

APA *for* Novices



Sharon Black

A Struggling Student's Guide to
Theses, Dissertations, and
Advanced Course Papers

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Hoops and Barriers

Things That Shouldn't Matter But Do

As you navigate the intricacies of APA, you may begin to wonder if your degree is worth the hoops you have to jump through and the barriers you have to crawl past in order to get it. Why should nitty-gritty forms and formats matter? Why should the word count of your abstract or placement of your headings matter so much? Why do your professors, graduate committee members, or collegiate deans keep handing things back to you and insisting that you “clean up your APA?” What is so difficult and so terrible that you may end up having to pay some smart-aleck English major \$40 an hour or so to clean up for you?

Whether you save the world may not depend on whether you do so in perfect APA format, but whether you save your course grade or graduate program may. Some give the reason that APA can get desperately needed funding by selling massive printings of each new edition. Others place the blame on journal editors or on professors and deans. But blame-laying aside, there really are a number of reasons for academic formats, most of which come down to a deceptively simple explanation: *Professionalism*.

Sometimes those of us who have given our lives and sanity to the social sciences since as someone says, “But of course you’re not in the *hard* sciences” or, even worse, “you really ought to go into a ‘profession.’” Perhaps the composition and laws of the social sciences, including education (for nothing really is more social than education), are a little softer than the composition of metals or the laws of physics. This doesn’t make them less important or less *professional*. But if we want to be considered as professionals and respected as professionals, we need to behave as professionals and produce our professional materials in professional ways.

Theses and dissertations no longer hide on the back shelves of university libraries—mute testimony that the writer has obtained a degree but the work probably hasn’t much connection to anyone in the “real world.” With electronic storage, access, and indexing, anyone—from college freshmen to experienced academic researchers—may find your work and look into it. You, your work, and the university that approved it will be judged as professional or not according to (1) how professional it looks, (2) how professional it sounds, (3) how professionally it has been carried out, and (4) how professionally it is expressed. You’re carrying your research out professionally—your professor(s) and/or your graduate committee will see to that. This manual is designed to help you with the other three.

This chapter will look at the hoops and barriers you have to deal with as far as formats and formalities are concerned. Some are simply formalities: the specific number of words in the abstract or the spacing of footnotes, for example. We have to get around or past them because they are there. Others, such as a carefully constructed abstract and purposeful introduction, can contribute significantly to the coherence and accessibility of your writing.

Settings and Set-Ups

Familiarity Aids Clarity

Don't you love it when some "do gooder" rearranges your desk, your drawers, or—worse still—your bathroom? No matter how sensible the new arrangement may be, the sense of discomfort and disorientation is frustrating, and you may waste a lot of time looking for things that are in logical (but not familiar) places. Similarly, a professor, dean, or researcher who is trying to find important information in your paper, article, or dissertation feels comfortable and oriented when things are arranged in familiar places. There is conscious or subconscious routine/structure in reading, just as there is in daily necessities. Some of these set-up points have logical reasons, some don't.

Visuals Actually Do Make A Difference

Many of the visual formats and conventions really do make reading and processing more efficient for the reader. And you want to make things as easy for your readers as possible.

Paper. For paper copies, use relatively heavy white bond: 8 1/2 by 11 inches.

Font. 12 point

Use a serif font, such as Times New Roman, for the text.

A serif font (like this one) draws the eye forward.

Use a sans serif font, such as Helvetica or Geneva for tables and figures.

Note how this sans serif font gives a clearer, cleaner line.

Spacing. Double space the entire paper, article, thesis or dissertation. This includes the text itself, as well as titles, subtitles, quotations, footnotes, and references, unless your publisher specifies otherwise.

Margins. Margins should be one inch all around. For materials that will be bound, increase the left margin an additional half inch.

Alignment. Do not justify lines. The left margin will, of course, be flush, but let the right margin be ragged. The irregular spacing of the words that results from justification actually makes reading slower and more difficult.

Running head. At the top of each page in the left hand corner, place an abbreviated form of the title—a *running head*—in all caps. Try to keep it under 50 characters (including spaces and punctuation). On the title page it is labeled as “Running head” (with just *Running* capitalized); on the other pages it just appears.

Numbers and Headers. Number all pages consecutively from the title page. Use an arabic numeral in the top right-hand corner, at least 1/2 inch from the top of the page and 1 inch in from the side.

Paragraphs and Other Indentations. Set your indentation tab at 1/2” (5 to 7 spaces), and try to discipline your autoformat to leave it there.

Headings and Subheadings. Function and format of headings and subheadings will be discussed in detail in the following chapter.

BYU Standards and Specifications

BYU has its own list of requirements and standards for theses and dissertations, particularly as preliminary pages are concerned.

These can be downloaded or printed from the [Graduate Studies website \[http://www.byu.edu/gradstudies\]](http://www.byu.edu/gradstudies). Formats and components for these pages will be briefly summarized here, and a sample title page will be included.

- A thesis or dissertation should be double spaced, typed with a 10-12 point serif typeface (Times Roman and Palatino are recommended). Elaborate typefaces should not be used.
- The document should be single sided if under 300 pages, double sided if more.
- Preliminary pages include the title page, an optional copyright page, approval and acceptance pages, a 350-word-or-less abstract, and an optional acknowledgements page.
 - The preliminary pages of all theses and dissertations are to be single sided, whether the body of the text is double sided or not.
 - The following pages have no number printed on them but are counted in the page sequence: Title page, copyright page, graduate committee approval, final reading approval and acceptance, abstract, and acknowledgements.
 - These pages are numbered with lowercase Roman numerals: table of contents, list of tables, list of figures.
- The pages of the body of the text and the appendices are numbered consecutively, beginning with the Arabic numeral 1.

All theses and dissertations must be submitted to the library electronically. Specific ETD formatting can be obtained from [the ETD website \[http://etd.lib.byu.edu\]](http://etd.lib.byu.edu). The library does not require a hard copy of ETD documents, but particular departments may request hard

copies for their archives

Introductory Components

Introductory materials such as the title page, the abstract, and the introduction are not merely formalities. They welcome the reader into your project—your research and ideas. They can have important effects on the way(s) your work is read and interpreted.

Title Page

Though many of us type the title page almost as an afterthought (a few minutes before the manuscript must be in the professor's or associate' dean's office, it is the welcome mat for your dissertation or article.

Many professional journals and graduate schools require their own title page formats, and of course you need to follow these directions. The basic APA title page consists of the following components:

Title. With the era of electronic databases and advanced library searches, the title carries more responsibility than it used to. Someone seeking to narrow a broad search may limit to words used in the title, and if you don't include the right words your article or dissertation may not be found. The following steps may help you in composing your title.

- Go backwards for a minute. Think of the words you used in the database searches that yielded the strongest, most focused sources.
- List additional words that express your most important processes, relationships, and findings.

- Using these words, construct a title that previews fairly accurately what a reader will find in your work.
- Cut out extra words—a 10- to 12-word title is ideal.

Byline. Type the name(s) of the author(s) one double space below the title. Give your name in its most identifiable form: first, middle initial(s), last. Resist the temptation to add “MA” or “PhD.” If you are submitting an article for publication, include your institutional affiliation as well. If no institution acknowledges you, give your city and state.

Running Head. The running head makes its first appearance on the title page. It is labeled “Running head” (with just the *R* capitalized) followed by a colon. The running head itself is in all caps, as it appears at the top of each page of the manuscript.

Author Note. Author notes are not required for most theses or dissertations, but are necessary for submitted articles. The author note identifies the affiliation of each author at the time a study was completed, indented as separate paragraphs. It may include affiliation changes, acknowledgments, or special circumstances if appropriate (see APA 6, p. 25). The final paragraph includes a contact author along with mailing address. The email address follows.

Additional Information as Requested. Some journals use the title page as a place to record your contact information: work address, telephone, fax and email—sometimes even home address and telephone numbers. Some of them ask for so much information that the title page no longer appears tidy and professional—but we have to give them what they want.

This is the basic title page required by most publications using APA format.

Running head: ORAL RETELLINGS OF WORD PROBLEMS	1
<p>Use of Oral Retellings in Second Graders'</p> <p>Word Problem Comprehension</p> <p>Susan R. Smith</p> <p>Brigham Young University</p> <p>Mary J. McKenzie</p> <p>Provo, Utah</p>	
<p>Author Note</p> <p>This research was completed by Susan R. Smith as part of her doctoral Dissertation.</p> <p>Correspondence should be directed to Susan R. Smith, 314 McKay Building, Brigham Young University. Email: susansmith@gmail.com.</p>	

- Running head
- Page number
- Title
- Byline
- Affiliation
- City and state given when there is no affiliation. State names are spelled out rather than abbreviated.
- Author note:
- May also include affiliation change, acknowledgements, or special circumstances.
- Corresponding author

Abstract

If the title page is the welcome mat, the abstract is the front door to your presentation. The abstract will appear in databases so that readers or researchers can tell very quickly whether or not your work will be relevant and interesting to them.

For most articles you have 120 words—or for a thesis or dissertation a whopping 350 words—to summarize your masterpiece. You want to work in as much solid, specific information as you can; there is no room for repetition or fluff. Since abstracts for doctoral dissertations will be published in *Dissertation Abstracts International* and other databases, include names of specific relevant places and full names of specific individuals, along with keywords that will be useful in

electronic retrieval.

Following is a fairly easy process for putting your abstract together.

List out your chapter titles and your first- and second-level headings. If you have formed these carefully, they should express in simple and condensed form the main ideas and the groupings of supporting information for each chapter. As you look at this list, you can see at a glance both the outline of content and the key words you have chosen to express it.

Choose the most important points. The *Publication Manual of the American Psychological Association* (2010) suggests no more than four or five. You may want to discipline yourself to reflect your pattern of development and the main relationships that you bring out in your work.

Just summarize. Do not use the abstract as a “hook” to catch attention or as a place to validate you topic (unless it is BADLY in need of validation). Resist the temptation to use the abstract to make an evaluation of your “excellent” work. Leave statements of your strengths and limitations for later.

Trim the excess.

- **Eliminate repetition.** Repeated words and phrases are often key to noticing repeated content. Synonyms are also commonly found in verbal excess.
- **Consolidate sentences.** If two or more sentences have essentially the same subject or very similar predicates, they can often be easily collapsed into one clear statement.
- **Use pronouns efficiently but not carelessly.** It may take several words to repeat an antecedent that can be replaced by *it*, *they*, or *which*.

- **Eliminate unnecessary words.** Don't waste space with "it is a fact that," "it can be conceded that," "it is important to notice," "we have found it significant" etc. If these things weren't facts and weren't important or significant, you wouldn't be including them in the abstract.

For articles submitted to APA journals and for most course papers, the format involves the running head, the title "Abstract" and the double-spaced one-paragraph text. BYU has a specific format for theses and dissertations, which will be shown in the next section.

ORAL RETELLING	2
Abstract	
<p>This study investigated the effects of the strategy of oral retellings on second graders' ability to comprehend and solve word problems. A sequence of 10 lessons teaching and implementing this strategy was conducted, reinforced by guided practice including group discussions and individual problem-solving challenges. Students were</p>	

Running head
Page number

Abstract centered

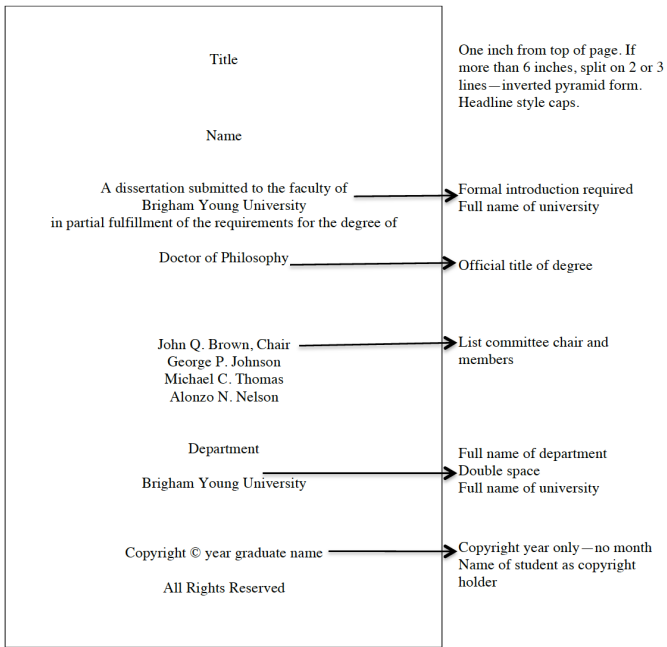
Text double spaced
One paragraph
No indentation

BYU Preliminary Pages

Title Page

BYU has specified a particular format for the title page. A change has recently been made to eliminate the month, as month often changes between various submissions and readings.

All information is centered between the margins: both top and bottom (both one inch) and left and right.



Graduate Committee Approval Page

BRIGHAM YOUNG UNIVERSITY
GRADUATE COMMITTEE APPROVAL

of a dissertation submitted by
Michael D. Brown

This dissertation has been read by each member of the following graduate committee and by a majority vote has been found to be satisfactory.

Date	Mary Ann Prater, Chair
Date	Timothy B. Smith
Date	Ellie Young

5 blank lines

Double spaced

3 blank lines

2 blank lines between signature lines

Final Reading Approval and Acceptance Page

After your thesis or dissertation has been completed in its final form, it will be read and “signed off” on this form by your graduate committee chair, the department chair or graduate coordinator for your department, and the dean or an associate dean of your colleg

Acknowledgements Page

If you want to acknowledge people who have contributed to your work—by way of academic and/or personal support—you may include this page to do so. If you’re a lone wolf or a rugged individualist, no one will force you to thank anyone. Just don’t expect extra favors afterwards.

Abstract

BYU requires a format for the abstract that gives more information than the standard APA design.

ABSTRACT
TITLE
Author's name
Department
Degree
----- ----- ----- ----- ----- ----- ----- -----

ABSTRACT centered in all caps.

Title centered in all caps

Name, department, and degree on separate lines, initial caps, double spaces between

Text double spaced, one paragraph, not indented

Tripple space between ABSTRACT and title, between title and author, and between degree and text.

Introduction

The introduction welcomes your readers and makes them comfortable with your presentation by acquainting them with topic and approach and by orienting them in terms of literature and developments in the field.

The introduction is not labeled unless necessary to avoid having a first

page of a chapter with no heading.

CHECKLIST

The following suggestions are adapted from the 6th edition of the Publication Manual of the American Psychological Association (2011, pp. 27-28). They do not comprise a sequence or process, only a checklist for inclusion (or lack thereof).

Introduce your work and orient your reader.

- State the purpose and rationale for your research.
- Summarize previous arguments and evidence.
- Present the hypotheses and the experimental design.
- Discuss theoretical propositions and implications.
- Give necessary historical and research context.
- Introduce important terminology.

Avoid wasting your space and your reader's time.

- Don't let it get too long or heavy. Most introductions are initially way too long. Eliminate everything that is not really necessary for a reader to understand your piece. If you are uncertain about particular aspects, get your chair to advise you.
- Do not include an exhaustive historical review of the literature unless instructed specifically to do so. Include what you need to portray background and continuity of the research and to provide a reference base that the reader can appreciate. But do not include things that are tangential or irrelevant.
- Do not use the introduction as a soapbox to denounce opposing views. If these views need to be brought up early in order to orient the reader, do so efficiently and reasonably.

Tables and Figures

Tables and figures can be efficient ways of presenting information: packing a large amount of data in small space, emphasizing relationships, bringing in a visual learning modality. But they should be used only when they accomplish these functions. Do not overuse figures and tables.

Purposes for Figures and Tables (Adapted from APA 6th edition, 2010, pp. 125-126)

- **To explore:** to invite your readers to explore the data with you.
- **To communicate:** to share the data that support the meaning you have found so that the readers can understand your meaning on a deeper level.
- **To calculate:** to invite your reader to calculate a statistic or function related to the data.
- **To store:** to allow both you and your reader to have the data available for easy retrieval.
- **To enable visualization:** to attract attention and give your manuscript more visual appeal (depending, of course, on the nature of the data and the purpose and target audience for the paper).

Tables

Preparing course papers may not involve tables—at least not very many of them—as many courses do not have time for heavy data gathering. However, tables are an important component for theses, dissertations, and articles. Your committee and statistics helpers will guide you in composing the tables. This manual deals only with

placements and formalities.

The following checklist will guide you in using tables effectively.

CHECKLIST

(Compare *Publication Manual of the American Psychological Association*, 6 th ed., pp. 125-150)

- Be sure that all tables are actually identified and discussed in the text. What is obvious evidence to you may not be so easy for a reader to interpret.
- Number tables consecutively throughout the text. Use separate numbering for tables in the appendix (A1, A2) or for separate appendices when you have them (B1, B2, C1, C2 etc.).
- Avoid using unnecessary or repetitive tables. Keep tables as simple as you can: data should be easily accessible.
- Use horizontal lines between table title and headings and between headings and body of table. Thereafter use horizontal lines only for clarity. Do not use vertical lines in tables.
- Place explanatory notes immediately following a table. A general note is labeled *Note*; a note specific to part of a table is indicated with a superscript number.

Table number, Arabic numeral, flush left.

Table title, in italics

Horizontal lines separating table title and table text and separating column headings from data.

Double spaces before and after.

Column headings. Initial caps. No italics or bolding. "Decked heads" are layered to prevent unnecessary repetition: Self-identified use, Subconscious use.

Table data columns at least 3 spaces apart.

Type table in sans serif font, no more than 4 font sizes larger or smaller than the font of the text.

Include table notes to give information to aid in interpreting the table. General notes (set off by the label "note") apply to the table as a whole.

Specific notes (indicated by a superscript lowercase letter) apply to just the item or row on which they appear.

Oral Retellings of Word Problems		24
Table 1		
<i>Subjects' Use of Two-factor Retellings in Solving Multiplication Word Problems in Post-treatment Interviews</i>		
Subject	Use	
	Self-identified	Subconscious
Jace	2	3
Flory	5	4
Haley	1	3
^b Olya	0	2
Kayla	2	5
Michael	4	6

Note: Data represent transcriptions of student interviews recorded in both audio and visual formats

^a Child has recently moved from Russia and has very limited English skills.

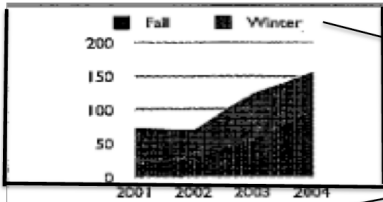
FIGURES

Figures attract attention and can represent complicated relationships in ways that are easy for a reader to process and remember. They are more striking and less precise than tables.

CHECKLIST

(See *Publication Manual of the American Psychological Association*)

- As the purpose of a figure is to supplement and enhance the text, it should be discussed with enough detail that a reader can easily interpret and remember it.
- Be sure that figures are simple and clear, avoid crowding in too much detail.
- Place the figure on a full page, either immediately following or facing the page on which it is first mentioned. The page devoted to the figure is not headed or numbered.
- Number figures consecutively with arabic numerals outside the boundaries of the figure itself.
- Type the figure caption below the figure or on the following or facing page.
- In material submitted for publication, where the figures are clustered at the end, type figure captions in a list on a separate page, not on the pages on which the figures appear.
- Be sure that the caption and legend explain symbols and abbreviations.
 - **The legend** appears as part of the figure; thus it is within the boundaries of the figure and uses the same typeface.
 - **The caption** is both a title and an explanation. It consists of a brief descriptive phrase, often followed by additional explanations of symbols or measurements. If material is to be published, captions are listed on a separate page rather than on the figures.



Legend: Placed on the figure to explain symbols used in it

Figure Caption: Identifies the figure, acts as title. Figure number is in italics, wording is not.

Figure 2. Comparative data generated by the study.

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ORAL RETELLING

Figure Caption

Figure 1. Process by which language use enhances critical comprehension as child uses words to retell a problem.

Note. Written retellings extend and amplify these benefits.

Title, initial caps

Figure designation, initial caps italicized

Figure caption, phrase expressing title/explanation, with additional information subsequent phrases. No italics, only first word capitalized.

Note may be added to provide additional information. Double space and place them flush

Follow-up Items

Appendix

If you have something that's a little bulky or tangential, but someone is apt to be curious about it (and/or your chair really likes it), you can include it in an appendix. The specialist may gaze at it all he/she wants, but the casual reader who finds your dissertation on the internet doesn't have to be bothered.

Think of the appendix as a closet for your research skeletons—things that can't be thrown away because somebody's bound to ask about them. But you just don't need to put them on prominent display.

Items for Inclusion

Any of the following might be included in an appendix (see *Publication Manual of the American Psychological Association*, 2010, p. 205):

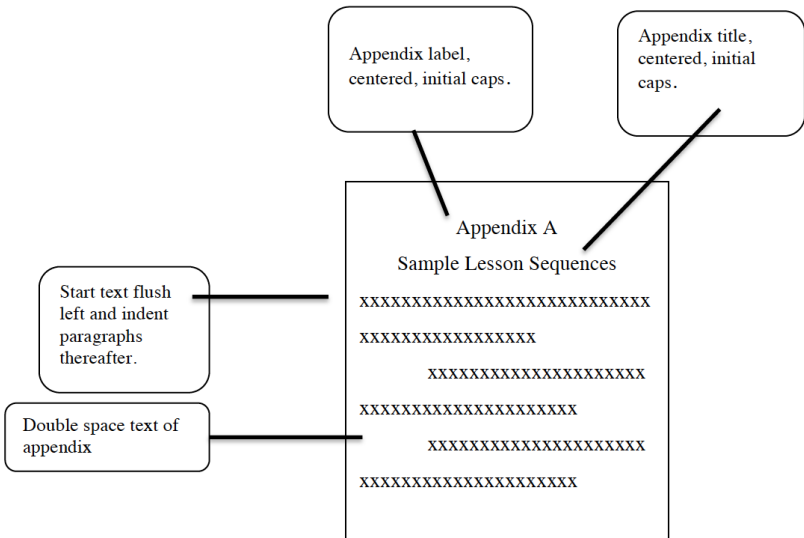
- Word list(s)
- Mathematical proof(s)
- Large table(s), particularly those too detailed for the text
- Technical information on methods beyond that required in the text
- Computer program(s)
- Questionnaire or survey instrument (you designed), instructions to participants
- Parts of published survey instruments only if copyright permission is obtained
- Participant recruitment materials: sign-up sheets, informed consent forms
- Case studies or other illustrative resources
- Statistical calculations that are relevant but not necessary to the text
- Additional data that are not vital to and are possibly awkward or bulky within the text

An appendix should contain related materials. If you have diverse appendages, you may have more than one skeletal closet. If you do have more than one, label them with capital letters: Appendix A, Appendix B, etc. Refer to them by these labels in the text (a copy of the questionnaire is provided in Appendix A).

As far as form and numbering are concerned, appendices are separate closets.

General Formatting Directions

- If you need only two levels of headings, use the formatting system you would use for a two-level paper rather than the four- or five-level system you are using for the overall dissertation.
- Label figures and tables in the appendix with the appendix designation as well as a number (e.g., Table B1 for the first table in Appendix B). If there is only one appendix, use an *A* to separate it from tables in the text (e.g., Table A2 for the second table in the only appendix).
- Begin each appendix on a separate page. Format as shown below.



