)
<50 nmol/L	3 (2.0)	1 (2.3)	1 (1.8)	1 (2.4)
<75 nmol/L	39 (26.5)	12 (27.9)	12 (21.8)	13 (31.7)
>75 nmol/L	108 (73.5)	31 (72.1)	43 (78.2)	28 (68.3)

Absolute numbers and proportions (in parentheses) are reported.

* Total sample comprises individuals of African ancestry (n = 9), East Asian ancestry (n = 66), European ancestry (n = 83), Other ancestry (n = 2), and South Asian ancestry (n = 64).

Comparison with previous Canadian studies

Young adults of diverse ancestry

It is very instructive to compare the main findings of this study with previous data available for Canada. In 2010, we published a paper describing the vitamin D status of an ancestrally diverse sample of young adults recruited in the same geographic region [23]. Table 6 reports 25 (OH)D concentrations, daily vitamin D intake (total, dietary and supplementary), and percentage of participants taking vitamin D supplements, in the total samples of older and young adults, and also the three major ancestral groups (East Asia, Europe and South Asia). The mean 25(OH)D concentration in the older adult sample (82.4 nmol/L) was substantially higher than in the young adult sample (39.5 nmol/L), and this was also observed for the three ancestral groups. These differences were highly significant in all cases (p-values < 0.001 for the total sample and each ancestral group). The primary factor driving these differences in 25(OH)D concentrations was the higher vitamin D intake from supplements in the older adult sample, with respect to the young adults – 917 IU/day on average, compared to only 114 IU/day in young adults. In contrast with the sample of older adults, in which 76.8% took supplements, only 24.0% of the young adults took supplements.

It is possible that sample and methodological differences between the two studies may partly account for the difference in vitamin D status between the young and old adult samples. The 25(OH)D concentrations in the older adult sample were measured using a blood spot LC-MS/MS method, whereas in the young adult sample a serum-based LC-MS/MS method was used. We compared the performance of both methods in the same samples (see Methods section) and found that the blood spot method provided values that were approximately 10 nmol/L higher on average, which is much

Table 5 Vitamin D status of individuals taking and not taking vitamin D supplements, stratified by ancestry

	Total sample* (n = 224)	East asian (n = 66)	European (n = 83)	South asian (n = 64)
No Supplements	52	17	22	11
<25 nmol/L	3 (5.8)	2 (11.8)	0 (0.0)	1 (9.1)
<50 nmol/L	19 (19.2)	5 (29.4)	8 (36.4)	6 (54.5)
<75 nmol/L	35 (67.3)	12 (70.6)	15 (68.2)	7 (63.6)
>75 nmol/L	17 (32.7)	5 (29.4)	7 (31.8)	4 (36.4)
Supplements	172	49	61	53
<25 nmol/L	0 (0.0)	0 (0.0)	0 (0.0)	0 (0.0)
<50 nmol/L	8 (4.7)	2 (4.1)	1 (1.6)	4 (7.5)
<75 nmol/L	52 (30.2)	16 (32.7)	12 (19.7)	21 (39.6)
>75 nmol/L	120 (69.8)	33 (67.3)	49 (80.3)	32 (60.4)

Absolute numbers and proportions (in parentheses) are reported.

Table 6 Comparison of vitamin D status between older adults and young adults*, stratified by ancestry

		Total sample	East asian	European	South asian
Serum 25(OH)D	Older adult	82.4 (N = 224)	82.1 (n = 66)	87.3 (n = 83)	77.2 (n = 64)
	Young Adult*	39.5 (N = 342)	33.4 (n = 99)	53.9 (n = 108)	29.2 (n = 94)
Dietary intake	Older adult	168.15	149.25	185.73	157.11
	Young Adult*	175.85	172.59	170.37	183.21
Supplemental intake	Older adult	917.14	857.58	943.37	939.06
	Young Adult*	114.88	67.68	127.39	118.94
Total intake	Older adult	1085.57	1006.85	1129.11	1096.19
	Young Adult*	290.72	240.27	297.76	302.15
Taking Supplements ^	Older adult	172 (76.8)	49 (74.2)	61 (73.5)	53 (82.8)
	Young Adult*	82 (24.0)	16 (16.2)	33 (30.6)	24 (25.5)
Not Taking Supplements ^	Older adult	52 (23.2)	17 (25.8)	22 (26.5)	11 (17.2)
	Young Adult*	260 (76.0)	83 (83.8)	75 (69.4)	70 (74.5)

* Data from Gozdzik et al. [23].