If the appendix needs headings and subheadings to make information

easier to access, set them up according to the format you have used throughout the text.

Appendix A
Sample Lesson Sequences
XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX
Introductory Lesson
XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX
Anticipatory Set
XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

- Appendix label

- Appendix title

- Text double spaced
Do not indent first paragraph

- First-level heading: Format same as body of text

- Second level heading: Format same as body of text

- Indent paragraphs subsequent to the first in the section

Notes: Foot and otherwise

Notes are convenient little “asides” that help you keep from overloading your sentences and diverting your paragraphs. They allow you to be explicit without being weighty.

Notes are a little like toe rings: They may not be absolutely necessary, and there are times when they do not do much good. But they can allow you some opportunities to amplify and enhance your text.

APA format requires parenthetical documentation for references, not

footnotes (The reference footnotes used for Chicago format are completely different). APA uses only three kinds of notes in papers, dissertations, and basic articles: author notes, content footnotes, and copyright permission footnotes.

Author Note

The author note gives the author(s)' names along with affiliations. Support acknowledgements and special circumstances relevant to consideration of the piece are sometimes included.

- On manuscripts submitted for publication, author notes are usually placed on the title page, as shown earlier in this chapter. If the manuscript is not being published, author notes may be placed on separate sheet at the end (following references or appendix).
- A contact address should be given. When there are multiple authors, only one need be designated as a contact.

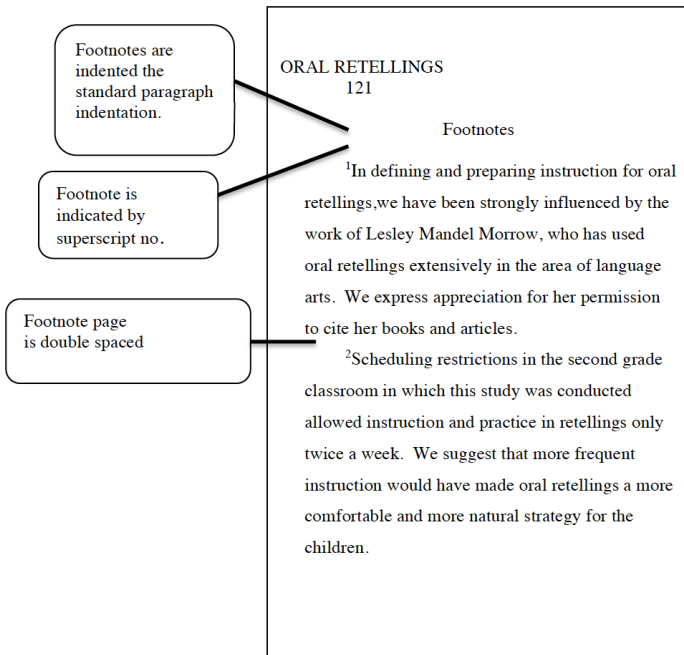
Footnotes

- **Content footnotes** allow you to make expansions and explanations that would interrupt the flow of your text and not be of interest to all readers: for example, definition of a term, identification of a key individual, explanation of an instrument or procedure beyond what is required in the text, reference to sources with more detailed explanations, or additional historical or contextual information.
- **Copyright permission footnotes** acknowledge the copyright holder giving you permission to use material.

Both content and copyright permission footnotes are numbered throughout the text consecutively. Indicate their position in the text by a superscript number, and place the notes on a separate page

following the author note.

A typical page of APA footnotes would look like the following example, without the labeling, of course.



Now that you have the hoops and barriers visualized so that you can discipline yourself and your computer to follow them, you're ready for the important work: actually writing the paper, thesis, or dissertation. The next chapter gives you a few hints that may help you to make the text better organized, more coherent and easier for the reader to process.

It probably seems like you have a lot of hoops to keep track of. You do. But with a little courage—and the humility to look at the manual and ask questions when necessary—you can manage them.



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2

Crafts and Puzzles

Bringing All Parts Into Place

Believe it or not, the biggest (and most significant) challenge of writing a course paper, thesis or dissertation is *not* getting the tables, figures, abstract and appendix in correct formats and in the right places, with the spacing and page headings just right. Professional formats and conventions make your work *look* professional and in control, but they don't necessary mean that it *is* professional and in control.

Your professors and graduate chair will ensure that your work is good. Chapter 1 will help you make it *look* good; the purpose of this chapter is to make it *sound* good. Robert Sternberg of Yale University made this observation:

I have discovered that whereas it is usually easy to distinguish well-presented good ideas from well-presented bad ideas, it is often impossible to distinguish poorly presented good ideas from poorly presented bad ideas. . . . If an idea is presented in a sloppy, disorganized fashion, how is one to know whether this fashion of presentation reflects the quality of the idea or merely the quality of its presentation.

So, the quality of presentation can be as enhancing—or as damaging—as the quality of the work itself. Unfortunately, there is no formula for making your presentation accurate, coherent, and accessible.

A mindset that has become popular with professional writers and writing teachers during recent years might be helpful to you in conceptualizing and dealing with writing tasks. It's actually a classification: writing is a craft. A versatile writer and writing theorist named Donald Graves (1985) explained it this way, "A craft is a process of shaping material toward an end" (p. 6). View yourself as a craftsman with a large mass of facts, literature, precedent, and study data. You are shaping that material to present it to a particular audience for a significant purpose. If you approach your task with this sort of orientation, you may find that some of those shaping and perfecting processes seem to make more sense.

Your Sketch and Plan: a.k.a An Outline

Why does a sculptor sketch and model before taking on a block of marble? In order to fulfill the potential of the marble and the artist, strokes must be purposeful and accurate. Haphazard slicing will not produce beauty and grace. It won't produce a coherent thesis or dissertation either. Careful planning is necessary in order to maximize the potential of your materials and your talents.

Don't just hack through your data. Plan purposefully how you will form it into an effective product.

Yes, I know teachers have been preaching to you about outlines for years. There must be a reason for this, since outlining is a topic that is not any more fun to teach than to listen to. Outlining is hard, and it is usually time consuming. But ultimately its value in time efficiency and

quality assurance is well worth what you put into it.

An outline really is a way of exploring patterns and relationships.

Begin by Looking at the Shape of Your Information

Yes, information has shape—logic of form and proportion, just as visual art, music, and poetry do. And people respond, consciously or subconsciously, to shape and rhythm in the flow of information, just as they do in the arts.



Chapter one, a human form—5 necessary sections: I, II, III, IV, V

The natural shape of the information you have to convey will become the major sections of your outline (and thus of your chapter, article or paper).

If you are doing an article or a course paper, find your shape by looking at your purpose and the information you have to develop it.

- If you're treating a problem and solution with about equal weight, then you have a natural two-part structure.
- If you're looking at two possible solutions to your problem, then you have a natural three-part structure.
- If you're exploring components, the shape will be determined by the number you will treat and the relative weight you plan to

give them.

- If you are approaching something historically, then you may section off by historical periods, or possibly by philosophical positions, contextual circumstances, influences or schools.
- If you are discussing an experiment, the classic five-part experiment presentation will be your overall pattern and will form the main sections of your outline (I, II, III, etc.).

For a thesis or dissertation, the overall shape provided by the chapters may be determined for you. If you have done an experiment, the shape of some of your sections will be predetermined as well. Be careful in setting up the structure of your dissertation according to the basic pattern and the headings given you by your chair.

Consider the Contribution that Each Section Makes to the Whole



I, the head; IA, the face.
Within IA, four features.

Group the information that develops each section so that it can fulfill its purpose. Look for a pattern within these units as well. This pattern will become the A,B,C sections of your outline.

Choose content and shape for the introduction.

Sometimes introductory subsections are garbled because writers forget that information needs a shape and pattern that generate a purposeful sequence. Decide before you begin drafting what needs to be established in your introductory section and what would be the natural sequence for presenting it. A few common patterns are given

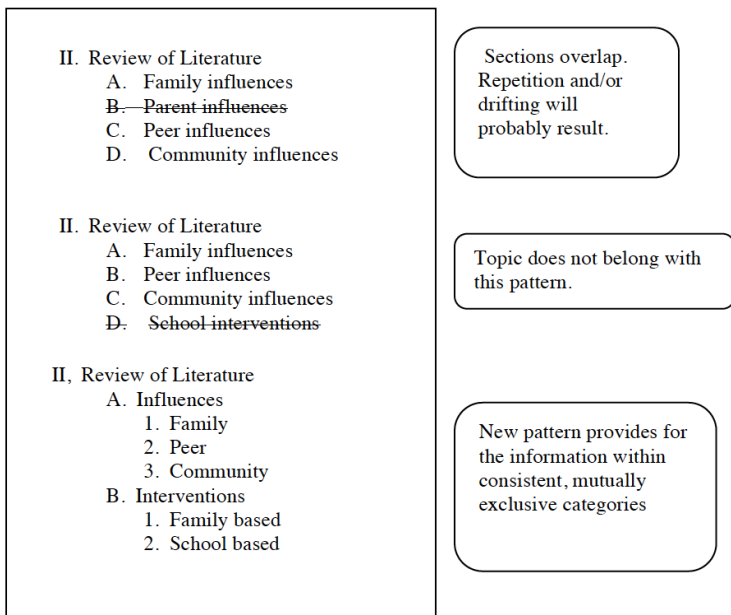
to illustrate:

- Are you going from broad importance gradually toward specific applications supported by a progression of studies?
- Are you going to look at reasons for importance, followed by a historical overview of developing interest and increasing research?
- Are you going to begin with specific applications, broaden into theory, and then analyze the applications in terms of the theory?

Work out developmental subsections.

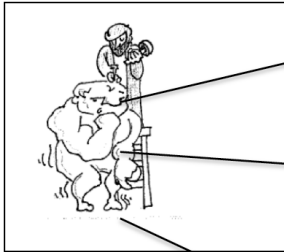
The subsections that develop each of the important aspects of your pattern should be separate, mutually exclusive, and logically sequenced. After you have worked out your pattern, sort your references, inferences, and conclusions accordingly. If you have a database or sorter for your notes, let this mechanical servant help you out. If not, you are your own sorter or database. Perform this function before, not after, you get into the thick of drafting. Again, a few fairly typical examples are offered:

- **Example 1.** When you are putting together a review of literature, decide on a general pattern. Perhaps your particular project brings together what is known about four different aspects of your topic. These four aspects then become your pattern for the review of literature as well as for the larger text. Be sure the four are sorted according to a principle of division that can be consistently applied so that they do not overlap (and thus lead to drifting and repetition). Also be sure that you do not include an aspect that doesn't really apply. The following is oversimplified to make the point.



- Example 2.** When putting together a section of findings, discussion, or conclusions, list out the main ideas and group under each the information you need to explain, demonstrate, and support your reasoning. If some of the conclusions extend or build on others, arrange them in the sequence that is necessary for them to be clearly understood. Eliminate information that is not necessary so that it won't distract from your reasoning patterns.
- Try to end on your strongest and best supported area. If you have an instinct to put your best material in the early sections, gradually diminish, and end on a weak or poorly developed area, you will have an awkward top-heavy structure. To see if this is happening, list the number of pages in each section headed at level 1. If your numbers are something like 10, 14, 12, 12, 7, 4, and 2, then you have a problem. You need to build

up those short sections, reposition them, or find a way of combining them.



Start strong. Unless sequence relationships prevent it, begin with one of your strongest conclusions/reasons/examples/applications etc.

Put weaker materials toward the center. Central positions are those of least emphasis—the reader is usually sleepest.

A top-heavy structure leaves both you and your reader a little unsure.

End on strong, well developed material. A feeling of unsteadiness or disorientation comes when a piece ends on a weak or underdeveloped point. Your masterpiece doesn't have strong enough legs to stand on, and your readers will be able to tell.

“Flesh it Out”



Now fill in the supporting data, along with evidence, citations, quotations, details, explanations, definitions, applications. Give your paper, article, thesis or dissertation the substance it needs to be convincing, interesting, and useful. These groupings will become the 1/2/3 and a/b/c levels of your outline.

II. Review of literature

A. Family influences

1. Necessary definitions
2. General background
3. Initial studies 1985-1994
4. Extended studies 1994-2004
5. Calls for additional studies

Check for logical
grouping

Check for logical
sequence



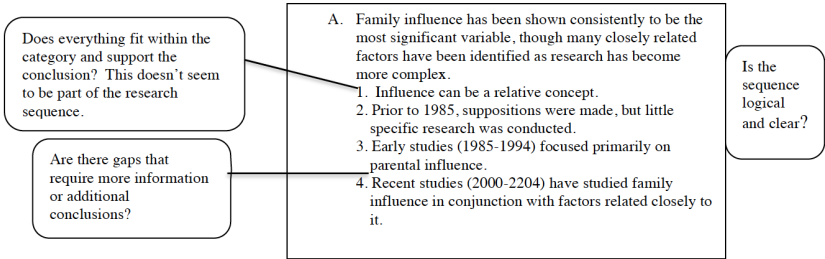
Not general lines and
angles—fully rounded
features

Now that you have the parts in place, bring them together into a smoother, more coherent whole. Turn that group of vague topic-notes into complete sentences.

No, this isn't a senseless torture invented by English teachers. Expressing each section and subsection as a subject/predicate sentence forces you to bring the information together as a distinct concept, not a vague designation of territory. When you force yourself to express things in terms of conclusions and relationships, you think in these terms, and you can test out their logic and support structures.

The more complete and specific form of expression helps your professors and/or your graduate committee to understand more accurately what you are learning and how you are putting the work together. It's difficult for faculty to advise and support you if they know only basic subjects in each section but not the ideas and

conclusions you are forming from them.



Test It Critically

Now that you have worked out your structure and expressed your sequence of ideas, data, evidence, and conclusions in the form of complete statements, you (and your graduate committee) can examine them critically. During these organizing steps you have solved several problems that would otherwise nag at you and drag you down throughout the drafting process:

- You know what information fits in with your purpose and pattern and what doesn't. Thus, you know what to put in and what to put away.
- You can deal with your information in sections, not all at once—it's less overwhelming. You're not constantly grasping for relevance and relationships because you've already worked them out.
- By looking backwards and forwards, you're able to see relationships clearly. This helps you in expressing those relationships as you draft—both within the paragraphs and in your transitions.
- If there are places where your information is skimpy, you can gather what is needed before you get into the momentum of the drafting process.

- You know where to put your headings and subheadings, and you have the key words you will need in composing them.

Writer-Reader Guideposts: a/k/a Headings and Subheadings

Contrary to popular opinion, headings and subheadings are not merely a formality or an afterthought in your writing. They can be among your strongest tools for controlling your own work and for making it accessible to others.

Understand Uses and Usefulness of Headings and Construct Them Purposefully

Many people construct headings and subheadings mechanically and somewhat thoughtlessly because they do not understand what headings and subheadings should do.

Avoid these common errors:

- Superimposing headings after the text is completed
- Putting in headings at random as it dawns on you that direction is changing
- Using headings and subheadings to set off random and varied sizes and types of sections
- Expressing headings and subheadings in random formats, sometimes as phrases, sometimes as questions, occasionally as sentences

If you are very skilled (and lucky), then headings/subheadings that are placed and constructed in random fashion may still be of some use to your readers--but only if you do them unusually well. Use of headings/subheadings can be a powerful tool if recognized and used properly.

Aim toward these aspects of functionality:

- Using headings and subheadings to express the pattern of your chapter (paper, article) and demonstrate major relationships
- Planning headings and subheadings before you begin drafting so they can guide you as you draft
- Using headings and subheadings to check the logic of patterns, relationships, and sequence
- Constructing headings and subheadings from key words from your outline and notes
- Placing headings and subheadings in your chapter (paper, article) in the same pattern and positions as the items on your outline
- Using headings and subheadings to guide the construction of your abstract and any other summaries you are asked to submit

Use Headings and Subheadings to Reflect Your Structure

The *Publication Manual of the American Psychological Association* (2010) states that headings and subheadings should “establish the hierarchy of the sections via format or appearance.” They can do this because “all topics of equal importance have the same level of heading throughout a manuscript” (p. 62). You made the decisions in these areas as you prepared your outline. Thus, the outline becomes the guide to heading/subheading construction.

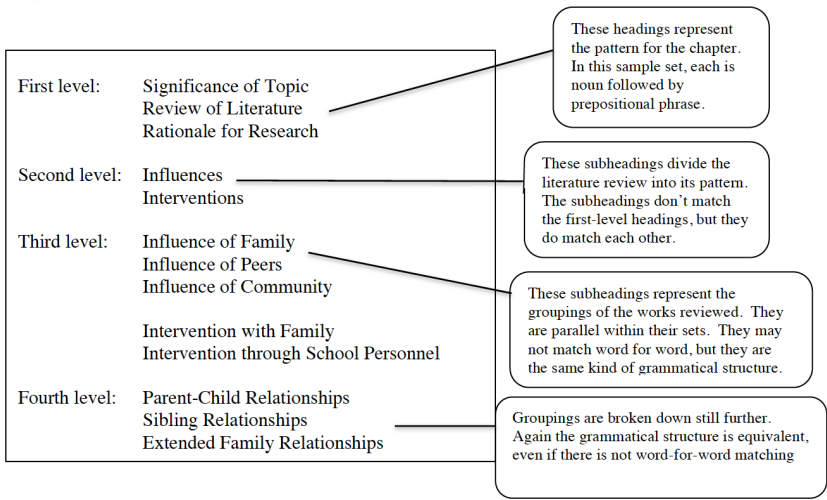
Heading placement reflects the sequence and development of your ideas. Let your outline guide you in placing headings and subheadings. Following is a very general and flexible guide.

Outline Designation	Heading/Subheading	Representation
Roman Numerals (I, II, III)	First-level headings	Overall pattern of chapter, article, paper etc.
Capital letters (A,B, C)	Second-level headings	Pattern of ideas within the section
Arabic numerals	Third-level headings	Supporting and developing materials
Lower-case letters	Fourth-level headings	More detailed breakdown of support patterns

Each new level of subheadings represents a *breaking down* of the unit of information.

You can't break anything down (including a pencil) and come out with just one piece. You can have two, three, seven, or even fifty, but you don't break to one. Thus, each time you break to a new level of subheadings, be sure that you have at least two. If you only have one unit to deal with, don't break down. You do not have to have the same number of levels for every section.

Construct headings as fragments, not questions or sentences. Make them parallel grammatically within their "sets."



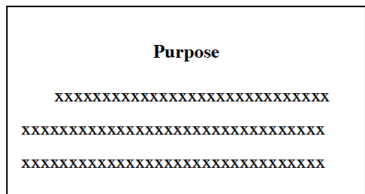
ARRANGE AND FORMAT HEADINGS ACCORDING TO APA INSTRUCTIONS

APA format uses five levels of headings. The number of levels you use will depend on the complexity and the length of your thesis/dissertation chapter, article, book chapter, document, etc.

Layers of headings and subheadings are a guide to the way you layer meaning.

Short article, one level

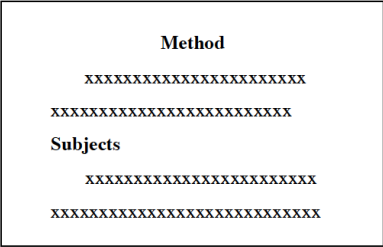
Centered, bold, initial caps



Medium article or paper, two levels

First-level headings—as above—
Bold, centered, initial caps

Second-level headings—at margin,
bold, initial caps

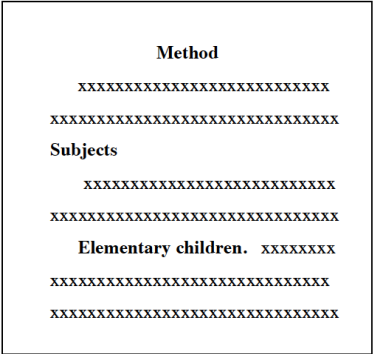


**Substantial article, particularly study
with single experiment—three levels**

First level: centered, bold, initial caps—
as above

Second level: flush left, bold, initial caps
—as above

Third level: paragraph indentation, bold,
with only the first word capitalized,
followed by a period



**Complex article or dissertation chapter--
four levels**

First level: centered, bold, initial caps—
as above

Second level: flush left, bold, initial caps
—as above

Third level: paragraph indentation, bold,
with only the first word capitalized,
followed by a period—as above

Fourth level: paragraph indentation, bold,
italicized, with only the first word
capitalized, followed by a period

<p style="text-align: center;">Preliminary Study</p> <p style="text-align: center;">XXXXXXXXXXXXXXXXXXXXXXXXXXXX</p> <p style="text-align: center;">XXXXXXXXXXXXXXXXXXXXXXXXXXXX</p> <p>Method</p> <p style="text-align: center;">XXXXXXXXXXXXXXXXXXXXXXXXXXXX</p> <p style="text-align: center;">XXXXXXXXXXXXXXXXXXXXXXXXXXXX</p> <p style="text-align: center;">Subjects. XXXXXXXXXXXXXXXXXXXXXXX</p> <p style="text-align: center;">XXXXXXXXXXXXXXXXXXXXXXXXXXXX</p> <p style="text-align: center;">XXXXXXXXXXXXXXXXXXXXXXXXXXXX</p> <p style="text-align: center;"><i>Elementary students.</i> XXXXXXXX</p> <p style="text-align: center;">XXXXXXXXXXXXXXXXXXXXXXXXXXXX</p> <p style="text-align: center;">XXXXXXXXXXXXXXXXXXXXXXXXXXXX</p> <p style="text-align: center;"><i>Parents.</i> XXXXXXXXXXXXXXXXXXXXXXX</p> <p style="text-align: center;">XXXXXXXXXXXXXXXXXXXXXXXXXXXX</p>

**Relatively rare, but occasionally needed—
five levels**

First level: centered, bold, initial caps—
as above

Second level: flush left, bold, initial caps
—as above

Third level: paragraph indentation, bold,
with only the first word capitalized,
followed by a period—as above

Fourth level: paragraph indentation, bold,
italicized, with only the first word
capitalized, followed by a period

Fifth level: paragraph indentation,
italicized, with only the first word
capitalized, followed by a period

Experiment 2
XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX
Preliminary Assessment
XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX
Method. XXXXXXXXXXXXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX
Subjects. XXXXXXXXXXXXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX
Elementary students. XXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

- Chapter headings for a dissertation or a thesis begin at the top of a new page. Headings begin at the first level.
- If a chapter designation (e.g., Chapter 3) is included along with the name of the chapter (e.g., Methods), then use the same level and placement of heading for both.

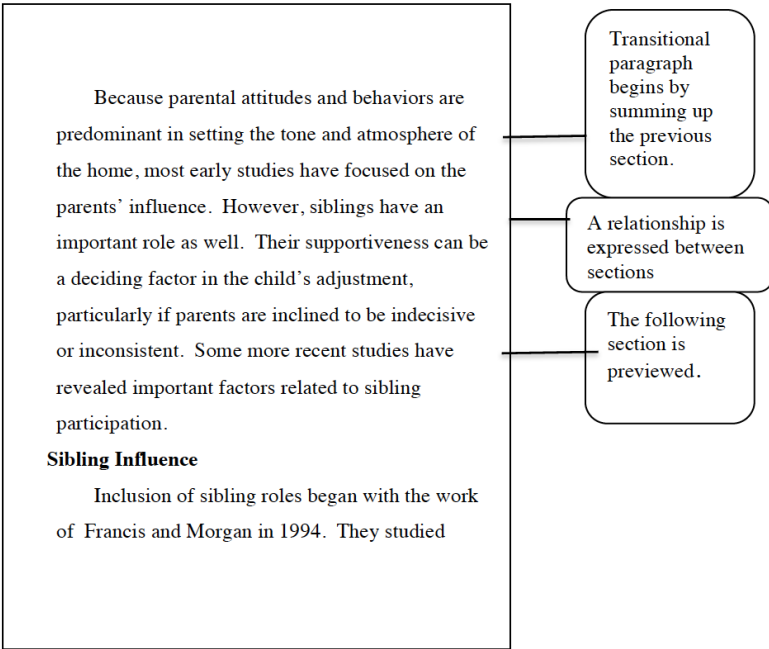
Chapter 3
Methods

Smooth Connections: A/K/A Transitions

Use Transitional Paragraphs Between Major Sections

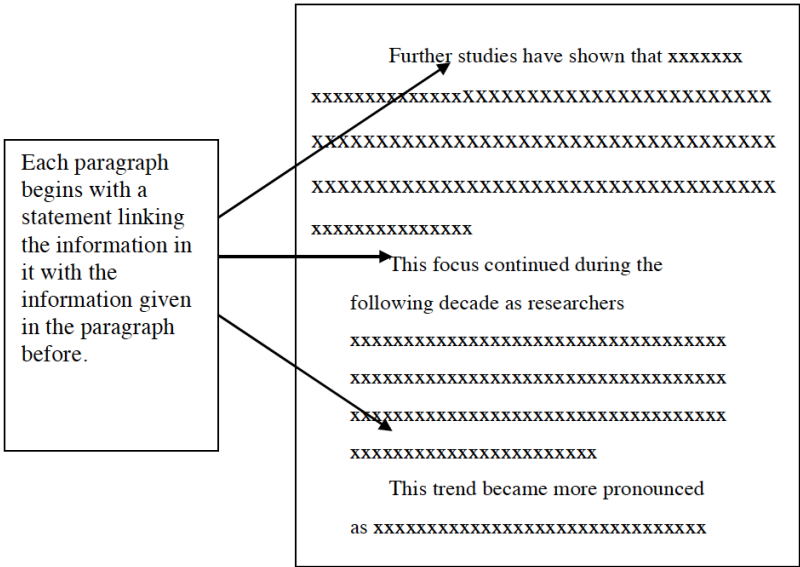
Some writers like to use brief transitional paragraphs between sections. This establishes a smooth relationship between sections, reminds the reader of pattern of development, and reviews what went on in the previous section—for those who have become a little drowsy.

Though a transitional paragraph is not a personal statement, the author reveals his or her own thinking regarding the relationships—an important aspect for students who want to reveal the depth of their own synthesis of ideas.



Use Simpler Transitions Within Sections and Paragraphs

Within sections and paragraphs, additional transitions are needed to keep things orderly and to make the purpose and relationships behind the sequences clear. They are not as large, but they reflect ways the writer sees patterns and interprets relationships.



Within paragraphs small, simple signals help to signal relationships and make things fit logically together.

in addition	and	for example
further	but	as follows
along with	however	more specifically
additionally	moreover	more directly
first, second, third etc.	nevertheless	
in contrast	in spite of	
similarly	because	
likewise	although	
previously	toward	
afterward	indeed	
at the same time	another	

earlier
later
before

There is no formula for transition. Most of us use too little transition because we assume too much concerning our reader's knowledge of the topic and ability to make connections. What feels like too much to the writer is generally what is required for the reader. An English professor once explained to a graduate student that if she felt like she was putting signs on the doors of the rooms in her house, she was probably using transition about the way she should (Glade Hunsaker, personal communication to graduate student, 2000).

Logical Units: a/k/a Paragraphs

The paragraph is the basic unit of meaning that you use in research and other academic writing—and in most other types of writing, for that matter. You may not think very much about paragraphs when you are writing a letter, a journal, or a personal essay—they just seem to flow naturally. But paragraphing techniques are more important and need to be more deliberate when you are writing an academic paper, an article, a thesis or a dissertation because information is more complex and easier to misunderstand.

Following are some questions that are often asked—consciously or subconsciously—about paragraphing.

Question 1: How Long Should a Paragraph Be?

The *Publication Manual of the American Psychological Association* (2010) states that paragraphs should not be shorter than two sentences or longer than a full page. In general practice writers who know what they are doing can make very effective use of a one-sentence paragraph, and many lawyers, novelists and social scientists

can produce paragraphs longer than a page that *they* think are coherent and accessible. However, when in APA territory, you need to follow APA instructions.

The most important thing to remember about paragraphing is that *a paragraph is a purposeful unit*. As different paragraphs will have different purposes, they will have different lengths. *A paragraph is the right length when it has fulfilled its purpose.*

A nice little quotation that has been passed around so much that no one can remember who originated it says, “A paragraph is like a skirt. It should be long enough to cover the subject, but short enough to still be interesting.”

Question 2: How Do I Make the Purpose Clear and Easy to Understand - Both to Myself and to My Reader?

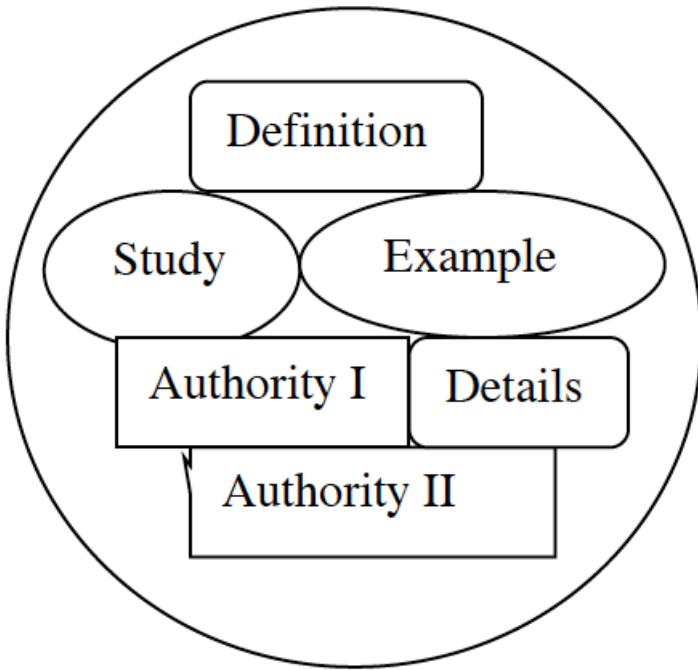
Paragraphs may have different functions or purposes.

As noted in the section on transition, sometimes the purpose of a paragraph will be transition. Such a paragraph may be only two or three sentences. A similarly short paragraph may be used to isolate a particular point for emphasis. Some people will isolate the thesis or purpose statement, along with necessary explanations and definitions, resulting in a very short paragraph that calls special attention by its appearance as well as by its lack of developmental detail.

A developmental paragraph will have a controlling idea along with its necessary development and support.

Most paragraphs are developmental. They take a particular portion of ideas/information and develop it to the extent required to be clear and convincing (long enough to cover the subject) but avoid adding so

much bulk that it's overburdened (short enough to still be interesting). In a narrative or descriptive paragraph, the details generally come together naturally without the writer consciously composing a topic sentence and comparing the selection of details against it. In academic writing, however, information is complex and often technical. Paragraphs that are not composed with a controlling sentence often wander aimlessly around both the writer's and the readers' minds.



The topic sentence is a direct statement bringing information in the paragraph together as a purposeful whole.

It can be placed anywhere in the paragraph, but the most common area is within the first three sentences so that it gives maximum

control to both the writer and the reader. A writer who places the defining statement early is staring at it while composing the paragraph—this “visual aid” makes it harder to stray off the topic. A reader who sees the topic sentence early understands from the beginning why the information has been selected and how it comes together to make its point.

Question 3: Are Paragraph Divisions Predestined? Am I Discovering or Crafting?

Crafting—definitely crafting! In a good percentage of cases, there are different ways that information can be grouped as units. With practice you will learn to spot options as you draft.

- Perhaps you have three studies that all support the same basic conclusion. You will have three or four sentences discussing each. Do you combine all three as one paragraph since they all support the same point, or do you use separate paragraphs since the studies were completed at different times in widely separate places with different research designs?
- Suppose you are comparing two strategies for dealing with a problem. You will have five or six sentences for each. Do you deal with both strategies in the same paragraph since you want to show the superiority of one strategy over the other, or do you put them in separate paragraphs since they are really separate strategies?
- You want to use a fairly detailed case study to illustrate a significant point. Do you put the whole case study in one paragraph since it is just one case, or do you separate it into parts?

Obviously these are very common situations that require a decision. In each, either one relatively long unit or two or three relatively short units could be justified logically. In these or dozens of comparable

situations, the decision is yours as the author. You might want to take a couple of decision factors into consideration:

Consider the purpose of the paragraph.

Short paragraphs are more emphatic. Just as isolating one face and a few details makes the face stand out more, isolating one study, one side of a comparison, one reason, one cause, etc. makes it stand out with more impact.

Long paragraphs emphasize interrelationships. By grouping things within a paragraph, you cause the reader to process them together, without a visual (and thus mental) break. Content is processed together and thus stored and naturally retrieved together. The reader remembers the unifying point.

Thus you might ask these questions: (1) “Do I want to emphasize the characteristics of the individual studies or do I want to emphasize the shared conclusion?” (2) “Do I want to emphasize the individual strategies, or do I want to emphasize the similarities or the differences?”

Variation helps to hold a reader’s attention and interest.

- Both long and short are easier to process when there are not too many in sequence of either one.
 - Too many short paragraphs in sequence gives a choppy effect.
 - Too many long paragraphs in sequence feels heavy.
- Too much sameness keeps anything from seeming distinctive or significant.

Thus, you might ask questions such as these:

- “Are the paragraphs surrounding the three studies quite short?” If so, you might choose to combine the three studies into a longer paragraph to break up the chopiness.
- “Are the surrounding paragraphs quite long?” If so, then you’ll probably want to give your reader a mental break by putting them in shorter paragraphs.

As for the case study, a student once included a case study that ran a page and a half, and she put it all in one paragraph. It was a killer! A paragraph shouldn’t go over a page, and very few should go over half to two-thirds of a page. If you find yourself with a lot of chokingly long paragraphs, you may want to try to reprogram your mind to think in shorter units.

Question 4: Once I've Chosen What to Put in the Paragraph, How Do I Link Things Up So That They Flow Smoothly?

Fitting pieces together in a paragraph is like putting together pieces of a jigsaw puzzle. Pieces are separate units, yet they need to come together to form a complete picture.

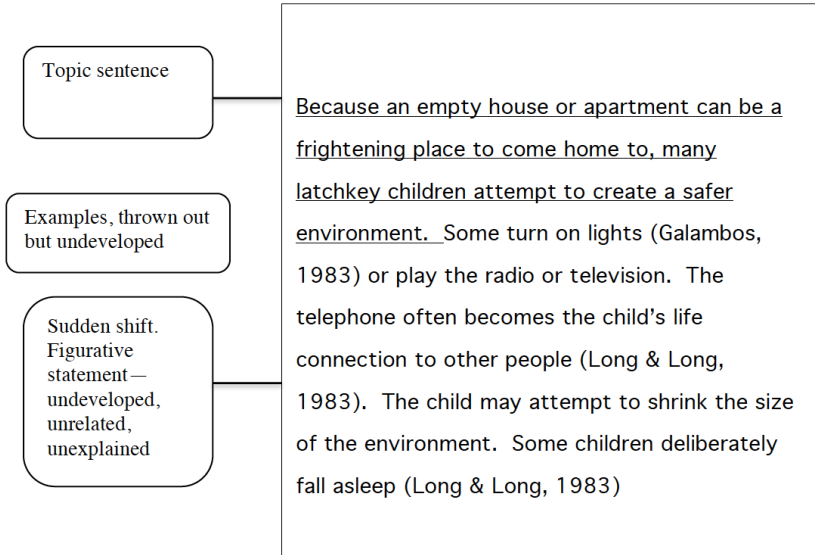
You need to discern the basic relationship of the pieces and then manipulate them carefully to discover which notch goes in which indentation to make the picture come together smoothly.

Sometimes we find the diverse elements that make up paragraph content are kind of loosely distributed within the boundaries of the topic sentence—sort of like putting together the puzzle border and then throwing the pieces at random in the middle. If not anchored to the topic sentence and attached satisfactorily to each other, they are

going to be loose and disconnected—both in the writer’s mind and in the reader’s consciousness. If the paragraph has been planned purposefully, the information relates up—you just need to make those relationships clearly evident. There are several techniques and strategies you can use to do this:

Develop things completely enough that connections can be understood and processed.

Here is a paragraph full of loose, independent pieces:



With additional information, the pieces become meaningful and the connections become clear.

Topic sentence

More information makes the relationships easy to understand.

Additional development links behaviors to specific fears and to use of masking to cope.

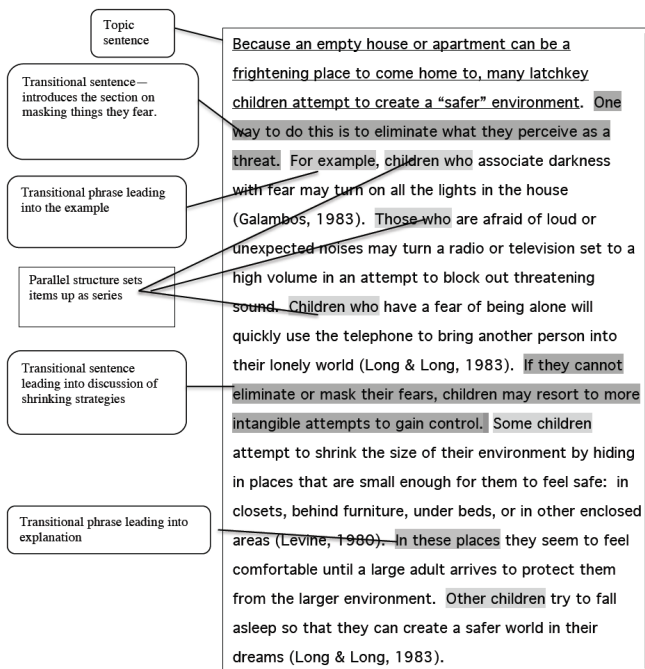
Additional development explains the shrinking strategy.

Because an empty house or apartment can be a frightening place to come home to, many latchkey children attempt to create a "safer" environment. One way to do this is to eliminate what they perceive as a threat. For example, children who associate darkness with fear may turn on all the lights in the house (Galambos, 1983). Those who are afraid of loud or unexpected noises may turn a radio or television set to a high volume in an attempt to block out threatening sound. Children who have a fear of being alone will quickly use the telephone to bring another person into their lonely world (Long & Long, 1983). If they cannot eliminate or mask their fears, children may resort to more intangible attempts to gain control. Some children attempt to shrink the size of their environment by hiding in places that are small enough for them to feel safe: in closets, behind furniture, under beds, or in other enclosed areas (Levine, 1980). In these places they seem to feel comfortable until a large adult arrives to protect them from the larger environment. Other children try to fall asleep so that they can create a safer world in their dreams (Long & Long, 1983)

Fill in the gaps and lead the reader smoothly through by using transitional statements: sentences, phrases, and even single words that connect things up.

The relationship of the pieces is in the notches and indentations. Transitional words and phrases express these relationships.

Here's the sample revised paragraph again. This time the notches (a.k.a. transitions) are highlighted rather than the extensions.



Provide a subtle sense of fit by echoing: (1) repeating key words and phrases, (2) using synonyms, and (3) selecting words that have similar connotations (affective associations).

It's sort of like repeating colors or other thematic elements as a key to understanding the way parts fit into a picture.

You don't have to read the paragraph again, just look at what is highlighted this time.

Darker shaded words repeat *empty*, *fear(s)*, and *lonely*. Other words such as *loud*, *threat*, and *darkness* continue with similar connotations.

Lighter shaded words repeat *safe(t)* and add "safe space" words like *hiding*, *enclosed*, *in*, *behind*, and *under*. Included also are additional safe connotations like *comfortable*, *asleep*, and *dreams*.

Because an **empty** house or apartment can be a **frightening** place to come home to, many latchkey children attempt to create a "safer" environment. One way to do this is to **eliminate what they perceive as a threat**. For example, children who associate **darkness** with **fear** may turn on all the lights in the house (Galambos, 1983). Those who are **afraid** of **loud** or unexpected **noises** may turn a radio or television set to a high **volume** in an attempt to block out **threatening** sound. Children who have a **fear** of being **alone** will quickly use the telephone to bring another person into their **lonely** world (Long & Long, 1983). **If they cannot eliminate or mask their fears**, children may resort to more intangible attempts to gain **control**. Some children attempt to **shrink** the size of their environment by **hiding** in places that are **small** enough for them to feel **safe**: **in** closets, **behind** furniture, **under** beds, or in other **enclosed** areas (Levine, 1980). In these places they seem to feel **comfortable** until a **large** adult arrives to **protect** them from the larger environment. Other children try to fall **asleep** so that they can create a **safer** world in their **dreams** (Long & Long, 1983).

Question 5: Do I Have to Do All of This at Once?

Strategies and techniques for improving organization and coherence in your writing are like strategies and techniques involved in most other craft and skill areas; they may seem a little artificial and somewhat overwhelming at first, but they become easier and more natural as you practice them. As principles of visual design, techniques for a musical instrument, or movements applied in athletic skills gradually become part of the way you deal with the materials, the organization and coherence strategies gradually become an unconscious (or at least semiconscious) part of the way you do informational writing.

Work out your organization through your outline before starting to draft. Doing this allows you to double check your thinking before you

begin putting things into final word choice, and it takes off the strain of struggling with what you are going to say so you can put your full efforts into how you want to say it.

Yes, you'll come to new insights as you draft, and you'll want to shift a few things around and incorporate new ideas and conclusions. Deeper and more creative application of material is one of the benefits of the language process. But you can handle changes more easily and naturally if you have basic control.

Let yourself draft fairly freely. If you're aware of the need for topic sentences and transition, these things will come fairly naturally as you write, since you have worked out the relationships previously and are able to think in terms of them. Get a friend, spouse, or coworker to read over your draft—or sections of it—to tell you where there are gaps. Your spouse is in a completely different major?—that's fine, preferable in fact. Someone closely related to your area of study may mentally fill in the gaps for you. An outsider who is grappling with your meaning will notice them. Be sure you choose someone who will be critically honest with you.

Don't get too tensed up. Lay out your materials, take a deep breath, and get to work.



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3

The Papers Trail

Controlling Your Reference Base

As you put together your initial reference base, plan your inquiry processes, carry out your research or project, and begin analyzing and verbalizing what you have learned. You are continually moving across research territory that others have already claimed. You need to navigate and negotiate very carefully. You must appropriately acknowledge the contributions of others (and do so in proper format), but you must allow and credit the contributions of your own mind. As you gain ideas of your own, you need to compare, contrast, and develop them in the context of the work of others in order to develop maximum strength and effectiveness. And while you are doing all this, additional hurdles keep coming up, as you must handle a good number of new conventions and formats.

This chapter focuses on the tricky business of managing that trail consisting of the articles, books, papers, presentations, and additional work of other researchers, a.k.a using and citing references correctly, accurately, and ethically. It begins with a discussion of why referencing the works of others is such an important aspect of professional participation. If you understand *why*, then *when*, *where* and *how* will probably fit into place fairly easily, and these are

discussed as well.

The many components, contexts, and details of reference list format can seem a little overwhelming. Nobody I know has the entire lot memorized. However, the process of putting the reference list together can become a little easier if you get some general patterns down and only have to look up the exceptions. This handbook will not include all the rare exceptions, but you can easily find them in the *Publication Manual of the American Psychological Association* (2010) or on one of several web sites, including Purdue's OWL (Online Writing Lab).

Why Cite?

If you were presenting a musical program for which you had written some of the pieces, you wouldn't merely perform piece after piece as if you had written them all. Similarly, if you were displaying the works of other visual artists along with your own at an exhibition, you would carefully indicate the borrowed works with full credit for their creators. To imply that you had produced artistic works created by others would be blatantly unethical and dishonest. And you would deprive your audience of the benefit of becoming acquainted with other artists who might be of interest to them. In developing your paper, article, thesis, or dissertation, you are in a sense giving a recital or a show. All contributors must be acknowledged, and the audience should learn to appreciate their work as you do.

Reason 1: You Need to Give Credit Where Credit Is Due

Ideas, opinions, observations, research, and data analysis and interpretation are as much the products of creative minds as songs or paintings. Although you may not have picked up your research

sources with as much eagerness and fascination as you would a best-selling novel, the author has put a lot of work into that book or article, report, presentation, etc.; a lot of time, and a lot of critical, creative, and—believe it or not—actually imaginative thinking. The researcher has put in as much stress and deserves the same credit for his or her creation as does the composer, sculptor or playwright.

In deciding whether to make a citation to give credit, ask yourself these questions:

- Is this a unique creative work by an individual or group of individuals?
- If all the authors whose works I have consulted were to read my paper, article or dissertation, would they feel that they had received appropriate credit for their ideas and research?

The following types of materials and resources are referenced under the ethical consideration of giving due credit:

- Direct experiences
- Experimental studies
- Case studies
- Observations
- Methodologies or strategies worked out by individuals or groups
- Seminal work on theories or approaches
- Specific applications of theories or approaches
- New directions on theories or approaches
- Conclusions based on research or observations
- Opinions
- A specific list or selection of materials compiled by the author(s), even though items within that selection may be common knowledge
- A metaphor, simile or other image or figure of speech worked out by the author(s), even if the point being illustrated is common knowledge
- Any visual or graphic presentation
- Analysis, discussion, or criticism by the author(s) of the work or research of someone else
- An individual or team's unique definition of a term

Reason 2: You Need to Let a Reader Know Where to Learn More

Often a patron attending a concert will enjoy a new sound or new style enough to want to hear more of it. A quick glance at the program will provide the composer's name so that recordings of the specific piece or of others by the same composer can be easily located.

Similarly, a reader encountering unfamiliar information may want to find more concerning that particular idea, approach, theory, line of research, etc. By learning where you found the discussion of these points, the reader will know where to go to learn more.

In every field there is widely known information that can be found in almost any authoritative work on the topic: for example, the observation that illiteracy is a common cause of juvenile crime or the fact that giving stimulant drugs is the most common treatment for children with ADHD. These points may not be well known to the individual on the street, but someone doing research would have no problem locating further information on them. We refer to these points as *common knowledge*. Something can be considered common knowledge if it could be found in at least five different sources. A reader would not have to go to the source where you found common knowledge points in order to see them validated and discussed. So you do not have to give your source, unless there is another reason for doing so.