^ Absolute numbers and proportions (in parentheses) are reported.

smaller than the mean differences observed in the older adult and young adult samples. Another caveat to interstudy comparisons is that the data collection in the older adult study took place in April/May, a period in which endogenous vitamin D synthesis is possible in Southern Ontario. The data collection in the young adult study took place in January/February when no synthesis was possible; these seasonal disparities between studies may also contribute to the higher 25(OH)D levels observed in the present study of older adults. Another difference between the two studies was that in the young adult study we excluded individuals who travelled to sunny locations prior to participating in the study, and this was not a criterion of exclusion in the older adult study. Mitigating concerns about this difference is the observation that, in the present older adult study, 25(OH)D concentrations did not significantly differ between participants who travelled to sunny destination during the three months prior to their involvement in the study and those who did not travel. In fact, individuals who did not travel (n = 156) reported slightly higher mean 25(OH)D levels (mean = 83.6 nmol/L) than those who did travel (n = 68, mean = 79.6 nmol/L). In summary, we conclude that the observed differences in vitamin D status between the older and young adults are largely driven by the substantially higher daily supplementary vitamin D intakes in the older adults – 917 IU/day on average, compared to only 114 IU/day in young adults.

Older adults

We also compared our findings with those of three Canadian studies that surveyed older adults, the Canadian Health Measures Survey (CHMS) [22,24], the Canadian Community Health Survey (CCHS) [25], and a recent report focusing on 25(OH)D levels in older individuals residing in long term care in the same geographic area where our study was conducted, Mississauga, Ontario [26].

The CHMS reported the vitamin D status in a sample of older Canadians aged 60–79 years (in addition to other age groups). This survey reflected the Canadian population having > 80% of European ancestry, but the number of participants of other ancestry groups was too low to carry out meaningful comparisons. The proportion of older adults in the CHMS study with 25(OH)D serum concentrations < 50 nmol/L (measured with the LIASON 25-Hydroxyvitamin D Total assay) was similar to the proportion observed in our study (14.4% vs. 12.1%, respectively). The mean 25(OH)D concentrations in older adults (males and females) taking supplements vs. those not taking supplements were similar in both studies: Females taking supplements had mean 25(OH)D concentrations of 89.2 nmol/L and 84.4 nmol/L in our study and the CHMS study, whereas the concentrations for females not taking supplements were 66.2 nmol/L and 61.9 nmol/L, respectively. For males taking supplements, 25(OH)D concentrations were 78.9 nmol in our study vs. 83.1 in the CHMS study, whereas males not taking supplements had lower mean concentrations of 61.5 nmol/L and 63.1 nmol/L, respectively.

The Canadian Community Health Survey [25] collected information on dietary vitamin D intake across the country. This survey did not explore specific ancestral differences in vitamin D intakes, so the mean dietary intake for our total older adult sample was used in the comparative analysis. We restricted our comparisons to the information available for two groups of older adult Ontarians (51–70 yrs, and >70 yrs). The dietary intakes ranged between 6.5 ug/day (260 IU/day) in the CCHS sample of male adults aged 51–70 yrs and 4.7 ug/day (188 IU/day) in our sample of older adult males aged 60–70 yrs. There were no significant differences in vitamin D dietary intakes estimated in our sample and the CCHS.

Finally, a recent paper by Ioannidis et al. [26] described 25(OH)D concentrations and vitamin D supplement use in approximately 100 older residents living in four long term care facilities in Mississauga. Only 49.0% (48/98) of the residents were taking vitamin D supplements. This contrasts with the proportion of older adults in our study taking vitamin D supplements, 76.8% (172/224) ($p < 0.001$). Ioannidis also reported that mean serum 25 (OH)D concentrations in individuals not taking supplementation was 62.6 nmol/L, and the mean levels were 72.9 nmol/L, 98.9 nmol/L and 96.0 nmol/L for individuals taking vitamin D supplementation of 0–400 IU/ day, 401–800 IU/day, and > 800 IU/day, respectively. Using the same cutoffs as Ioannidis, we found very similar concentrations in our sample. Participants taking no supplementation, 0–400 IU/day, 401–800 IU/ day and > 800 IU/day had mean 25(OH)D concentrations of 65.0 nmol/L, 72.7 nmol/L, 83.6 nmol/L and 90.9 nmol/L, respectively. Therefore, we observe that in both studies the mean 25(OH)D concentrations increase with the amount of vitamin D supplementation, and the mean concentrations in each supplementation group are quite similar. However, the proportion of older adults in our community dwelling sample taking vitamin D supplements was substantially higher than in the older residents living in long term care facilities (76.8% vs. 49.0%, respectively). Another recent Canadian study that analyzed vitamin and mineral supplements in a long-term care residence has indicated that only 35.4% of all the residents in the facility took vitamin D supplements [33].