In deciding whether to cite a source so that a reader can learn more about the topic, you may want to ask these questions:

- Could a reader find this information easily in at least five different sources?
- Is the treatment you found so complete, authentic, or in depth that a reader would benefit more from reading about it in your source than in others?
- Is the point so new or so innovative that a reader might have difficulty locating information, although technically five sources would include it?

The following types of materials are generally cited so that a reader can use your references in locating further information:

- First-person accounts and other primary sources
- Archival sources: records, logs, journals, files, legislative hearings, legal documents, special collections, etc.
- Very current research
- New theories or approaches
- Particularly in-depth topic examination
- New perspectives or applications
- Literature critiques, reviews, or meta-analyses

Reason 3: You May Need to Give Sources in Order to Fix Responsibility

If concert goers hear a new “sound” and aren’t sure whether they like it, they may glance quickly at the program to see who composed the piece. The credibility of the person who created the new style may well determine how seriously the audience considers it and how favorably they receive it. The same is true of information. If something is new, innovative, or unusual, a reader wants to know right away who takes responsibility for it.

In considering whether a source needs to be cited to place responsibility, you may want to consider these questions:

- Is the topic controversial enough that I need the author’s name to validate the information?
- Is the research innovative enough that the audience needs to have a name they trust in order to give it the consideration it deserves?
- Although the information could be found easily in five sources, do I need to attach a name to it as a way of signaling to the reader that it is not something I necessarily advocate?

The following types of materials are generally cited to place

responsibility:

- Personal opinions (although they may be popularly endorsed and thus widely available)
- Conclusions based on personal experiences
- Political ideas, positions, opinions
- Religious ideas, applications and interpretations
- Value judgments stated or implied
- Moral or ethical positions stated or implied
- Controversial topics
- Emotional topics or positions

Reason 4: You May Cite Some Sources to Put Your Ideas in Context and/or to Build Credibility

On most topics there are particular authors whom most researchers working in the area respect and expect. You need to show that you have consulted these widely acknowledged experts, and you need to show how your thinking relates to and is influenced by theirs.

In deciding whether you need to make a citation to build this credible reference base, you may want to consider these questions:

- Will my readers consider this author and/or this work essential to a strong presentation on this topic?
- Does my work provide an extension of or contrast to this work that the readers need to understand? Was this work a basis for my hypothesis or a context for my research?
- Will reference to the work or the author(s) contribute to a framework that will make my work more meaningful or easier to understand?

The following types of resources may be cited to build context and credibility:

- Researchers whose work established an area of inquiry, for example, Bandura, Glasser, Friere, Dewey, Kohlberg, etc.
- Researchers and authors whose work contributed substantially to the development of an area
- Researchers whose development of a topic is so widely known that citing their names may save you a good deal of background explanation
- Researchers currently recognized as prominent and productive
- Researchers whose positions or affiliations lend prestige to a topic

How Do I Cite? How Do I Handle the Citation?

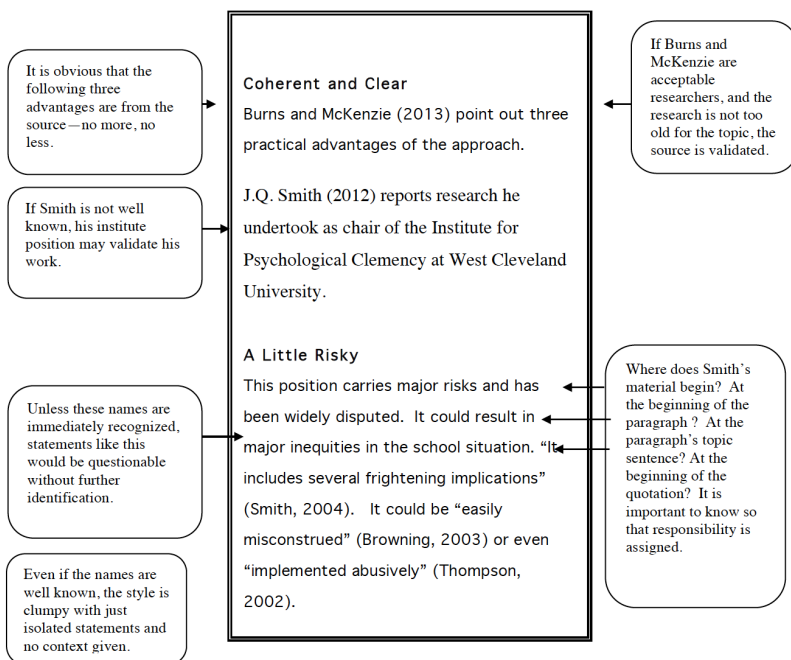
By considering the reasons for documenting your sources, you can understand the importance of working carefully into and out of the information you borrow from them and of being sure that such aspects as authorship and publication availability are handled correctly.

Precaution 1: Handle the Citation so that a Reader can Easily Tell Where Information Taken From a Source Begins and Ends

There are several advantages to introducing the source by author and date as you begin taking information from it:

- You make the beginning of the “borrowing” easy to identify, making clear to the reader what is taken from the source and what is your own comment, analysis, or enhancement.
- The reader knows the author(s) and the date of the research from the beginning and can interpret and assign credibility accordingly.

- For authors who are not well known, you can easily identify their positions or accomplishments to give additional clarity or validity to what you cite.
- Introducing the source leads smoothly and coherently into the borrowing. You avoid the common problem of seeming to plunk in quotations or other points that may not be clearly relevant.

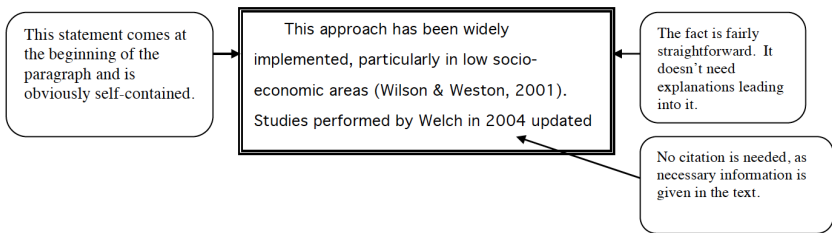


If the context of the cited material makes the parameters easy to discern, citation of both name(s) and date can simply be placed at the end of the borrowing.

Obviously a summary of a study is self-contained, and many opinions and analyses are obviously uninterrupted. In such cases, if the author

is well known then acknowledgement at the end may accomplish what your readers need. Using this form of citing when you can may help to avoid the “he said, she said” monotony that characterizes some academic writing.

If both name(s) and date are given in the text, no citation is necessary.



Precaution 2: Be Sure that Everyone Gets Due Credit and Takes Due Responsibility, Not Just the First or the Loudest

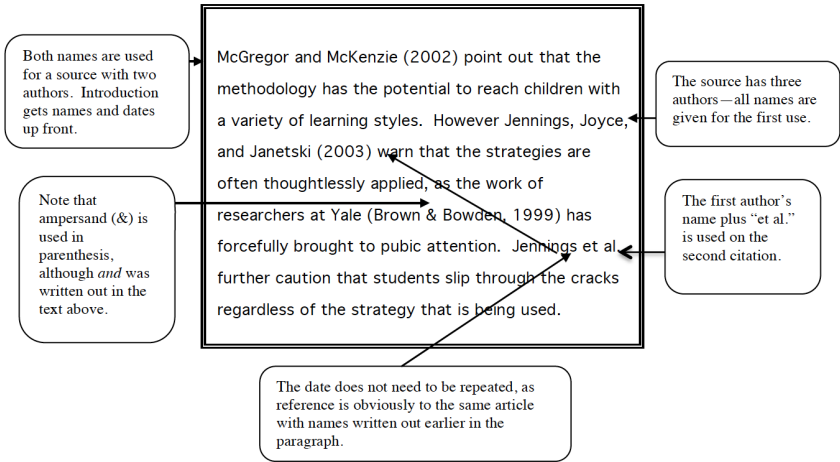
If your thesis or dissertation is turned into articles, you'll want credit, even if you are not actually listed as first author. Be careful to give the same courtesy to other (perhaps fledgling) subsequent authors.

Follow APA conventions for listing multiple authors in the citation.

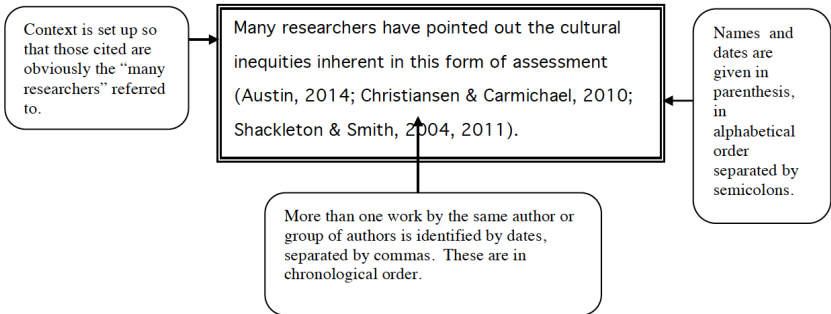
For a source with two authors, give both names every time.

- For a source with three, four, or five authors, give all names for the first use and the name of the first author followed by et al. for subsequent uses (Do not italicize et al. Use period after al.)

For a source with six or more authors, give only the name of the first author plus et al.



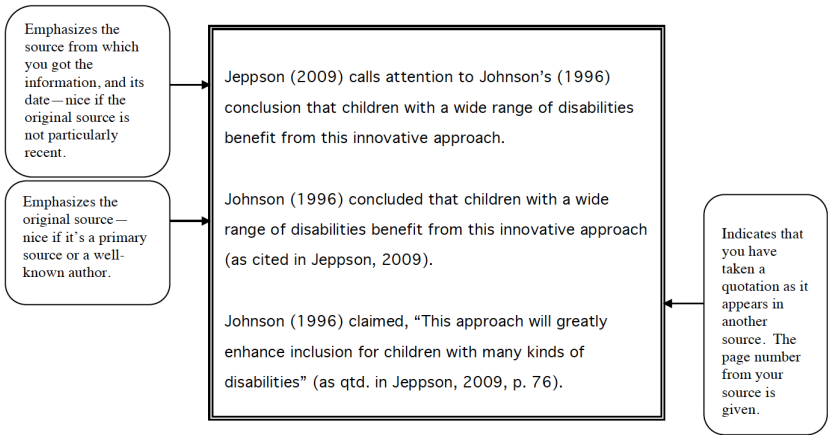
If more than one author or group of authors treats a point that needs to be cited, group the sources in the same parenthesis in alphabetical order.



If you are using something cited or quoted by another author and you have not consulted the original source, be sure that you make this clear—for your own protection.

If the author of the article from which you got the information has

distorted or misrepresented, he or she is responsible, and you will not get angry calls from the original author berating you for missing the point. Yes, indignant calls have been received when authors have pretended that they have gone to the original when they have not actually done so.



Precaution 3: Recognizing the Nature of Professional Expectations, Be Alert to Multiples and Overlaps

When an author becomes either very knowledgeable or very desperate for tenure or promotion, he or she may produce many book chapters, articles, presentations, etc. very quickly. You need to be sure that your readers can easily find the particular piece that you are citing.

Distinguish carefully between works by the same author or group of authors.

- Multiple works by the same author(s) with different dates will be distinguished by the date.
- Multiple works by the same author(s) the same year are

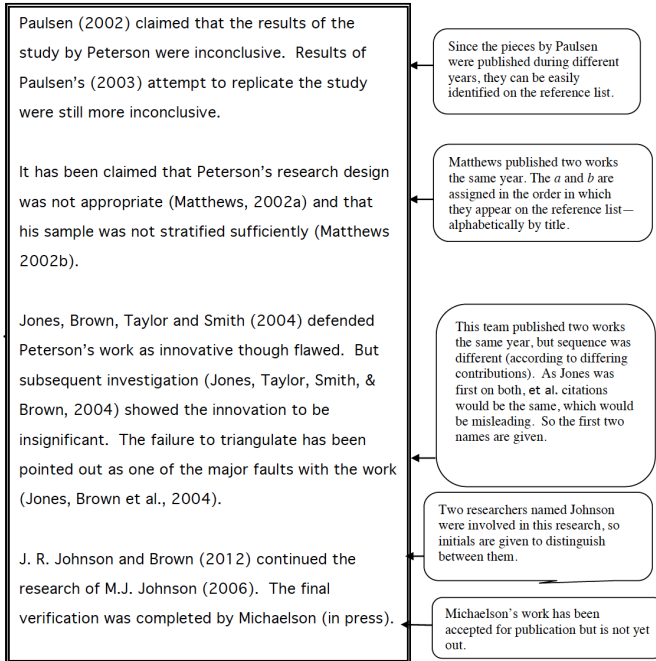
distinguished by adding a, b, c etc. following the date. The letters will distinguish the works on the reference list as well, so they are assigned in the order the works will appear on the reference list—alphabetically by title.

- Always list multiple authors in the sequence the names appear on the title page or byline. If the same group keeps switching positions, be sure you keep the switches straight. If you cite them in a different sequence, then you may be citing a different work.
- If a particular first author heads more than one group publishing works the same year so that two et al. citations come out the same, use the first two (or three if necessary) authors' names—set off by commas—before et al.
 - Jones, Brown, et al. (2002)
 - Jones, Smith, et al. (2002)

Differentiate authors with the same surname by using their initials in all citations, even if works were published during different years.

Even (perhaps especially) with well known husband/wife teams, you need to be sure that both names with accompanying sets of initials are given when appropriate.

If something has been accepted for publication but has not yet actually been published, put in press in parenthesis in the date position. If something is in process but has not been accepted, you can use in review, or being revised in the same position. Do not include the date until the work has actually come out.



Precaution 4: Remember that Anonymity and Eccentricity are Part of the Profession Too

When an organization is given as the author, put the name of the organization in the author position.

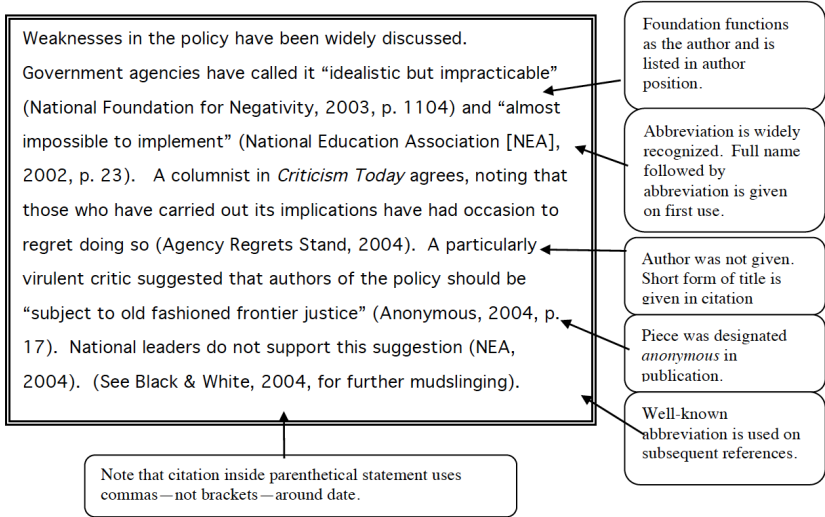
Spell out the name each time it is used unless the abbreviation is well known and easy to recognize.

For well-known abbreviations, give the full name followed by the abbreviation the first time, then the abbreviation in later citations.

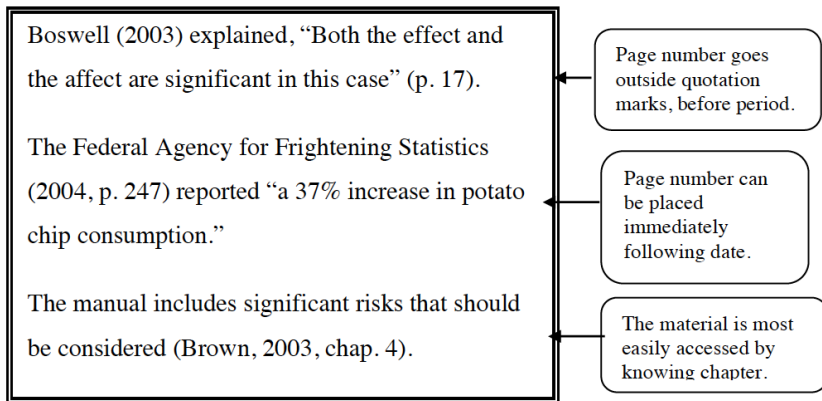
When no author is given, cite by giving a short version of the title—just a few words.

The full title will be used in the author position on the reference list.

When the byline says “anonymous,” then cite “anonymous” in the author space both in the parenthetical reference and on the reference list.



Precaution 5: Give Page or Chapter Numbers for Direct Quotations



Precaution 6: Designate Personal Communications as Such; The Reader Will Just Have to Trust You

Not everything that informs a study or piece of writing comes from a published source. Much is learned from direct personal communication. These materials cannot be retrieved by your readers for close examination or verification, but they still need to be credited if they take you beyond common knowledge. The following may be included in this category:

- interviews
- telephone conversations
- letters or memos
- email
- non-archived electronic discussion groups

Precaution 7. Avoid Leaving Blanks that May Seem Like Something Has Been Forgotten

If you don't want your professor, graduate committee, or journal

editor telling you to go back to the library and track something that cannot be tracked, you need to pass the buck to where it really belongs.

Electronic sources may not give page numbers.

- If paragraph numbers are available, give them—preceded by ¶ or para (Leavitt & Leggett, 2003, ¶ 22).
- If paragraph numbers are not given, give the heading and count the paragraphs from that heading yourself (Zigler, 2004, Discussion, para. 4).

Classical works are in a class by themselves. Often dates and occasionally authors are not known, and other aspects are assumed known or easily accessible.

- For very old works, cite the date of translation, preceded by trans: (Plato, trans. 1942).
- If you know the original publication date as well as the date of the publication you used, give both dates in the citation: (Freud, 1919/1952).
- Major classics (Greek, Roman, Biblical) do not need formal citations or page numbers. Numbers of cantos, verses, and lines of ancient works or of books, chapters, and verses of the Bible are consistent in all editions, so the numbers make text easier to locate than page numbers. Give the edition you are using the first time that you use it: Romans 15:13 (King James Version).

Occasionally publication date is not given. To place the buck where it belongs, give the author with n.d. to indicate “no date” provided (Williams & Willis, n.d.).

Precaution 8: When a Citation Ends a Sentence, Be Careful to Get it on the Right Side of the Period

With all the questions of ethics and accuracy that are involved with citations, one would think that whether a period comes before or after a citation should be rather insignificant. Unfortunately, it isn't. Like the number of words in the abstract or the capitalization of words in various levels of headings, it's a matter of professionalism. You do a thing a certain way because the profession expects it.

With APA format, when the material cited is embedded in a paragraph, the citation comes before the period. The period is considered to be *your* sentence-ending period, and the citation is part of the sentence.

Recent research has confirmed the findings (Rosenberg et al., 2004).

The study furnished "empirical support for the proposition" (Rosenberg et al., 2004, p. 17).

When a quotation is blocked, the citation follows the period. The period is considered to be part of the blocked quotation (the author's period, not yours), so the citation is not part of the quoted sentence.

How Do I Handle the Reference List?

Preparing a reference list may feel like navigating an obstacle course, particularly if one has carelessly jotted down information with the idea of dealing with requirements and formats later. Often that "later" is right against the submission deadline, when patience is short and a trip to the library to locate an elusive page number in a returned book can be a major disruption.

Anticipate Needs and Provide for Them

Sometimes forethought can save you from later hassles, particularly if you are not a natural perfectionist and hate having to be a deadline-harassed unnatural one.

You may prepare your reference list as you go along rather than after you finish a chapter (or worse still, after you finish the entire project).

- If you write out each reference as you draft the citation into the text, then you won't risk leaving one off the reference list.
- You won't put something into the reference list that is not cited in the text if you only add to the list as you draft in the citation.
- You are less likely to have an inconsistency in the spelling of a name (Peterson/Petersen) or the digits of a date (1989/1998), and you avoid the embarrassing error of citing a page that doesn't exist (p. 87 in an article that goes pp. 64 to p. 84) if you are dealing with the textual citation and the reference list side by side.
- If you don't have a program that formats your references for you, it is easier to focus on the format technicalities as you draft rather than later when you're too tired to think straight.

If advance preparation is not the way your mind works, check these things VERY carefully afterward.

- Items should not be included in the reference list that are not cited in the text.
- The reference list must include everything that a reader could retrieve (personal communications are not listed, even though

they are cited in the text, because a reader would not be able to access them).

- Spellings and numbers must be very carefully checked.

Format the Reference List According to APA Conventions

- Start the reference list on a new page
- Double space both within and between entries
- Use hanging indent form

Title References
initial caps.

Double space within and
between items.

Use hanging indent form for
all items. (First line at
margin, all others indented
with paragraph indentation.)

ORAL RETELLINGS OF WORD PROBLEMS	34
References	
Baroody, A. (1993). <i>Problem solving, reasoning, and communicating, K-8</i> . New York: Merrill.	
Cai, J., Jakabcin, M. S., & Lane, S. (1991). Assessing students' mathematical communication. <i>School Science and Mathematics, 84</i> , 238-246.	
Carpenter, T. P., Fennema, E., Franke, M. L., Levi, L., & Empson, S. B. (1999). <i>Children's mathematics: Cognitively guided instruction</i> . Portsmouth, NH: Heinemann.	
Countryman, J. (1992). <i>Writing to learn mathematics</i> . Portsmouth, NH: Heinemann.	
Fuson, K. C., Caroll, W. M., & Landis, J. (1996). Levels in conceptualizing and solving addition and subtraction compare word problems. <i>Cognition and Instruction, 14</i> (3), 345-371.	

Alphabetize Items on Reference List According to the Surname of the First Author; If Something is Unsigned, Begin with the Title and Alphabetize the Item in the List by its First Significant Word

In capitalization conflicts, the trend is to simplify.

- Short before extended: Williams before Williamson
- Mc and M' as they are actually spelled, not assuming they should really be spelled "Mac."
- Prefixes such as de, du, le, or von as part of the name if they are commonly used as part of the name: DeBry, LeBaron (lesser known prefixes at the end: Beethoven, L. von)
- Numerals as if they were spelled out

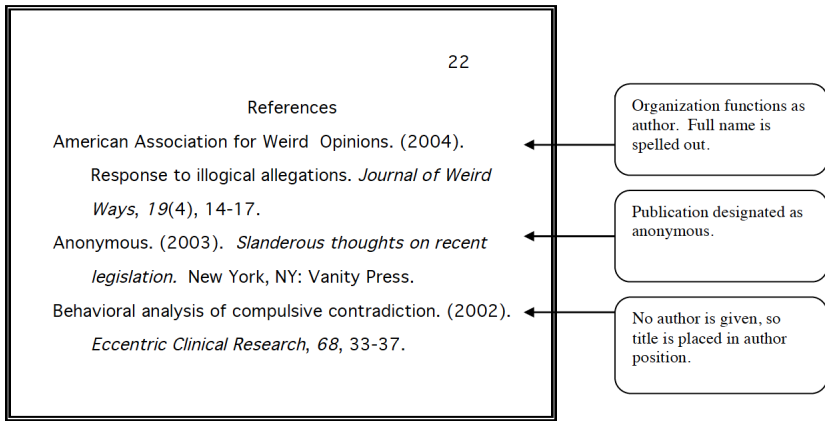
When dealing with prolific authors, remember that first comes first.

- More than one solo article—first come, first entered:
 - McDonald, R. (2000).
 - McDonald, R. (2002).
- Same for combos if names are in the same sequence:
 - McBride, J. Q., & McDougall, W. R. (1999).
 - McBride, J. Q., & McDougall, W. R. (2003).
- Author(s) up for tenure who publish many the same year and you happen to cite two or more of them—alphabetically by title, designating *a*, *b*, *c* etc. so you can identify which is which in the text:
 - MacKenzie, B. B. (2002a). Classroom . . .
 - MacKenzie, B. B. (2002b). Writing . . .
 - MacKenzie, B. B., & McLean, U. J. (2012a). Inclusion . . .
 - Mackenzie, B. B., & McLean, U. J. (2012b). Reading . . .
- First author alone before first author plus friend(s):

- MacKenzie, B. B. (2009).
- MacKenzie, B. B., & MacArthur, W. J. (2007).
- First author followed by different line-ups—first *different* author determines sequence:
 - McDonald, R. N., & LaMont, C. K. (2010)
 - McDonald, R. N., McBride, J. Q., & Baird, W. R. (2008).
 - McDonald, R. N., McBride, J. Q., & Foster, M. B. (2009)
- Same surname—initials determine sequence:
 - McBride, J. Q. (1999).
 - McBride, W. T. (2002).

When you don't have the author(s)' name(s), use what you do have.

- When an organization or institution is given in the byline, alphabetize by the organization's name: first significant word, full name.
- If no person or group claims the piece, alphabetize by its title: first significant word.
- If the piece is officially designated "anonymous," accept that as a "statement," and use anonymous in the author place.



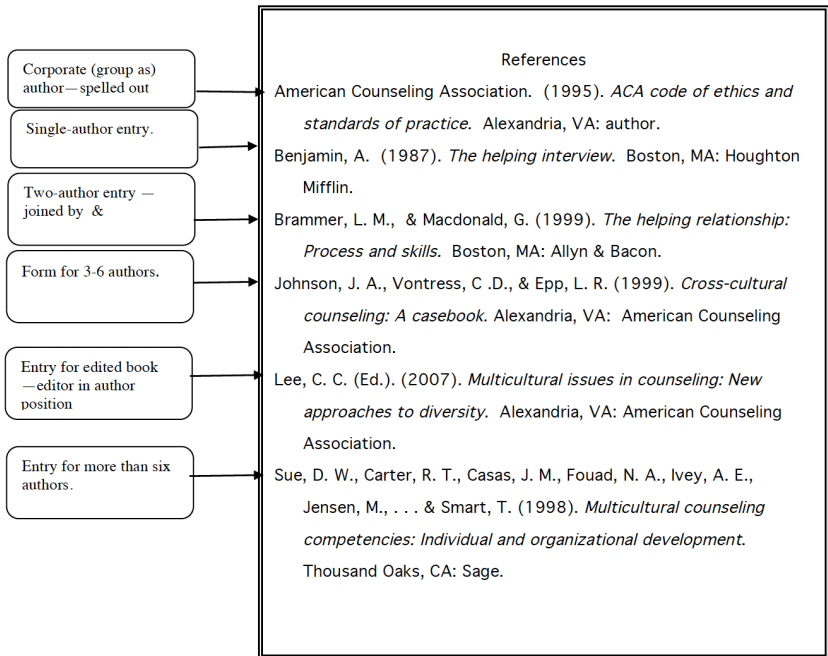
How Do I Remember All the Format Pieces?

There are so many little bits and pieces to remember in formatting that trying to memorize them all would probably put most of us in a padded cell. Thus textbooks and publication manuals sell their products, APA web sites get visited, and professors feel warm and knowledgeable because they know more of the little pieces than most of their students.

This is a not a guide for perfectionists who enjoy memorizing things they can easily look up. All of the little nitty-gritties of entering different types of government reports and off-beat web sites are not included; you won't use them often, and you can easily find them in the *Publication Manual of the American Psychological Association* (2010) or one of the various APA-guidance web sites. What will be covered here are the basic patterns that will help you remember enough that (a) you won't have to look up *everything*, and (b) you will have a basis through relationships to understand, locate, and eventually place what you do have to look up.

Position 1: Author (SURnames, Initials, and Lots of Commas and Periods)

- Give the author(s) surname(s), followed by initials.
- If there are more than seven authors, give the first six, followed by ellipsis, followed by the last.
- If a *with* assistant is included on the title page, include this on the reference list in parenthesis: Brown, M. (with Green, C. Q.).
- If the book is an edited collection and is being cited as the collection, name the editor(s) in the author position followed by ed. or eds.: Davidson, R. M. (Ed.).
- If you are citing a chapter or essay in an edited book, give the author and title of the individual section. Follow this with In and the name(s) of the editor(s) and the title of the book.
- Write out the names of corporate authors rather than using abbreviations.
- Use commas between as well as within *all* names (including those joined by ampersand); separate name variations (such as *Jr.* or *III*) by a comma as well: Wilson, G.W., Jr. (2004). End the author entry, like all major units, with a period.



Position 2: Publication Year in Parenthesis

- Give year of publication—year of production if work is unpublished.
- Give month for things that come out monthly, including meetings (which, we hope, are not more frequent).
- Give day for things that come out daily or weekly.
- If something is not published, give date of preparation and indicate publication status as follows:
 - If something has been accepted for publication, use (in press) in the year position. Do not give the year until it comes out.
 - If something has not been submitted for publication, write unpublished manuscript at the end of the reference list entry. If a university is involved, add the name of the

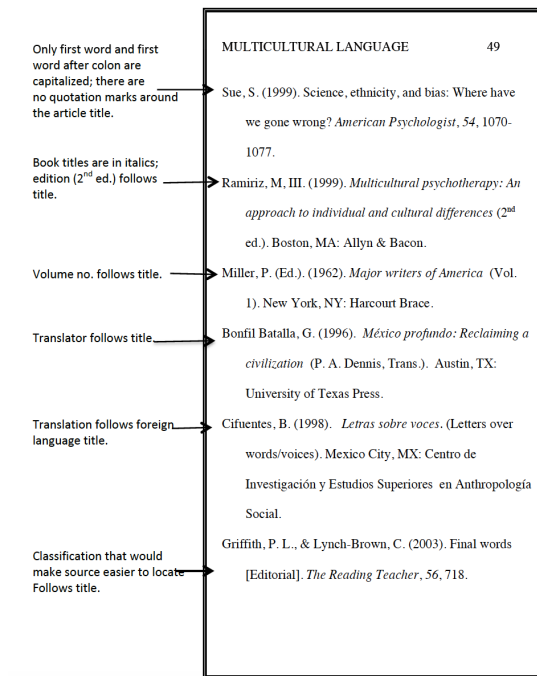
university (Unpublished manuscript, University of Utah).

- If something has been submitted but not accepted, add Manuscript submitted for publication to the entry. Do not tell which publication or publisher.
- If something is still in draft mode, use Manuscript in preparation. The date should be the date of the draft you read (in the citation also).
- Use a, b, c, etc. after date to indicate more than one work written the same year by the same author (consistent with citations).
- Use n.d. for items for which dates are not given.
- As with the other sections, close with a period.

	INTERVENTIONS FOR CAMPUS ALCOHOLISM	95
Journal with monthly issues	Cowan, G. (2000, May). Beliefs about the causes of four types of rape. <i>Sex Roles: A Journal of Research</i> , <i>41</i> , 807-818.	
Newspaper w/ daily issues	Kirkpatrick, C. (1996, September 29). No easy answers. Universities grapple with vexing alcohol problem. <i>The Herald-Sun (Durham)</i> , p. A1.	
Article accepted for publication	Hattie, J. A., Myers, J. E., & Sweeney, T. J. (in press). A multidisciplinary model of wellness: The development of the Wellness Evaluation of Lifestyle. <i>Journal of Counseling & Development</i> .	
Unpublished manuscript, completion date given	Mines, R. A. (1977). <i>Development and validation of the Mines-Jensen Interpersonal Relationship Inventory</i> . Unpublished manuscript.	
Unpublished manuscript, w/ university	Holingshead, A. B. (1957). <i>Two factor index of social position</i> . Unpublished manuscript, Yale University, New Haven, CT.	
Article accepted but not yet published	Hite, J. M., Hite, S. J., Jacob, W. J., Rew, J. W., & Maginnu, C. B. (1995). Building bridges for resource acquisition: Network relationships among headteachers in Ugandan private secondary schools. Manuscript submitted for publication.	
Two articles by the same author, same year labeled a and b both in citations and on reference list	Tryon, G. S. (1989a). A study of engagement and premature termination in a university counseling center. <i>Counseling Psychology Quarterly</i> , <i>2</i> , 419-429.	
No date given	Tryon, G. S. (1989b). Study of variables related to client engagement using practicum trainees and experienced clinicians. <i>Psychotherapy</i> , <i>26</i> , 54-61.	
	Myers, J. E., & Gibson, D. M. (n.d.). <i>Technology competence of counselor educators</i> . Washington, DC: Office of Educational Research and Improvement.	

Position 3: Title - "Simplify, Simplify, Simplify" (Thoreau, 1854/1980)

- Capitalize only the first word of the title; if the title is split by a colon, then capitalize the first word following the colon.
- Do not use quotation marks around article or chapter titles; italicize book and journal titles.
- If an edition or volume number is given, place it immediately after the title, in parenthesis (2nd ed.), (Rev. ed.), (Vol. 3) (Vols. 1-5).
- If you are using a translation of something written in another language, indicate the translator in parenthesis immediately following the title. If you worked from the original foreign language text, use the original title and place a translation of it in brackets next to the title.
- If additional information would be helpful for easy retrieval of the work, include it in brackets:
 - [Letter to the editor]
 - [Abstract]
- If you are citing an article or chapter in an edited book, include the page numbers of that segment in parenthesis following the book title.
- End the element, as usual, with a period.



Position 4: Publication Information - Or Lack of It (Who, Which, and Where)

For periodical materials, give all information necessary to locate the article.

Journals and other periodicals connect professionals from throughout the world. The good ones are current and reliable.

- Full periodical title, italicized, all significant words in caps.
- Volume number, italicized, followed by comma

- Issue number (if each issue begins with page 1), in parenthesis, not italicized, followed by comma. If pagination is continuous from issue to issue, only the volume number is necessary
- Inclusive page numbers

For books, include place of publication and publisher.

If the publisher is strong and the author/editor reputable, books are solid sources.

- If either the place or the publisher is not given, put n.p. in the place where that information should go (so your professor won't think you accidentally left it out or forgot to record it).
- Give the city and the two-letter postal abbreviation for the state or the city and name of the country. For books published by universities that include the name of the state, the state should not be repeated: for example, Logan: Utah State University Press.
- Use a colon between place and publisher.
- Give publisher's name in its simplest form: Omit extra words (*Publishers, Co., or Inc.*), but retain *Books* or *Press*.
- If the book was originally published at an earlier date, then indicate this at the end of the publication information.
- For chapters, essays, or articles within an edited book, give book editor(s) (initials first), title, and inclusive pages of the part being cited (including volume and volume title if necessary). Then give city and state (or country) as above.

For reports, follow the title with any labels or numbers given by the organization of issue that would help a reader in locating

the piece, followed by place and source of publication.

Reports provide rich data and important, innovative findings, particularly reports from entities or institutions with strong credibility.

- Give whatever office, institute, or agency produced the report.
- If the specific office is not well known, give the agency as well, larger agency first: David O. McKay School of Education, CITES Research Group.
- If the report is distributed through the Government Printing Office, place this in the publisher's place: Washington, D.C.: Government Printing Office.
- If the report is available through a service such as Education Resources Information Center (ERIC) or National Technical Information Service (NTIS), indicate the service and access number in parenthesis at the end of the entry, with no period following the retrieval number: (ERIC Document Reproduction Service No. Ed 454069), (NTIS No. PB 87-146 388/AR).

If a doi number is given, include it at the end of the reference list entry.

An international publishing group has developed an identification system for digital network materials, known as digital object identifier (DOI). Every article is given "a unique identifier and underlying routing system" (APA, 2010), which links readers to information on desired topics, with embedded linking in the reference lists of articles published electronically. When a source with a DOI number is referenced, this identifier must be included at the end of the reference item. It is not followed by a period so that a period will not be misinterpreted as part of the number. The following example is

quoted directly from the sixth edition of the APA manual.

Books and Articles

Standard Journal format	Derry, S. J. (1989). Putting learning strategies to work. <i>Educational Leadership</i> , 46(4), 4-10.
Standard book format	Heppner, P. P., Kivlighan, D. M., Jr., & Wampold, B. E. (1992). <i>Research design in counseling</i> . Pacific Grove, CA: Brooks/Cole.
Book with edition given	Cohen, J. (1987). <i>Statistical power analysis for behavioral sciences</i> (Rev. ed.). Hillsdale, NJ: Erlbaum.
Book with no publisher given, original publication date included	Bulfinch, T. (1856). <i>The age of fable</i> . Boston: n.p. (Original work published 1855)
Chapter or section in edited book	Jacob, E. (1992). Culture, context, and cognition. In M. D. LeCompte, W. L. Milroy & J. Preissle (Eds.), <i>The handbook of qualitative research in education</i> (pp. 293-335). New York, NY: Academic Press.
Chapter, article, essay, or section in a multi-volume edited work	Liddle, H. A. (1991). Training and supervision in family therapy: A comprehensive and critical analysis. In A. S. Gurman & D. P. Kniskern (Eds.), <i>Handbook of family therapy</i> (Vol. 2, pp. 638-697). New York, NY: Brunner/Mazel.
Chapter, article essay, or section in multi-volume work with volumes titled separately	Pintrich, P. R. (1989). The dynamic interplay of student motivation and cognition in the college classroom. In C. Ames & M. Maehr (Eds.), <i>Advances in motivation and achievement: Vol. 6, Motivation enhancing achievements</i> (pp. 644-689). Greenwich, CT: JAI Press.

Reports

Report with identifying [project, designation, and numbers	Goldstein, H., Moss, J., & Jordan, L. (1965). <i>The efficacy of special class training on the development of mentally retarded children</i> (Cooperative Research Project No. 619). Urbana, Ill: Institute for Research on Exceptional Children.
Report with additional identifying information	Ross, D. M., & Ross, S. A. (1972). <i>An intensive training curriculum for the health of young educable mentally retarded children</i> . (Final Report on Project 142106 and H932106A to Bureau of Education for the Handicapped). San Francisco, CA: University of California Medical Center.
Report available through U.S. government printing office	U.S. Department of Education. (1993). Forum briefing materials from National Agenda for Achieving Better Results for Children with Disabilities. Washington, DC: U.S. Government Printing Office.
Report not available through government printing – must be obtained from author	National Council on Education Standards and Testing. (1992). <i>Raising standards for American education: A report to Congress, the Secretary of Education, the National Goals Panel, and the American people</i> . Washington, DC: Author.
Report or monograph by university	McLaughlin, M. J., & Hopfengardner, W. S. (1992, September). <i>Issues and options in restructuring schools and special education programs</i> . College Park: University of Maryland.
Monograph available through government agency	Clements, C. (1966). <i>Minimal brain dysfunction in children</i> (NINDES Monograph No. 3, Public Health Service Bulletin 1415). Washington, DC: U.S. Department of Health, Education and Welfare.

Presentations

For a conference or symposium presentation, give the title of the conference and the city and state where it was held.

- If the presentation is published in the proceedings, treat it as you would an item in an edited book.
- If it is included in a regularly published proceedings, treat it as you would an article in a periodical.
- If the presentation is unpublished, give the type of presentation (symposium, paper, poster session) “presented at the” and title of the meeting, followed by the location (city and state).

Regularly published compilation of conference materials is treated as a periodical.

Conference proceedings should be treated as an edited book. Initial caps are used for the title of the conference.

Unpublished conference presentation includes title of presentation

- Garcia, G. E. (1998). Mexican-American bilingual students' metacognitive reading strategies: What's transferred, unique, problematic? *Yearbook of the National Reading Conference*, 47, 253-263.
- Appelt, W. (2003). The synergeia system for computer supported collaborative learning. In D. Lassner & C. McNaught (Eds.), *Proceedings of ED-MEDIA 2003: World Conference on Educational Multimedia, Hypermedia & Telecommunications*: (Vol. 4, pp. 307-314). Norfolk, VA: Association for the Advancement of Computing in Education.
- Thornburg, D. D. (2003, December). *Technology in k-12 education: Envisioning a new future*. Paper presented at the Forum on Technology in Education: Envisioning the Future, Washington, DC.

Theses and Dissertations

For theses and dissertations, give author, title, document type, university, and any information that will help the reader in accessing it.

- If the dissertation is abstracted on Dissertation Abstracts International (DAI), follow with the volume and page number of DAI. If you obtained it from UMI, give the UMI number as well.
- If a master's thesis is abstracted on Masters Abstracts International (MAI), give the MAI volume and page number.

Dissertation is unpublished
State is not given because
it is part of university name.

Dissertation is on DAI—the DAI
volume and page numbers are
given. The university name and
date in () shows that you
obtained it from the university.
If you obtained it from UMI, give
the UMI number instead.

Rodriguez, E. R. (1994). *The role of psychological separation,
ethnic identity, and worldview in college adjustment*
(Unpublished doctoral dissertation). Arizona State
University, Tempe.

Calevich, C. (2003). *Literacy communities in the primary grades:
Skill, will, and caring collaboration* (Doctoral
dissertation, Kent State University, 2003). *Dissertation
Abstracts International*, 64, 3197.

Masters Abstracts International is handled the same way.

Other Media

For other forms of dissemination give the same kinds of information you would give in any citation, but adapt.

- Indicate principal creators (producer, director, writer, executive producer) in author position. In most cases, producer, director or both will be given.
- Give date and title, as you would in any citation.
- Indicate the medium (motion picture, television broadcast, television series, DVD etc.) in square brackets following the title.
- End with place and agency/company of dissemination. If the piece is of limited circulation, then give the complete address of the distributor.

For something of limited circulation, provide name and address of distributor

Motion picture easy to obtain.

Television series

For single episode, treat as chapter or section of book

Recording of music: composer, date of composition, title, performer if different from composer. *On* followed by title, with medium in parenthesis. Place and label follow with recording date.

Idaho Literacy Project (Producer). (1991). *Read to me* [DVD]. Newark, DE: International Reading Association. (Available from International Reading Association, 800 Barksdale Road, P.O. Box 8139, Newark, DE 19714-8139).

Attenborough, R. (Producer/Director). (1993). *Shadowlands* [Motion picture]. United States: Savoy Pictures.

Campbell, N. (Producer/Director). (1982). *The Shakespeare collection* [Television series]. Quebec, Canada: Canadian Broadcasting Corporation.

Campbell, N. (Producer/Director). (1982). Shakespeare's *The Taming of the Shrew* [Television series episode]. In N. Campbell (Producer/Director), *The Shakespeare Collection*. Quebec, Canada: Canadian Broadcasting Corporation.

Saint-Saëns, C. (1872). *Concerto no. 1 for cello & orchestra in A minor* [Recorded by Yo-Yo Ma with Orchestre National de France]. On *Saint-Saëns* [CD]. New York, NY: CBS Masterworks, 1980.

Position 5: Retrieval Information (and Other Electronic Media Considerations)

You no longer need to give retrieval date!

Be sure the readers can easily retrieve your sources and locate any information they might want to verify or use to expand their thinking.

For a journal available in print that you used online, create a regular journal entry but add the URL if a doi is not available.

For a journal or other periodical published only electronically, use the regular article format (including volume, issue, and page numbers if available), followed by the URL.

Print journal article that you used online, with doi. DOI is used instead of URL.

Journal article retrieved online with no doi given. URL must be added.

Pressley, M., Roehrig, A., Bogner, K., Raphael, L. M., & Dolezal, S. (2002).
Balanced literacy instruction. *Focus on Exceptional Children*, 34(5), 1-14. doi 10.1037/0278-6133.24.2.225

Swan, A. (2003, January/February). Teachers as learners: Professional development in early reading instruction. *Reading Horizons*, 43(3).
Retrieved from <http://vnweb.hwwilsonoweb.com/hww/results/results>

For a non-periodical Internet document, give all information that is available, making it as obvious as you can what information is not available.

- If no date is given, then put n.d. in the date position.
- If page numbers are not given, then substitute the identifier for chapter and section. If neither is available, then use n.p.
- Give the URL that will be the most efficient for a reader who is trying to obtain the document: (1) for a document with multiple pages but not multiple sections, the URL for the home page; (2) for a chapter or section, the URL that links directly to that chapter or section.
- For a Web site that is large or complex, such as a university or a major government or foundation site, include organization and division or department preceding the URL, followed by a colon.

For non-periodical Internet items, the less information available, the more suspicious you need to be. Beware of sites that are not monitored or affiliated.

Stand-alone document: No author, date, or affiliation is given, so none is on reference list.

Section on online document is treated like book chapter, with sec. no. given in place of pages. Complex Web site is identified by organization. Document URL Is given rather than overall USDE homepage

Document is taken From the Web site of a university department or program. Both university and center are Identified as part of retrieval information.

Balanced literacy. (n.d.). Retrieved from

<http://www.comsewogue.k12.ny.us/~rstewart/k>

2002/Teachers/Balanced_Literacy/balancedliteracy.htm.

U.S. Department of Education. (n.d.). Measuring student progress. In

Testing for results: Helping families, schools and communities understand and improve student achievement (sec. 2).

Retrieved from the U.S. Department of Education Web site:

<http://www.ed.gov/nclb/accountability/aysp/testing>

<forresults.html>.

Craig, H. K., Connor, C. M., & Washington, J. A. (2003). *Early*

positive predictors of later reading comprehension for African

American students: A preliminary investigation. Retrieved

from University of Michigan Center for the Development of

Language and Literacy Web site: [http:// www.asha.](http://www.asha.org/about/publications/journals/lshss/34/01/default.htm)

[org/about/publications/journals/lshss/34/01/default.htm](http://www.asha.org/about/publications/journals/lshss/34/01/default.htm)

Yes, there are a lot of technicalities involved with documentation. You have to remember when to cite, how to set up a citation, how to organize and format the reference list, and—worse still—how to get the format right for all those little bits and pieces that readers need to know in order to locate your references quickly and efficiently—if indeed they want to locate the references at all. How can you possibly remember all of this?

Most of us can't—or won't. As with so many things in and out of academia, we remember what we use most and learn where to look up the rest. After you have done enough citations and reference list entries, you'll remember the items that your particular project forces you to use often; you'll be able to do them smoothly as part of the

spontaneous drafting process. The more obscure things you can look up.