In general, our results show good agreement with the results of other Canadian older adult studies in terms of (i) the proportion of individuals with 25(OH)D concentrations < 50 nmol/L (our study vs. CHMS study), (ii) the 25(OH)D concentrations amongst individuals taking vitamin D supplements and those not taking supplements (our study vs. CHMS study vs. Ioannidis study), and (iii) the mean daily vitamin D dietary intakes (our study vs. CCHS study). However, the comparison of our study, in which we sampled community dwelling older adults, and two studies which sampled older adults in long term care residences [26,33], seems to indicate that the percentage of older adults living in long term care residences taking vitamin D supplements is considerably lower. This emphasizes the need to carry out studies that are more representative of the broader Canadian older adult population to explore in more detail to which extent there are differences in vitamin D supplementation between community dwelling older adults and long term care residents, and how this potential difference influence vitamin D status.

This study is not without limitations. The study participants were community dwelling, active older adults, and thus are not representative of the entire older adult population living in the GTA. Members of the SOOAC are probably more mobile and healthier than the general older adult population in this region, on account of their membership in a community organization that promotes active, healthy aging. Furthermore, it is possible that the members of the SOOAC who volunteered to participate in our study may represent those members that are interested in healthy ageing, aware of the benefits of vitamin D and actively supplementing with vitamin D.

Previous studies have reported that institutionalized and home bound [8,9,12,13] older adults are at a higher risk of vitamin D deficiency than community dwelling older adults. Indeed, as described above, the comparison of our results with those of two studies focusing on older adults living in long term care residences supports this concept in that the proportion of individuals taking vitamin D supplements is much lower amongst those in long-term care vs. those in the community. We also encountered some challenges in the application of the food frequency questionnaire, some of which are common to studies using this tool to estimate dietary intakes. Some participants experienced difficulty providing accurate estimates of their average weekly diet and some individuals did not complete serving sizes for all dietary questions. Language limitations were another issue for some of the participants. Despite the SOOAC being a highly integrated, diverse centre, there were some individuals for whom English proficiency was an issue. This was especially true for one of the cultural groups, for which many members did not speak or read English to the level required for this study. This issue was resolved by translating the questionnaires into the native language and having one of the coordinators of this group translate and assist those participants who were not proficient in English with the completion of the questionnaires. Given that the vitamin D dietary intakes estimated in this study were not significantly different to those reported in other studies [22,23], it is unlikely that the aforementioned issues had a major impact on our estimates of vitamin D intake. Finally, the only criterion for exclusion in this study was age. We did not exclude participants based on other criteria, such as recent trips to sunny destinations, use of certain medications, or medical conditions, all of which may have an effect on vitamin D metabolism. As such, we feel that we were best able to obtain a broad representation of community dwelling older adults of diverse ancestry.

CONCLUSIONS

In conclusion, in this study we observed that the mean circulating 25(OH)D concentrations in a group of community dwelling older adults of diverse ancestry living in the GTA slightly exceeded 80 nmol/L and did not significantly between the three ancestral groups (East Asians, Europeans and South Asians). In terms of the health implications of our study, the most relevant figure is the proportion of participants with suboptimal vitamin D levels. Using the IOM cutoff of 50 nmol/L, approximately 12% of the participants would have been classified as insufficient. However, using the higher cutoff of 75 nmol/L, the proportion of participants with vitamin D insufficiency would be nearly 40%. Dietary vitamin D intakes were relatively low (<200 IU/day), and, thus, insufficient to cover the daily requirements established by the IOM (600–800 IU/day) and many other health agencies. In contrast, intake of vitamin D supplements exceeded IOM recommendations and was the main determinant of 25(OH)D levels. Moreover, the prevalence of insufficiency was substantially higher amongst individuals not taking supplements, irrespective of the cutoff used. Our results indicate that taking vitamin D supplements is important to ensure optimal vitamin D levels, particularly in the Canadian winter when there is insufficient ultraviolet B radiation to cutaneously synthesize vitamin D. This is of particular relevance for older adults, who are more vulnerable to vitamin D insufficiency and deficiency than other age groups, due to a number of physiological and lifestyle factors.