The sixth edition of the *Publication Manual of the American Psychological Association* (2010) includes many more reference categories than the fifth edition. As the number of possible information sources has increased, ways that sources can be categorized and retrieved have increased as well. Since people use game reviews and blog posts to retrieve information for publications, and as a variety of archival systems have developed, the APA has chosen ways to have these matters documented consistently. You need to have the *Publication Manual* so that you can look up the formats for the less common types of sources when you need them. In addition to the areas treated in this book, you will find formats for the following:

- Reviews and peer commentary (including reviews of videos and video games)
- Audiovisual media (including online maps and podcasts)
- Data sets, software, measurement instruments, and apparatus
- Unpublished and informally published works
- Archival documents and collections (including letters, personal collections, and photographs)
- Internet message boards, electronic mailing lists, and other online communities (including newsgroups, discussion groups, electronic mailing list posts and blog posts)

You can include just as much variety and sophistication in your sources as you want. Just remember—you have to document the stuff.



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4

The Fine Art of Sentencing

Who Did What? -- and How?

Many of us enjoy a good mystery. Someone has done something dastardly (or at least interesting), and the detectives must figure out *who* did it and *how*. *Why*, *when*, and *where* usually emerge as well. But the basic beginning is *the perpetrator and the deed*.

Putting information together in a sentence works the same way. We begin by asking *who* and *how*, then select words to express it and punctuation to enhance it. We assemble the rest of the relevant information and place it in clear logical positions to build and develop our ideas.

Sentence structure is based on communicating meaning, and punctuation is based on sentence structure. It's that simple. Grammar is a little more rule bound, but understanding structure is important to handling grammar as well.

This chapter will help you in exploring the mystery of sentencing. Since the style, stance and conventions of academic writing may not be those you are most familiar with, a brief discussion of appropriate style will lead off the chapter. Some processes and hints for putting

together the sentence (aligning the *who*, *what* and *how*) will follow. Since punctuation is based on the alignment of sentence elements, common uses and misuses of commas, semicolons, colons, and dashes will be discussed in the context of the sentence (other punctuation challenges will be treated in following chapters). Once the basics are in order, it's time to trim off the excesses that sometimes make social science writing difficult for a reader to process. So this chapter ends with a quick guide for getting rid of wordiness and making your sentences efficient and clear.

Representing Yourself

Many of us find great consolation in Henry David Thoreau's (1854/1980) oft-quoted statement that if a man is out of step with his fellows, perhaps "it is because he hears a different drummer" (p. 216). There are endeavors in which listening to a different drummer is just fine (and a lot of fun), but writing an academic paper, thesis, dissertation, or article isn't one of them. Certain expectations have to be met—among them, basic academic style.

Don't Present a Formal Case in Your Casual Clothes

Style in writing is like style in clothing. It will vary according to situation, purpose, and audience. To violate what is appropriate may feel exhilarating, but it is risky. You can be comfortable, casual, and "yourself" when you're jogging or picnicking, but when you're presenting yourself as a scholar, you're expected to adopt a scholar's style.

Present Yourself as a Competent Professional

Yes, this book is written in a blue denim tone and style. It was intended for an audience of students (graduate and undergraduate) who have been feeling intimidated by the three-piece business suit

style of the regular publication manual. Its purpose is to downshift style to make conventions easier to understand. If the author wore sophisticated verbal attire, you'd close it immediately.

But your academic paper, thesis, dissertation, or article is intended for academic professionals, whose ranks you are attempting to join. You need to come across as a professional addressing professionals. You don't have to use the verbal equivalent of a three-piece business suit or 3-inch high heels, but you do need at least a tucked in shirt and a tie (if you're male) or an appropriate feminine equivalent (if you're not). Be conservative—most of your committee is probably over 30.

- Use a tone that is objective, not personal; avoid words that reflect subjective feelings and emotions. Words like *feel* and *think* are not appropriate, even when discussing what others have written (Szuchman, 2002).
- Avoid slang or other popular conversational usage—even words like *awesome* or *terrific* mark you as being too informal or frivolous.
- Avoid contractions or shortened word forms. Use only those abbreviations that are accepted in the professional literature of the field (used in top-tier professional journals).
- Use conservative grammar. For example, avoid leaving out relative pronouns such as “the hypothesis *that* the researcher hoped to prove.” You can get by with ignoring the *who/whom* distinction in a personal essay, but don't try it on the dissertation.
- Use professional terminology when needed and appropriate, but don't use “big words” just to be using them. Avoid buzz words, particularly those with very imprecise meanings.
- Use clear, direct sentences. Vary sentence length. As with paragraphs, too many short sentences in sequence can be

choppy, but too many long ones in sequence can be asphyxiating. Sentences do not have to be messy in order to convey complex meaning.

Making Your Case and Nailing It with a Sentence

Conversational sentences are sloppily put together. We speak as we compose (or someone will interrupt us and attempt to finish the sentence—and probably get it wrong). We don't have time to clarify ideas and put important elements in strategic positions. And the listener (who is focusing more on his or her own response than on what we are saying) doesn't have the time or the concentration to be sensitive to our elements and positions anyway.

But writing is different. We do have time to put things together carefully and purposefully, and the reader can (or should) be sensitive to the way things are expressed. Since we do not have the instant feedback or the face-to-face clarification opportunities that we have in conversation, deliberate writing and careful reading become very important, particularly when we are dealing with important or complex information.

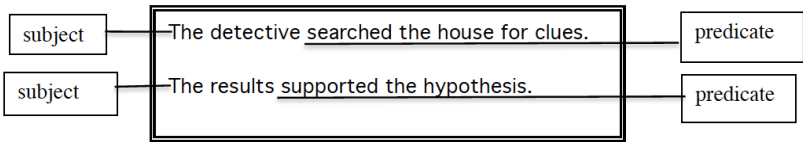
In order to construct a clear and purposeful English sentence, you need to know what you're constructing. Both sentence economy and punctuation are based on sentence structure. Once the structure is in place, you are ready to cut out excess words that interfere with your meaning and then punctuate accurately. This section will deal with the structuring part.

Look First at What the Sentence Should Do

Think of the sentence as a verbal investigation. As you structure it, you need to decide what is important and place important materials in strategic locations. You need to present your thinking to the jury of your readers in as clear and efficient a manner as possible.

The core of a sentence, like the core of the case, consists of a perpetrator and an occurrence. You probably learned to call these things a *subject* and a *predicate*.

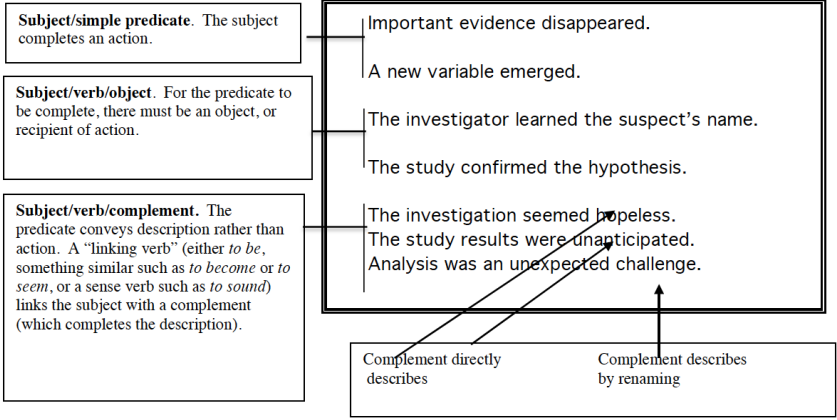
- The subject is what the sentence is about.
- The predicate makes a complete statement about the subject.



Whether you're dealing with criminal investigations or academic ones, the basic elements are the same.

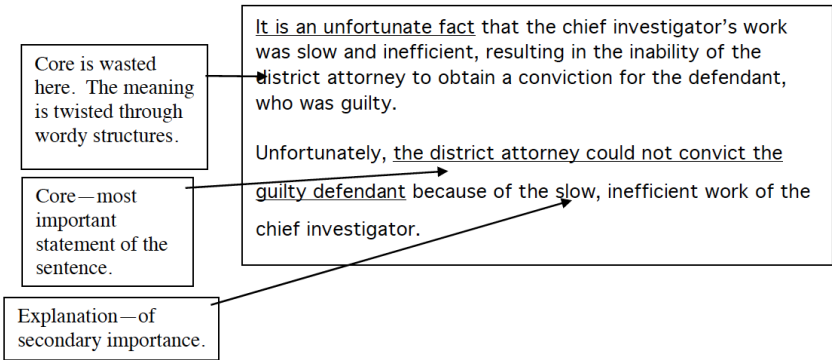
Learn what the core elements are so you can line them up accurately.

In order to structure and punctuate correctly, you need to recognize three kinds of subject/predicate structures.



For Clarity, Efficiency, and Reader Accessibility, Put the Most Important Sentence Information in the Core

The reader shouldn’t have to search through muck to find meaning.

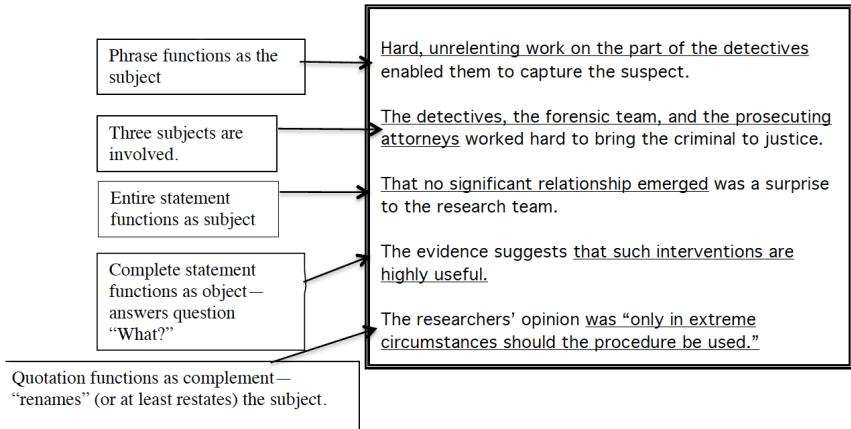


Even When Cores are Long or Complex, the Strategy Remains the Same

Sometimes a basic element (subject, verb, object, complement) will consist of a phrase (two or more words) or a clause (an entire statement).

Sometimes one of the elements will consist of multiples (more than one subject, more than one action etc.).

But the elements still have the same function.



Even though the basic elements in these sentences are more complex, they are still in the sentence core. The sentences are thus direct and efficient.

Be Sure that the Core Elements Actually Have a Logical Subject-Predicate Relationship

When a writer is tired or in hurry, it’s easy to express general relationships in the first wording that comes to mind, even though the

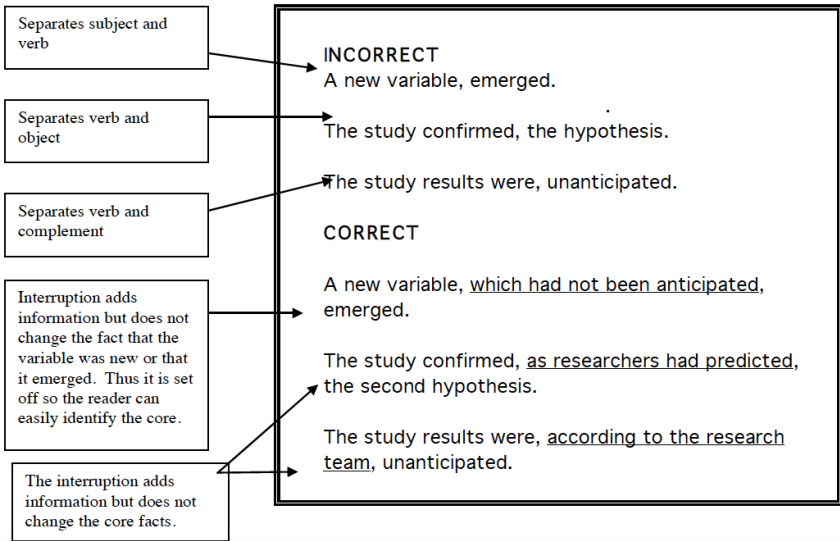
choice may not be entirely accurate. Avoid subject-predicate mismatches such as the following:

Illogical	Reason	More logical relationship
The study said [or concluded explained, clarified etc.]	A study is not alive; it doesn't talk, write, or draw conclusions from its evidence (see Szuchman, 2002).	After conducting the study, the <i>researchers</i> said [proposed, explained, suggested recommended etc.]
Study results conclude	Results consist of data that can demonstrate, but concluding and applying are human actions.	The <i>results</i> of the study show, confirm, support or fail to support, demonstrate, illustrate, or provide evidence.
The article (or book) talks about	Articles and books don't talk. Really strict constructionists also discourage "the article says" (see Szuchman, 2002).	The article describes, explains, recounts. (An explanation or a description is published in a book or article.)

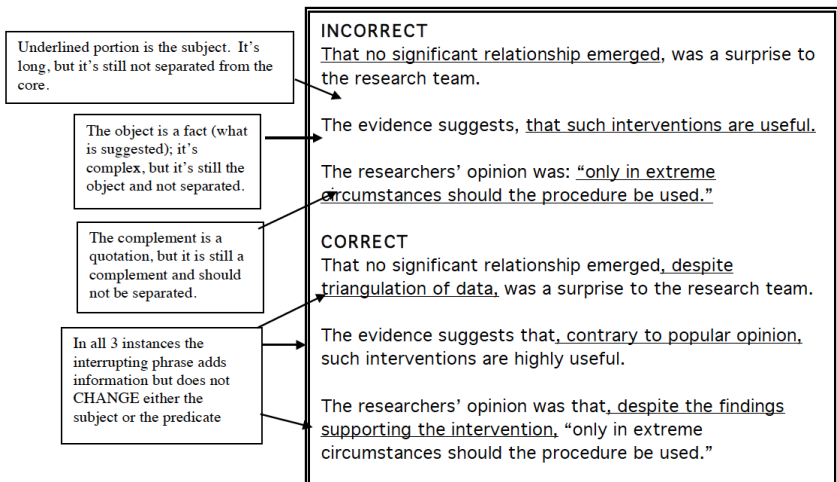
Punctuating to Promote Clarity

There are two main points that you need to remember in order to use punctuation correctly. All the individual punctuation rules go back to these guidelines:

- 1. Do not use punctuation that would interrupt the sentence core: comma, colon, or anything else.**
- 2. Use a pair of punctuation marks (commas or dashes) to set off elements that interrupt the core. By doing so you make it easier for the reader to discern and relate the core elements.**



The same principles are true no matter how long or complex the sentence elements get.



Applying Specific Punctuation Rules

Keeping in mind that the purpose of punctuation is to clarify and emphasize the sentence core, you can remember the various punctuation marks and their uses by extending the analogy of signs and signals from Step 3.

Just as traffic signals control the flow of traffic, punctuation signals control the flow of ideas.

This is just a memory device—but memory devices are sometimes easier to apply than intellectual rules. Don't try to take everything too literally—just use the analogy as a system for recall and basic application.

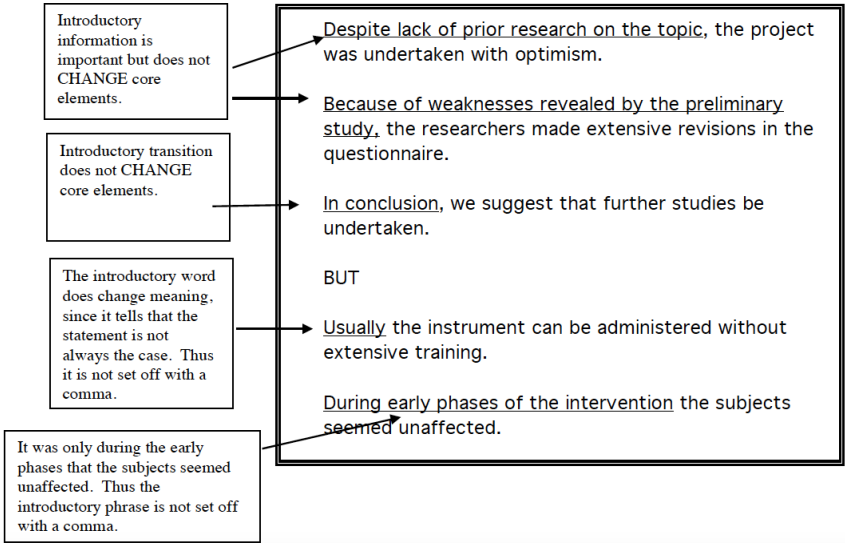
The Comma is a Blinking Yellow Light

As a blinking yellow light, a comma indicates a minor intersection of ideas. It tells you that you don't have to come to a complete mental stop; you just have to exercise caution to void running things together.

You might have had a high school textbook with 30 comma rules. No wonder you decided to just put a comma where you felt like breathing. There are two common fallacies you need to get rid of.

1. You don't need to learn 30 comma rules. If you can remember four uses and two misuses, most of the others are really only applications of them.
2. The only time commas have anything to do with breathing is when something is going to be sung. Unless you are planning for someone to sing your academic paper or dissertation, then base your comma usage on sentence structure, not on projections of when a hypothetical reader needs to breathe.

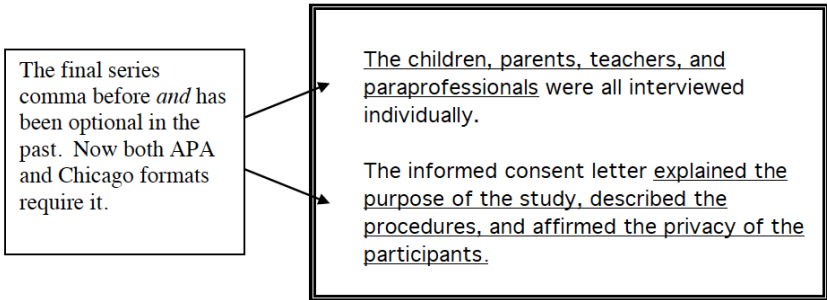
Use 1: Use a comma to set off an introductory element. This usage relates to the principle of setting off elements that distract from the sentence core. The comma after an introductory element tells the reader that you are finished with the introduction, and the core is coming up.



Use 2: Use comma(s) to set off nonrestrictive elements. This rule simply puts terminology on a principle already established and emphasized.

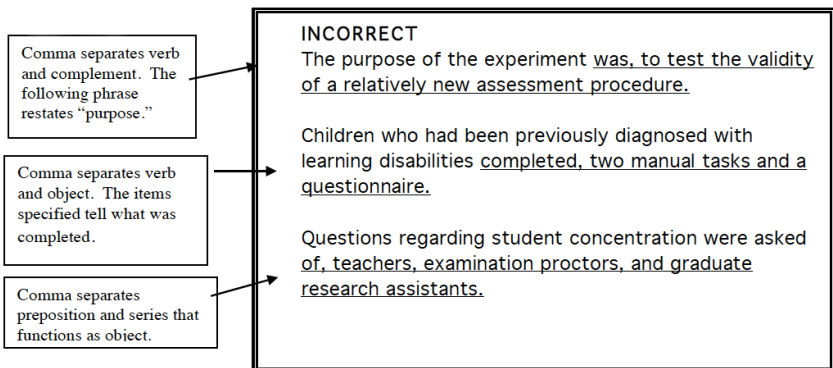
- **Nonrestrictive** means that something does *restrict* or *change*. A nonrestrictive element, though it may convey important information, doesn't actually change the core elements.
- **Restrictive** means that something does *restrict* or *change*. Information that interrupts in the middle or tags on at the end and does not change or restrict the core elements is set off by comma(s). Information that actually changes elements in the

core is considered to be bound into the core and therefore is not set off by commas.



Use 3: Use commas between items in a simple series of three or more. Ah, a rule that's fairly easy. A *simple* series is one that does not contain commas within the series items

Misuse 1: Do not use a comma when it would separate core elements (subject and verb, verb and object, or verb and complement). Add to this preposition and object.



Misuse 2: Do not use a comma between items in a series of two.

The pair of items functions as a unit, so they should not be split. In effect, splitting them creates a false intersection.

<p>INCORRECT</p> <p>The <u>students with mild mental retardation, and their parents or guardians</u> answered open-ended questions concerning their reactions to the inclusion experience.</p>	<p>The series consists of two subjects; splitting them actually splits the sentence core.</p>
<p>The researcher <u>administered the revised questionnaire, and conducted</u> semi-structured interviews with 30 randomly selected participants.</p>	<p>The subject is performing two actions; splitting them would split the sentence core.</p>
<p>ACCEPTABLE</p> <p>The researcher administered the revised <u>questionnaire, and she</u> conducted semi-structured interviews with 30 randomly selected participants.</p>	<p>If you don't like this much bulk without a comma, repeat the subject to create an independent statement</p>

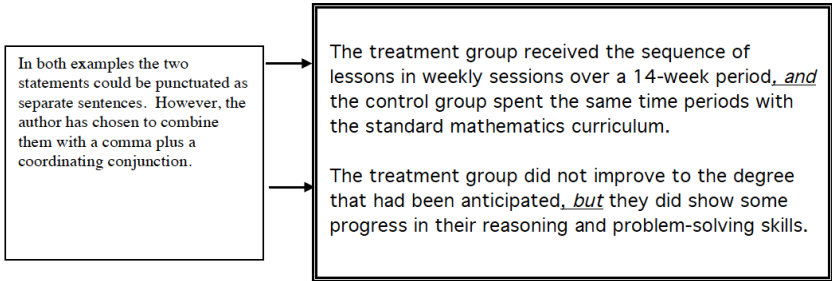
A Comma Plus a Coordinating Conjunction Changes the Blinking Yellow Light to a Blinking Red Light

When traffic becomes heavier and a complete stop is necessary before proceeding into the intersection, the blinking yellow light may be changed to blink red. This signals a brief complete stop. A comma combined with a coordinating conjunction (and, but, for, or, nor, yet, or so) is like changing the blinking yellow light to blinking red. It signals a brief but complete mental stop.

The comma plus coordinating conjunction is used to join independent statements (clauses) into one sentence. The stop needs to be complete because a whole new core is coming up.

- A comma alone is not enough to join independent statements. The error of using the comma alone between independent statements is called a *comma splice*. It is considered a serious error.
- A coordinating conjunction alone is not enough to join

independent statements. An *and*, *but* or other coordinating junction (*for*, *or*, *nor*, *yet*, *so*) without a comma signals a continuation of the last statement, not a new one.



A Semicolon is a Stop Sign

A semicolon is the stop sign of punctuation: It signals a brief but complete stop. Its most common use is between independent statements when there is no coordinating conjunction. Yes, the semicolon is equivalent to the comma plus coordinating conjunction, just as a stop sign is equivalent to a blinking red light in what it signals the driver to do.

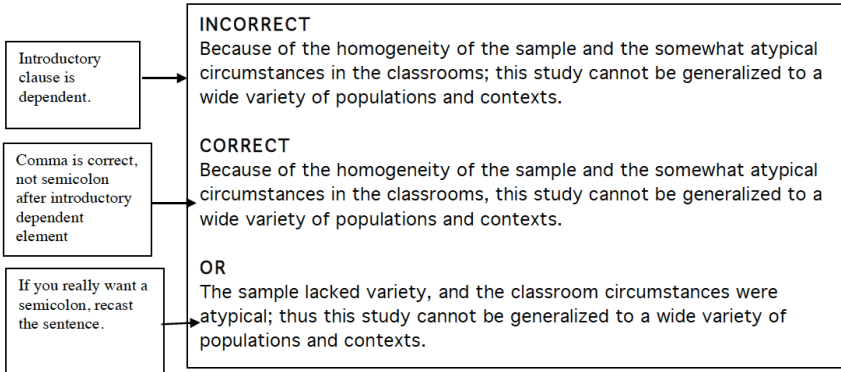
Use 1: Use a semicolon between independent statements (clauses) when there is no coordinating conjunction.

<p>Children in the treatment group were shown television programs portraying pro-social situations and behavior; those in the control group watched standard commercial children's programming.</p>	<p>Statements could stand alone but have been combined to emphasize the contrast. The abrupt break provided by the semicolon emphasizes the relationship more than the more casual-sounding "comma-and" sort of connective.</p>
<p>Children who had watched the pro-social programming responded to a series of stories portraying social conflict situations; their comments demonstrated a predisposition to settle problems peaceably.</p>	<p>Statements could stand alone, but have been joined because of the clear causal relationship. The semicolon structure emphasizes this relationship.</p>
<p>The children who had watched the commercial programming did not respond with as strong a pro-social disposition as those in the treatment group; however their responses did show a general disposition to avoid conflict or aggression.</p>	<p>When a connective like <i>however</i>, <i>therefore</i>, <i>nevertheless</i>, <i>moreover</i>, <i>in fact</i>, etc. is used between independent statements, the semicolon must still be used. Only the seven short coordinating conjunctions discussed earlier can connect two independent statements with a comma: <i>and</i>, <i>but</i>, <i>for</i>, <i>or</i>, <i>nor</i>, <i>yet</i> and <i>so</i>.</p>

Use 2: Use semicolon to separate items in a complex series. A complex series is one that contains items that have commas within them. A stop signal is needed to keep these items from running together.

<p>INCORRECT Participants in the study included 6 teachers, all with at least 5 years of teaching experience, 65 students, all reading at least 2 years below grade level, and 3 graduate students, all working on degrees at the master's level.</p>	<p>Confusing, too many commas, units do not come through as distinct.</p>
<p>CORRECT Participants in the study included 6 teachers, all with at least 5 years of teaching experience; 65 students, all reading at least 2 years below grade level; and 3 graduate students, all working on degrees at the master's level.</p>	<p>Semicolons create more complete stops to set off the units more clearly.</p>
<p>Interviews were structured as follows: first, questions to establish basic demographics; second, specific questions designed for precise response; third, open-ended questions to assess more personal response.</p>	<p>Even series markers and transitions can be confusing. Use semicolons in any complex series.</p>

Misuse: Never use a semicolon between dependent and independent elements.



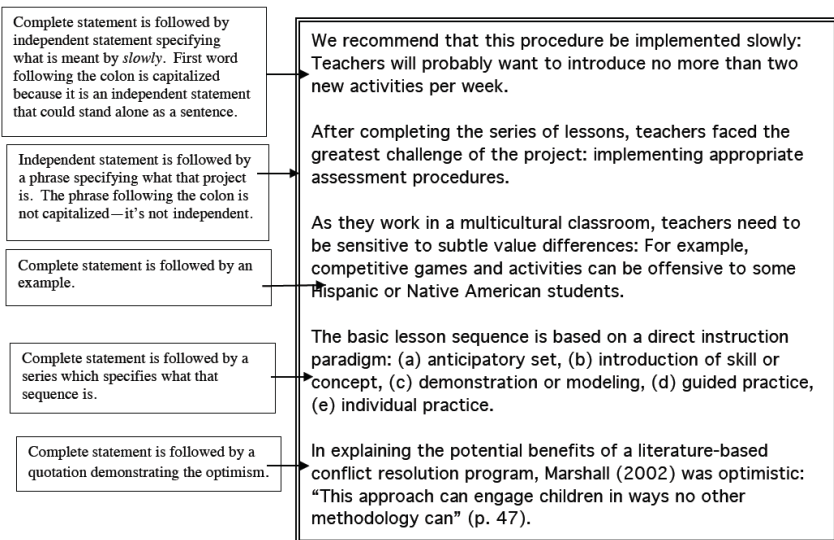
The Colon is a Green Light

The colon is punctuation’s green light. It signals an important intersection, but it tells you to keep going rather than stop. Although the basic sentence core is completed, there is something ahead that you need in order to understand it accurately.

Use a colon to connect explanatory information to a completed sentence core.

Two conditions are necessary in order for a colon to be correct.

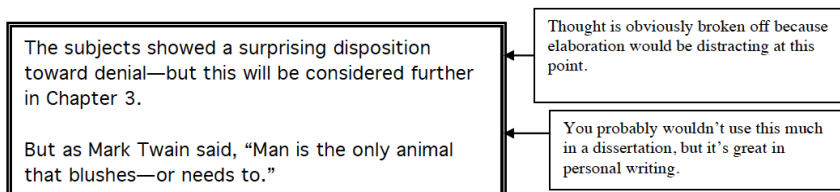
- **It must be preceded by a complete statement (sentence core).**
- **It must be followed by a sentence element that explains, expands, exemplifies, or specifies the preceding statement.** You should be able to mentally insert one of the following:
 - namely
 - specifically
 - as follows



A Dash is a Construction Flare

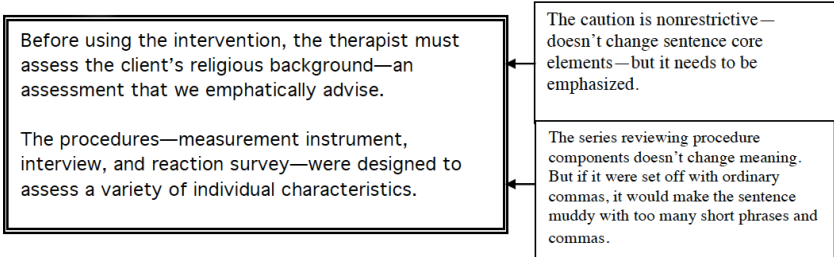
A dash can be compared to a construction flare. A dash or pair of dashes warns the reader that something is broken up or diverted. Dashes can call special attention or give a casual tone to what you say (but not in your dissertation, of course).

Use 1: Use a dash to indicate an abrupt shift in meaning or tone.

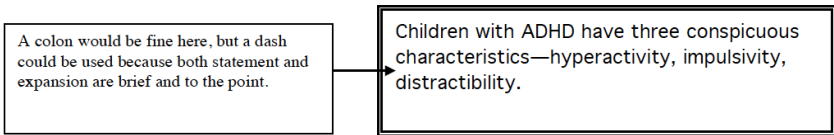


Use 2: Use a dash or pair of dashes to set off a nonrestrictive

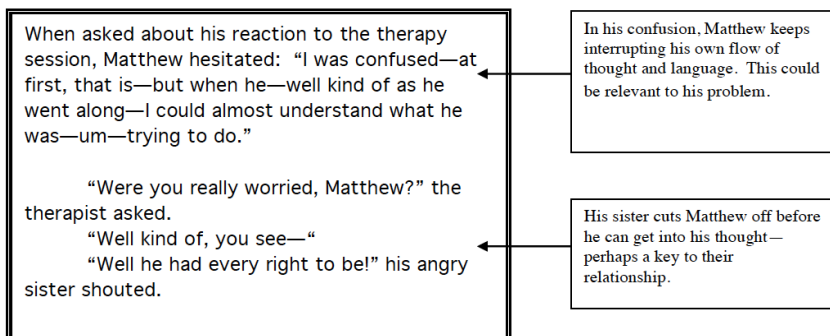
element that needs special emphasis or clarity.



Use 3: You may use a dash in place of a colon if the elements are short or the tone is informal.



Use 4: Use a dash in dialogue or other forms of transcribed oral communication to indicate interruption—of oneself or of someone else.



Misuse: The main misuse of dashes is overuse. The dash can be a very important mark of punctuation if you do not compromise its potential for emphasis by overusing it.

Step 5: Trimming

Steps for Trimming Fat

First, determine who did what and how, aligning the most important information with the sentence core. More words are required to edge information in around the core than to use it correctly. Like inexperienced bakers who may fill the sagging middle of a cake with extra icing, when you don’t get the basics in place, you usually end up loading on too much.

OBESE

It was the stated opinion of the therapist that the state of depression experienced by the young women could be attributed to the fact that they did not receive adequate encouragement from their parents.

- Who is acting here? The parents actually seem to be the ones at

fault, even though they are buried at the end of the sentence.

- What are they doing? Failing to encourage their daughters?
- What resulted? Depression, according to the therapist.

More Trim

The parents were failing to give their daughters adequate encouragement, resulting in the young women's depression, explained the therapist.

- Occasionally you need to emphasize outcome rather than agent, thus you could make depression the subject of the sentence (ex. 1 below).
- You could put the therapist in an introductory rather than a concluding element if you want to draw more attention to the source of the opinion (ex. 2 below).

Alternatives

1. The young women's depression seemed to be caused by inadequate parental encouragement, noted the therapist.

2. According to the therapist, the young women suffered depression due to inadequate parental encouragement.

Second, get rid of redundancy. We all tend to bloat our sections and even our paragraphs by saying things more than once to be sure they are said. Unfortunately, we tend to do this to our sentences as well. We just don't realize that we do it. Once you get your basic structure in place, you don't need extra layers and flourishes.

Generally they just confuse things. In writing, simple and palatable is better.

OBESE

It was evident that the symptoms that they showed included that they were discouraged in their outlook, self-centered in their behavior, and unmotivated in their undertakings, resulting in signs of classic depression which they experienced.

- If it weren't evident, the researchers wouldn't be reporting it.
- Discouragement is an aspect of outlook, self-obsession is a form of behavior, and motivation requires something to be unmotivated about. So these are redundancies (like "small is size" and "red in color").
- Symptoms are things that are shown.
- The fact that they are experiencing symptoms doesn't need to be expressed twice.

REDUCED

~~It was evident that their symptoms that they showed included that they were being discouraged in their outlook, self-obsessed in their behavior, and unmotivated in their undertakings, resulting in signs of classic depression which they experienced.~~

REDUCED FURTHER

Their symptoms of classic depression included discouragement, self-obsession, and lack of motivation.

Third, avoid twisting words out of their natural usage so that you need extra words to get them to function. Identify what is really functional and how it needs to function. Twisting or elaborating things to be fancy generally (usually) just confuses them. **Also avoid stretching words into phrases.**

OBESE

The implementation of the strategic procedure was operationalized through the instrumentality of collaborative groupings of cooperative nature representing unification of diverse entities.

- Begin by letting the air out of some of these overblown words and phrases.
- Let verbs be verbs and nouns be nouns etc. Avoid distortions like *operationalized*, *instrumentality*, and *unification*: *operate* and *unify* are verbs; *instrument* is a noun.

REDUCTION PROCESS

The implementation of ~~implemented~~ the strategic procedure ~~strategy~~ was operationalized ~~was operated~~ through the instrumentality of ~~by or through~~ ~~unified~~ collaborative groupings ~~groups~~ of cooperative nature representing unification of diverse entities.

REDUCED

The strategy was implemented by unified collaborative groups.

Common Sources of Sentence Calories

Avoid piling on sugary fluff in the form of unnecessary adjectives and adverbs. Many of us damage our positions by overstating them with descriptive words. A simple, clear statement will have more impact on a critical reader than an inflated one.

- Concerning adjectives, Mark Twain advised, “When in doubt strike it out” (as qtd. by Trimble, 2000, p. 77).

- As far as adverbs are concerned, writing guru John Trimble (2000) remarked, “Minimize your adverbs . . . especially trite intensifiers like *very*, *extremely*, *really*, and *terribly*, which show a 90% failure rate” (p. 77).

OBESE

It is extremely important to recognize the very significant and costly weaknesses of the study, which really show terribly inconsistent procedures on the part of the research team.

REDUCED

Scholars must recognize inconsistency in the procedures, which weakens the study.

Avoid fattening phrases that provide less nutrition than their simpler alternatives.

Problem	Category	Typical Examples
Words used as wrong part of speech	verb to noun	<i>to implement/implementation</i> <i>to contain/containment of</i> <i>to assign/assignment of</i> <i>to characterize</i> <i>/characterization of</i>
	noun to verb	<i>operation/operationalize</i> <i>context/contextualize</i> <i>margin/marginalize</i> <i>strategy/strategize</i> <i>institution/institutionalize</i>
	adjective to noun	<i>minimum/ minimalization</i> <i>better/betterment</i>

Superfluous phrases	false core	<i>It is a fact that It can be discerned that There has been an observation that</i>
	redundant classification	<i>small in size, red in color tedious in nature, despondent in mood, behaviorist in orientation, period of time</i>
Extra words	immediate restatement	<i>necessary essentials, basic foundation, honest truth, unique individuality</i>
	phrase instead of word	<i>“due to the fact that”/because “at the time that” or “during the period that” /when “in a manner similar to”/like</i>

The most important aspects of writing your paper, thesis, dissertation, or article are understanding your information and dealing with it thoughtfully, accurately, and creatively. Your chair and your committee will guide you with these aspects. Your sentences are just your medium for conveying the content. But the medium can betray your efforts if you are not able to use it competently.

As with the organizational and paragraph strategies discussed in the previous chapter, the techniques, strategies, practices and rules discussed here may seem like a lot to apply. Actually they are. But they become more natural and later semi-automatic as you get used to them. Refer to this set of instructions when you need to.

Crafting effective sentences doesn't have to be a mysterious process. Just remember the basic steps, and you should be able to solve and present your cases effectively:

- Get in step
- Make your case
- Punctuate for clarity

- Apply specific (punctuation) rules
- Trim down

Keep professors, editors, deans, and other such critics off your case!



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5

Hurdles

Avoiding Clashes and Crashes

Now your text follows basic format conventions (Chapter 2.1), is well structured and coherent (Chapter 2.2), and is well supported by an accurately represented reference base (Chapter 2.3). You have even expressed your work in clear, efficient, correctly punctuated sentences (Chapter 2.4). There are a few hurdles left, however—professional hurdles. A reader can understand your text if quotations are handled incorrectly: At least the words are still there. But professionals (including professors) will not be impressed with your performance; the sloppiness is somewhat comparable to arriving on the other side of the hurdle but knocking it over in the process. And there are some slips with handling quotations that can get you sidelined with ethics issues as well. Correct handling of lists and series and of verb forms and tenses are not so risky with ethics, but errors often result in a sprawling jumbled mess that does not represent you well. Like the hurdler, you need a clean, skillful performance, with no sloppy distractions to discredit you. Mechanics is the least important aspect of writing, but errors can prejudice a reader and interfere with the ways the more important aspects are received.

Quotations 1: Keeping Bounds Safe and Accurate

It's a good thing that not more than 10% of your masterpiece will be in the form of direct quotations (see Chapter 6), because there are so many little details to keep track of when quoting someone else's words. There are a number of hazards—conventions that are easy to miss. Also there are a number of tools—devices you can use to make quotations more applicable to your text and clearer to your reader.

Challenge 1: Select Quotations Carefully and Be Sure You Understand Them

When you recognize that an author is using key words about your topic, it's tempting to take a chunk with a nice-sounding sentence or two, put quotation marks around it, and just slip it into a skimpy paragraph. But this isn't very safe. Be sure you understand not only what the *words* mean but what the *author* means by them.

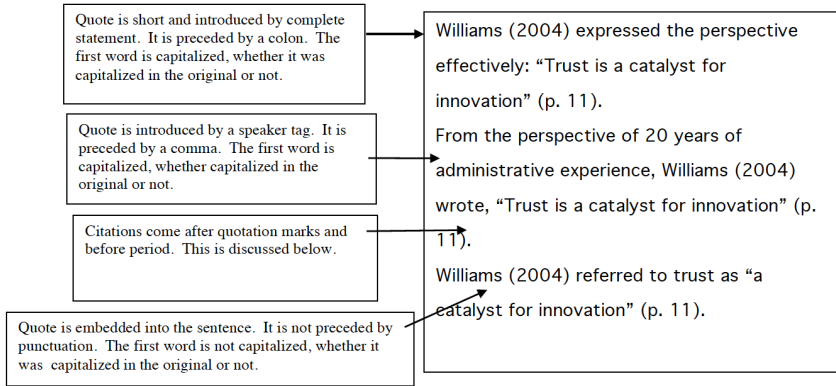
Engage in mental discipline. Don't quote to avoid having to paraphrase. Don't quote anything you haven't paraphrased first in your own mind in terms of your approach and in consideration of the other information you plan to use around it.

Challenge 2: Format Quotations Correctly

In formatting quotations, you are playing a numbers game. For APA format, you will incorporate.

Incorporated quotations are introduced coherently, set off by quotation marks, and typed carefully into the paragraph. They may be handled in several ways.

- Introduced by a complete statement. Q.W. Johnson’s (2002) statement has become classic: “Xxxx xxxxxx xxx xxx” (p. 27).
- Set off with a speaker tag. Smith (2015) commented, “Xxxx xxx xxx” (p. 47).
- Embedded in the sentence. Rothman’s opinion was “xxx xxx” (2015, p. 4).



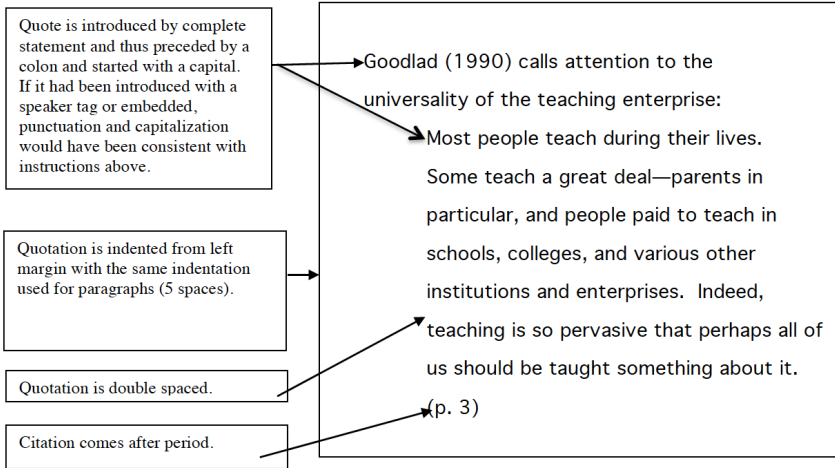
Small Stuff

Short quotations (less than 40 words) are incorporated into the text as smoothly and naturally as possible (see examples above). Don’t just shove them in abruptly so that they are awkward and intrusive.

Big Stuff

Quotations of 40 words or more are blocked: indented on the left 5 to 7 spaces, the same number of spaces as the paragraphs.

Quotation marks are NOT used in a blocked quotation. The blocking takes the place of quotation marks.



Use common sense in choosing the introduction and punctuation marks that precede block quotes.

Some authors occasionally embed a long quotation within a sentence and as a result have a block without punctuation or capital. But it looks a little weird, and some handbooks explicitly discourage it. For the sake of your reader’s sense of visual balance, just introduce with a complete statement or a speaker tag. It doesn’t take too much energy to type in “Jones concluded,” or “Smith explained.”

Longer quotations may stand by themselves in the middle of the page, but the meaning should still be worked in smoothly with the rest of the text. Tie them in clearly and coherently with the text that comes before (“Jones gives an example,” “Smith suggests an application,” “Brown offers a caution”). After the quotation, move smoothly into the rest of the text (“An additional consideration,” “A contrasting situation,” “A further result”). Don’t leave a conspicuous participant alone and unconnected.

Challenge 3: Introduce Quotations Ethically and Appropriately

Not only is an unintroduced quotation awkward, it can be confusing and may lead to accidental plagiarism. A reader must be able to tell easily who said what, as well as whether a quotation following a paraphrase is by the same or a different author. If you’re tired of using the same old “he said” speaker tags, here are a few others—courtesy of the author’s memory, along with a number of thesauruses.

Speaker Tags and Other Useful Quote Labels

- acknowledges
- advocates
- affirms
- agrees
- allows
- announces
- establishes
- argues
- asserts
- analyzes
- calls attention to
- concludes

- comments
- cites
- clarifies
- describes
- defends
- references
- shares
- explains
- comments
- gives a summary
- disagrees
- discusses
- elucidates
- enlightens
- gives an opinion
- gives an explanation
- gives an understanding
- gives a justification
- gives an analysis
- justifies
- informs
- implies
- interprets
- infers
- reviews
- makes a case
- makes a statement
- makes an observation
- makes note of
- makes a point
- makes a comment
- makes reference to
- makes sense of
- records
- refers

- notes
- remarks
- states
- **says!**

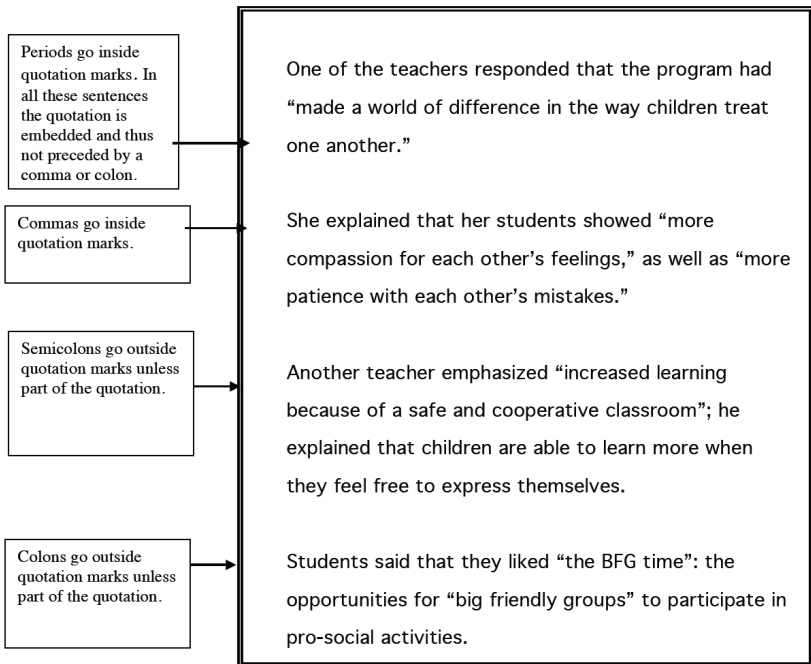
Challenge 4: Place Concluding Punctuation and Citations Correctly

Getting out of quotations can be as sticky as getting into them. There are conventions that need to be followed—not because they are particularly striking or sensible, but because they are expected.

Give page numbers for all direct quotations.