Abbreviations

SOOAC: Square One Older Adult Centre; CHMS: Canadian Health Measures Survey; CCHS: Canadian Community Health Survey.

REFERENCES

1. Stumpf WE, Sar M, Reid FA, Tanaka Y, DeLuca F: Target cells for 1,25dihydroxyvitamin D3 in intestinal tract, stomach, kidney, skin, pituitary, and parathyroid. Science 1979, 206:1188–1190.
2. Reichel H, Norman AW: Systemic effects of vitamin D. Annu Rev Med 1989, 40:71–78.
3. MacDonald PN: Molecular biology of the vitamin D receptor. In Vitamin D: Molecular Biology, Physiology, and Clinical Applications. Edited by Holick MF. Totowa, NJ: Humana Press; 1999:109–128.
4. Holick MF: Vitamin D: A millennium perspective. J Cell Biochem 2003, 88:96–307.
5. McLauglin J, Holick MF: Aging decreases the capacity of human skin to produce vitamin D3. J Clin Invest 1995, 76:1536–1538.
6. Webb AR, Kline L, Holick MF: Influence of Season and Latitude on the Cutaneous Synthesis of Vitamin-D3 – Exposure to Winter Sunlight in Boston and Edmonton Will Not Promote Vitamin-D3 Synthesis in Human-Skin. J Clin Endocrin Metab 1988, 67:373–378.
7. Holick MF: Sunlight and vitamin D for bone health and prevention of autoimmune diseases, cancers, and cardiovascular disease. Am J Clin Nutrit 2004, 80:1678S–1688S.
8. Lips P: Vitamin D deficiency and secondary hyperparathyroidism in the elderly: consequences for bone loss and fractures and therapeutic implications. Endocr Rev 2001, 22(4):477–501.
9. Aung K, Burnett J, Smith SM, Bitondo Dryer C: Vitamin D deficiency associated with self-neglect in the elderly. J Elder Abuse Neglect 2006, 18:63–78.
10. Mosekilde L: Vitamin D and the elderly. Clin Endocrin 2005, 62:265–281.

11. McKenna MJ: Differences in vitamin D status between countries in young adults and the elderly. Am J Med 1992, 93:69–77.
12. Gloth FM III, Gundberg CM, Hollis BW, Haddad JG Jr, Tobin JD: Vitamin D deficiency in homebound elderly persons. J Am Med Assn 1995, 274:1683–1686.
13. van der Veilen RPJ, Lowik MRH, van den Berg H, de Groot LCPGM, Haller J, Moreiras O, van Staveren WA: Serum vitamin D concentrations among elderly people in Europe. Lancet 1995, 346:207–210.
14. Holick MF: The vitamin D epidemic and its health consequences. J Nut 2005, 135:2739S–2748S.
15. Ross AC, Taylor CL, Yaktine AL, Del Valle HB: Dietary Reference Intakes for Calcium and Vitamin D, Institute of Medicine of the National Academies. Washington: The National Academies Press; 2011.
16. Wiktorowicz ME, Georee R, Papaioannou A, Adachi JD, Papadimitropoulos E: Economic implications of hip fracture: health service use, institutional care and cost in Canada. Osteoporos Int 2001, 12:271–278.
17. Rodríguez Sangrador M, Beltrán de Miguel B, Quintanilla Murillas L, Cuadrado Vives C, Moreiras Tuny O: The contribution of diet and sun exposure to the nutritional status of vitamin D in elderly Spanish women: the five countries study (Optiford Project). Nutr Hosp 2008, 23:567–576.
18. Yan L, Zhou B, Wang X, D'Ath S, Laidlaw A, Laskey MA, Prentice A: Older people in China and the United Kingdom differ in relationships among parathyroid hormone, vitamin D, and bone mineral status. Bone 2003, 33:620–627.
19. Jablonski NG: The evolution of human skin and skin color. Ann Rev Anth 2004, 33:585–623.
20. Linnebur SA, Vondracek SF, Vande Griend JF, Ruscin JM, McDermott MT: Prevalence of vitamin D insufficiency in elderly ambulatory outpatients in Denver, Colorado. Am J Ger Pharm 2007, 5:1–8.
21. Dawson-Hughes B: Racial/ethnic considerations in making recommendations for vitamin D for adult and elderly men and women. Am J Clin Nut 2004, 80:1763S–1766S.
22. Langlois K, Greene-Finestone L, Little J, Hidiroglou N, Whiting S: Vitamin D status of Canadians as measured in the 2007–2009 Canadian Health Measures Survey. Statistics Canada Health Reports 2010, 21:47–55.
23. Gozdzik A, Barta JL, Weir A, Cole DEC, Veith R, Whiting SJ, Parra EJ: Serum 25-Hydroxyvitamin D concentrations fluctuate seasonally in young adults of diverse ancestry living in Toronto. J Nutr 2010, 140:2213–2220.
24. Whiting SJ, Langlois KA, Vatanparast H, Greene-Finestone LS: The vitamin D status of Canadians relative to the 2011 Dietary Reference Intakes: an examination in children and adults with and without supplement use. Am J Clin Nutr 2011, 94:128–135.
25. Health Canada: Statistics Canada. Canadian Community Health Survey, Cycle 2.2, Nutrition (2004) – Nutrient Intakes From Food: Provincial, Regional and National Data Tables Volumes 1, 2 & 3 Disk. Ottawa: Health Canada Publications; 2009.
26. Ioannidis G, Kennedy CC, Dykeman J, Dudziak S, Papaioannou A: Association between vitamin D3 supplementation and serum 25hydroxyvitamin D levels in older individuals residing in long-term care in Ontario, Canada. J Am Geriatr Soc 2012, 60:985–987.
27. Wu H, Gozdzik A, Barta JL, Wagner D, Cole DE, Vieth R, Parra EJ, Whiting SJ: The development and evaluation of a food frequency questionnaire used in assessing vitamin D intake in a sample of healthy young Canadian adults of diverse ancestry. Nutr Res 2009, 29:255–261.
28. Larkin EK, Gebretsadik T, Koestner N, Newman MS, Liu Z, Carroll KN, Minton P, Woodward K, Hartert TV: Agreement of blood spot card measurements of vitamin D levels with serum, whole

blood specimen types and a dietary recall instrument. PLoS One 2011, 6(1):1–6.
29. Newman MS, Brandon TS, Groves MN, Gregory WL, Kapur S, Zava DT: A Liquid Chromatography/Tandem Mass Spectrometry Method for Determination of 25-Hydroxy Vitamin D2 and 25-Hydroxy Vitamin D3 in Dried Blood Spots: A Potential Adjunct to Diabetes and Cardiometabolic Risk Screening. J Diabetes Sci Technol 2009, 3(1):156–162.
30. Holick MF, Binkley NC, Bischoff-Ferrari HA, Gordon CM, Hanley DA, Heaney RP, Murad MH, Weaver CM: Evaluation, treatment, prevention of vitamin D deficiency: an Endocrine Society clinical practice guideline. J Clin Endocrinol Metab 2011, 96:1911–1930.
31. National Osteoporosis Foundation: Clinician's Guide to Prevention and Treatment of Osteoporosis. Washington, DC: National Osteoporosis Foundation; 2010.
32. Papaioannou A, Morin S, Cheung AM, Atkinson S, Brown JP, Feldman S, Hanley DA, Hodsman A, Jamal SA, Josse RG, Kaiser SM, Kvern B, Siminoski K, Leslie WD: Clinical practice guidelines for the diagnosis and management of osteoporosis in Canada: summary. CMAJ 2010, 82:1864–1873.
33. Viveky N, Toffelmire L, Thorpe L, Billinsky J, Alcorn J, Hadjistavropolous T, Whiting SJ: Use of vitamin and mineral supplements in long-term care home residents. Appl Physiol Nutr Metab 2012, 37(1):100-105.