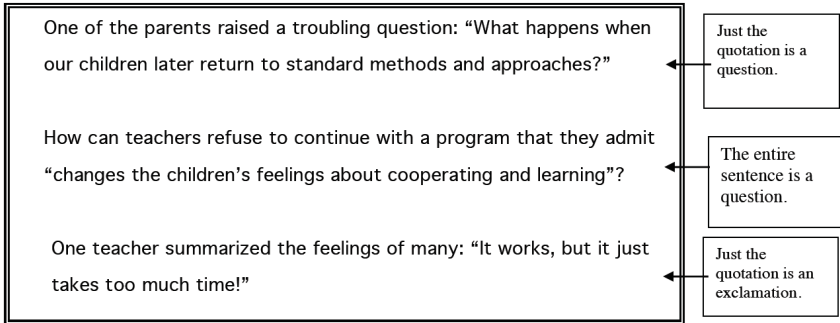
- **For quotations incorporated in paragraphs**, the most common position is at the end of the quotation immediately following quotation marks, preceding the period (as shown above).
- **For quotations that are blocked**, place the page number outside the period.

For incorporated quotations that do not end in a citation, usage specifies placement of end punctuation with quotation marks.



Remember that the little ones go inside, and the tall ones go outside. Actually this is the reason—not a teacher’s made-up memory device. Printers thought the text looked better.

IT’S A MATTER OF INTERPRETATION. As often happens, question marks and exclamation points are in a class by themselves. They go inside or outside the quotation marks depending on whether the overall statement or just the quoted material is a question or exclamation.



Challenge 5: Use Single Quotation Marks Correctly

Use single quotation marks ONLY for a quotation within a quotation that is enclosed in standard double marks.

Rumors have started somewhere that single quotation marks are a more artistic alternative to standard marks or that they should be used for short quotations. But neither is true—at least not in U.S. usage.

Single marks are only for internal quotes that would require confusing sets of marks. You can think of them as the inside set.

Goodlad (1990) discusses the importance of teachers reflecting on and engaging in dialogue regarding moral principles. “Such teachers and their calling,” he comments, “warrant the designation ‘professional’” (p. 28).

Use standard quotation marks for quotations within blocked quotations, since there is no outer set of marks (no conflict of interest, if you want to look at it that way).

Quotations 2: Making Necessary Adaptations

Adaptation 1: Use Square Brackets for Necessary Additions and Changes

Use brackets to keep things sorted and make relationships clear. You can think of them as little memos to help the reader see things more accurately.

Use brackets to fill in necessary information that does not appear in the segment you quote.

Antecedent, explanation or clarification can be supplied right next to trouble spot.

Alternate wording can be substituted in brackets.

Goodlad (1990) acknowledges that “they [educators] must examine and rework the structures and practices that have always been out of sync for some students” (p. 2).

OR

Goodlad (1990) acknowledges that “[educators] must examine and rework the structures and practices that have always been out of sync for some students” (p. 2).

Use brackets to make minor changes in the text that will help it fit better into your use of it.

Goodlad's original statement was written in plural: "they must examine and rework." However, as the student is using the context of the individual educator, she has changed to singular pronouns, using brackets to show that she has made this change.

Any educator would be wise to take Goodlad's (1990) advice and "rethink what education is, what schools are for; and [he or she] must examine and rework the structures and practice that have always been out of sync for some students" (p. 2).

- Brackets are often used to change tense to fit more coherently with the text.
- Changes in singulars and plurals are also often made in this way.

Use brackets to acknowledge added emphasis to a quotation.

As Goodlad (1990) affirms, "Educators must rethink what education is, what schools are for [*italics added*]" (p. 2).

Use [*sic*] to indicate an error in the original.

(He is the one who is sic.—not I)

Even authors and publishers have bad days, and sometimes you will find a mistake in a text that you are quoting. If this is likely to confuse your readers, use *sic* (Latin for thus) to show that the error isn't yours. You do not need to do this if you are quoting dialogue or presenting something written by a young child or a person with a disability. In such cases the source of the error is obvious.

As R.J. Malinsky (2003) explained, “The gains were immediate and striking; however, weather [sic] the differences will be lasting is not evident” (p. 70).

Adaptation 2: Use Ellipses to Omit Unnecessary Bulk from Quotations

Sometimes defenders and advocates get overly repetitious and wordy. And often they veer off in directions that don’t interest you at all. When you’re quoting their words in print, you can eliminate unnecessary bulk or irrelevant comments by using ellipsis (three spaced periods) to indicate your omission.

Use three spaced periods (. . .) to indicate that words have been left out of the middle of a sentence.

Use four spaced periods (ellipsis plus period) to indicate that the words left out have ended a sentence.

Original quotation:

Most people teach during their lives. Some teach a great deal—parents in particular, and people paid to teach in schools, colleges, and various other institutions and enterprises. Indeed, teaching is so pervasive that perhaps all of us should be taught something about it. (Goodlad, 1990, p. 3)

In discussing the pervasive nature of the teaching enterprise, Goodlad suggests, “Indeed . . . perhaps all of us should be taught something about it” (1990, p. 3).

Goodlad affirms, “Most people teach during their lives. . . . Indeed, teaching is so pervasive that perhaps all of us should be taught something about it” (1990, p. 3).

Standard block quotation. But maybe you don't need all of it.

Information is left out of the middle of a sentence.

Information is left out between sentences. The first period is the sentence period.

Do not use ellipsis to indicate something left out at the beginning or end of a quotation.

Ellipsis used to be used before or after a quotation to indicate that the writer had broken into the middle of a sentence or stopped before the end of a sentence. This was changed more than 20 years ago. Neither opening or closing ellipsis is currently used.

Correct

Goodlad (1990) proposes that since almost all of us teach, “perhaps all of us should be taught something about it” (p. 3).

Out of Date

Goodlad (1990) proposes that since most of us teach “ . . . perhaps all of us should be taught something about it” (p. 3).

Just a word on ethics: You can't use ellipsis or brackets to make an author say something he or she did not intend. You can't say—

The Bible says, "Thou shalt . . . commit adultery."

The Bible says, "Thou shalt [not] love thy neighbor as thyself."

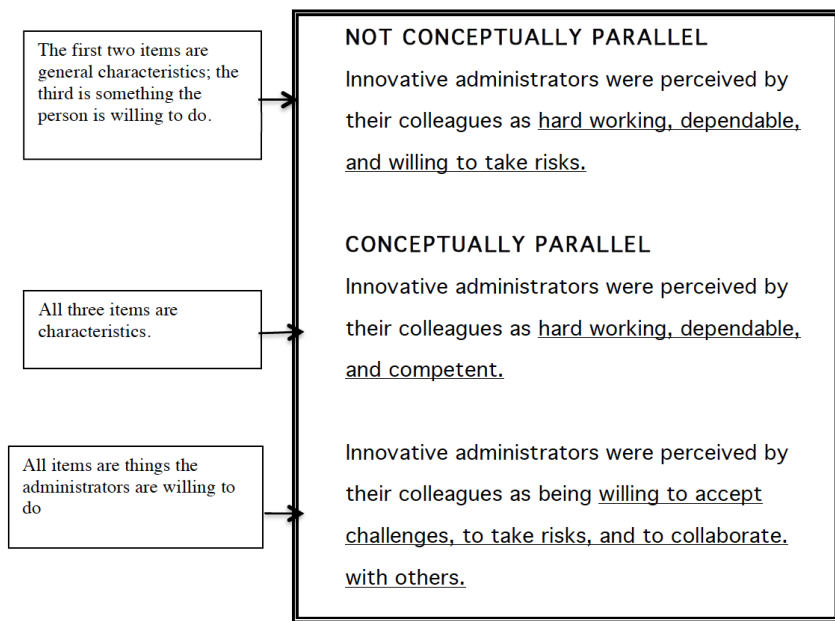
Serialization: Handling Appropriate and Inappropriate Alliances

As humans we tend to like to clump things into groups and series. Doing so seems to give us a sense that we are in control. Sometimes this is true; other times we are just clumping things. In an important paper, thesis, or dissertation, the writer must manage clearly and efficiently—clumping is not an option for those who do not like rewriting and resubmitting. Here are a few hints for both managing and presenting potential series items.

Management Factor 1: Be Sure that Series Items Actually Belong in the Series

The *Publication Manual of the American Psychological Association* says that items in a series must be "conceptually parallel" and grammatically parallel as well (2001, p. 117).

Basically conceptually parallel means that you do not make a series out of apples, oranges, and broccoli—or worse still, apples, oranges, and automobiles. The meaning represented by the series items must be comparable.



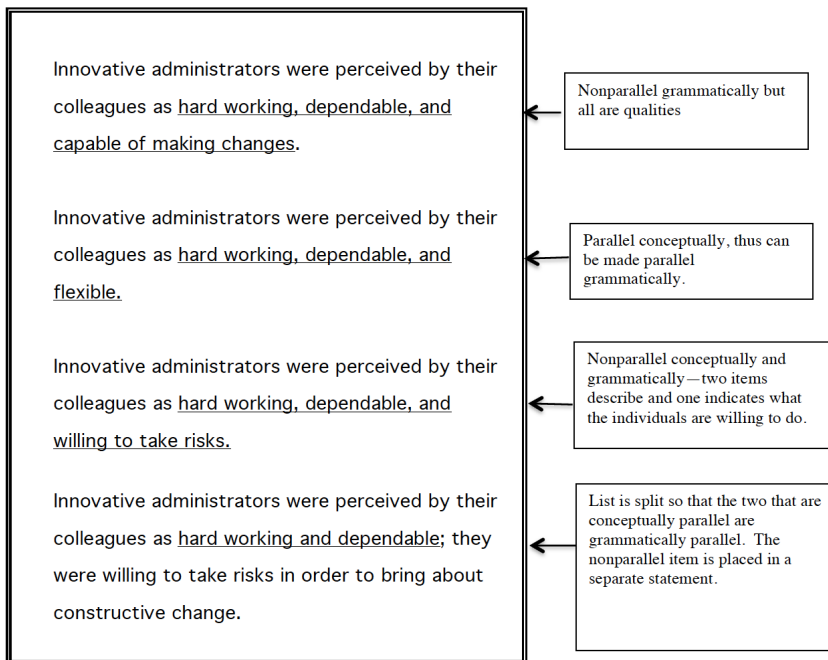
Management Factor 2: Put Series in Grammatically Parallel Form

If items are the same kind of material, you should be able to put them in the same basic mold. If one or more of the items cannot be adapted to the method or materials of shaping, it may belong in a different group. Grammatical form is a way of shaping statements. If they are not the same kind of statement, they probably will not shape out the same way.

Try to adapt the pattern of expression to make the items fit.

- If you can't make them fit, check to see if they *should* fit—if they really belong as part of the series.

- If an item or items do not belong, split the series.



Does it matter? Actually it does. People respond consciously or subconsciously to rhythm in thought and in language. William Strunk Jr. and E.B. White, whose 1959 book *The Elements of Style* is still the “bible” for many skilled writers, explained, “The likeness of form enables the reader to recognize more readily the likeness of content and function” (p. 26).

Readers might not have the terminology or the inclination to think, “Yuk—nonparallel,” but they won’t process as smoothly or recall things as well. Nonparallel seriation just “feels” wrong. People who can’t tell you the musical intervals involved in a dischord can still tell that something is wrong with the way the notes go together. Same

thing.

Management Factor 3: Select the Most Effective Format for Series and Lists

Format depends on the size, nature, complexity, and purpose of the grouping.

A short, relatively simple series can usually be put in a horizontal list.

Things that are brief, tightly connected, and carefully coordinated don't need much space for the reader to process them easily.

Series items that are more complex or need more emphasis—but still are not terribly long or detailed—can be placed in a horizontal list with series markers. APA format specifies that series items within a sentence or paragraph should be lettered rather than numbered.

A series does not have to be introduced by a complete statement, but when it is, it is preceded by a colon.

Remember that when there are commas within series items, the items are separated by semicolons

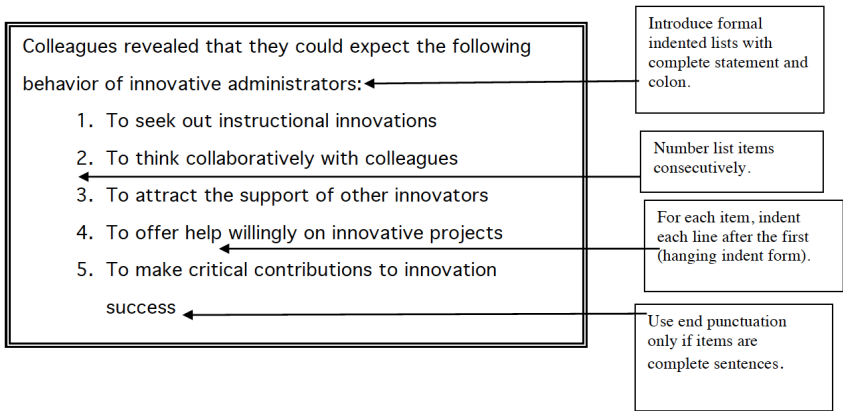
Items are basically parallel in structure, although they are not matched word for word. All use a noun to classify the kind of information followed by description.

Respondents were asked for three types of information: (a) demographics, including education, position, and number of years in practice; (b) their responses to a series of statements on a scale of 1 to 5, with 1 being the lowest ranking and 5 being the highest; and (c) their thinking in response to three open-ended questions.

Lists that are quite long and complex will be clearer and more emphatic if set off in hanging indent form.

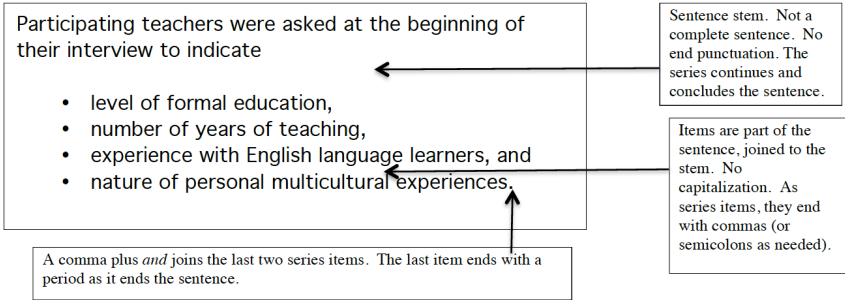
- **Use numbers rather than letters, and consider each item as a separate paragraph.**
- **Items on the list need to be parallel in concept and function and at least basically parallel in grammatical form. As with shorter lists, if they are conceptually parallel, they should be reasonably easy to cast in parallel structure.**

This list seems to go in a number of different directions. The differences in grammatical structure of the hastily compiled inferences from data seem to reflect different kinds of information, although all were obtained in response to the same question. All seem to be characteristic actions; thus they could possibly be cast in parallel form as actions.



If items on the list are short and are clearly grammatical continuations of the sentence, they may be listed without capitalization and followed by commas or semicolons (as appropriate), with a period after the final item. This format is allowed by APA but

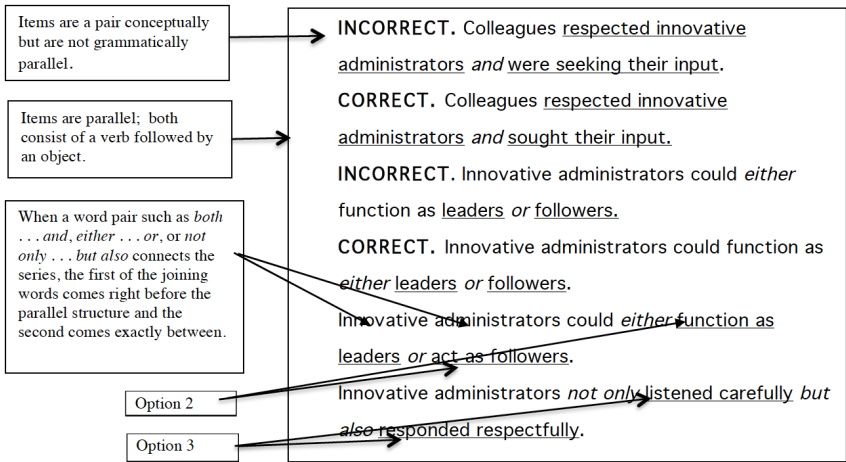
not used by as many writers as the one above.



Do not combine the formats and use commas or semicolons after capitalized fragments

Management Factor 4: Remember that a Pair is Also a Series

Pairs must be parallel as well. Remember that a series of two still represents items with the same function and thus requires the same grammatical format. Be sure that the conjunction (or pair of conjunctions) is the balance point between the parallel items.



Verb Use: Keeping Verbs and Verb Forms Straight

Consideration 1: Use Active and Passive Voice Appropriately

Active is more active. But passive does have its uses.

Learn the distinction between active and passive voice.

- In active voice, the subject acts: Jones and Brown conducted the experiment.
- In passive voice, the subject receives rather than initiates action: The study was conducted by Jones and Brown.

Recognize common misconceptions.

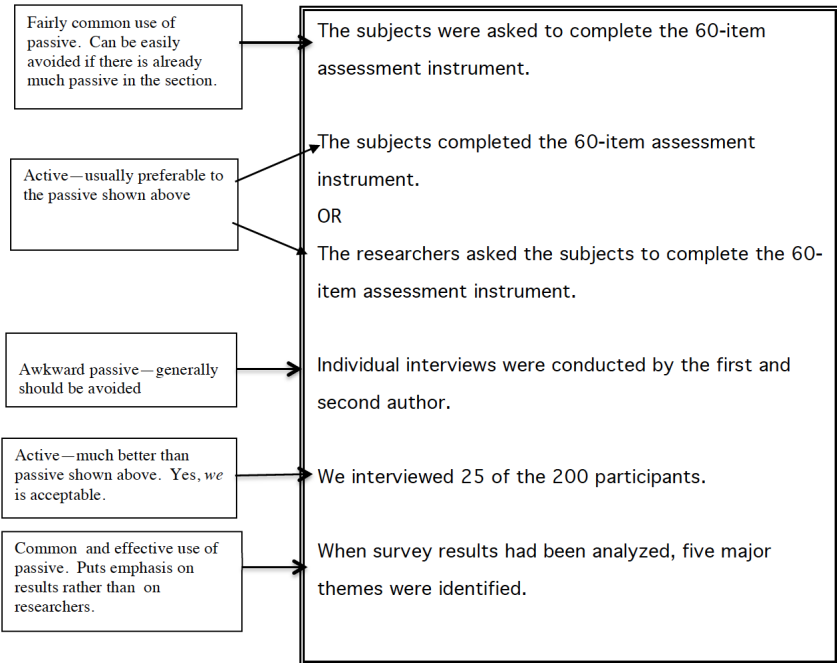
If you've heard that research should never be reported in passive voice or that research must be reported mostly in passive voice, use your mental eraser. Both are somewhat common conceptions, and

both are misconceptions.

Learn appropriate uses for active and passive voice.

- Active voice emphasizes agent and action.
- Passive voice deemphasizes or even conceals agent.

Active voice should be used for most sentences; however passive voice can be useful when you know what you are doing. Passive voice is heavier and wordier than active. **Do not overuse passive voice.**



Don't let your writing become too weighted down. It's sometimes tempting to let passive predominate, particularly in methods sections. But too much passive voice makes your writing flat and wordy. Even if

you have a reason for trying to avoid first person, use active voice as much as you can (e.g., “The first and second author interviewed 25 of the 200 participants.”).

Consideration 2: Select Your Verb Tenses Carefully

No matter how you set up your questions, answers, perspectives, and conclusions, you have to keep the sequences consistent and logical: a.k.a. watch out for tense use—one of the most common slip-up areas in academic writing.

Select basic tenses for the sections by applying APA

suggestions. In reading a variety of books and articles on your topic, you will see tenses and tense sequences handled in different ways. The American Psychological Association (2010) suggests the following general guidelines (pp. 33, 42, 43).

APA Suggestions for Using Tense in Various Sections and Circumstances

Use	Tense	Reason
Something that has occurred at definite time in the past	Past	What is reported has already happened.
Review of literature	Past or present perfect	Research has already taken place either at one time (past tense) or continuously over time (present perfect).
Procedures	Past or present perfect	Procedure has already taken place (past) or began in the past and continues (present perfect).
Results	Past	Results were discerned and analyzed in the past.
Conclusions	Present	Present tense invites the reader to join in deliberation. If you are reporting them as current, we assume they are still true. Conclusions can also be reported in present perfect

Vary tenses as necessary for shades of meaning; be aware of how to use the perfect tenses as well as simple past, present, and future.

Use present perfect for something that began in the past and extends into the present.

During the three years of the experiment, subjects have shown steady progress in their ability to master the target skills.

Since the turn of the century, researchers have undertaken a variety of studies concerned with this topic.

Use past perfect for something that happened prior to past time being discussed.

After the subjects had completed the preliminary assessment instrument, the researchers began to implement the baseline phase of the study.

After Stein had publicized his findings, additional researchers undertook further experimentation.

Use future perfect for something that will have happened prior to a predicted future time.

By the time the procedures specified in the grant have been completed, more than 4,000 children will have had an opportunity to participate in a science fair project.

We predict that when the students have completed the treatment program they will have progressed at least two grade levels in reading.

Consideration 3: Be Sure that Verbs Agree with their Subjects

Sometimes when you are dealing with multiple individuals and/or complex actions, you may have to remove the packaging to figure out what the REAL subject is.

Intervening words or phrases do not change the subject-verb relationship. This goes back to the core question of who really did what.

Interview Subject 4, among the 47 assigned to the control group, was able to advance almost a full grade level during the first three months of the study.

The first teacher to implement the program, as well as many of her colleagues who were later inducted into the study, was enthusiastic about the results in her classroom.

Compound subjects are plural.

The first author and the trained undergraduate assistant were responsible for taking extensive field notes during all classroom sessions.

Both the self-report questionnaire and the interview transcription were used to assess each participant's reaction.

Collective nouns (class, group, or other unit) can be treated as singular or plural depending on whether it is the group as a unit or members of the group as diverse individuals who are affected.

The faculty was united in enthusiasm for the intervention (unit

together).

The group of parents were diverse and unsettled in their thinking (group functioning as individuals).

If subjects are joined by *or* or *nor* and one is singular and the other plural, the verb agrees with the subject that is closer.

Neither the teacher nor the students were adequately prepared for the project.

The parents or the teacher has to assume responsibility for reporting.

If you can handle quotations, seriation/parallelism, and verb problems, you should be able to avoid some of the most common errors made by undergraduate and graduate students—and by some more experienced academic writers as well. These conventions and uses may seem to be superficial distinctions that should be relatively unimportant in completing your paper, article, thesis, or dissertation. Compared to your content, of course, they are. But failing to follow the conventions of good grammar and usage can make you appear clumsy and non-professional—labels none of us can afford.

None of these rules or distinctions is difficult. They are relatively easy to apply during the drafting and/or editing process.

The next chapter goes into some of the smaller, stickier grammatical distinctions. Many of them are sets of practices and rules that you will want to be able to look up when you need them rather than memorizing them all. Just consult the *Publication Manual of the American Psychological Association* (2010) or this online handbook when you need one of them. Memorize the rules and distinctions that you need most and use most frequently. Learn approximately where to find the others so you can look them up when you want them.



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6

Small Stressors

Common Grammar and Usage Errors

The most important aspects of your paper, article, thesis, or dissertation include the quality of content (your professor or graduate committee), logic and clarity of organization (Chapter 2.2), thoughtful and ethical use of references (Chapter 2.3), and accuracy of expression (Chapter 2.4). Handling professional conventions such as APA format requirements (Chapter 2.1) are important if you are to come across as a qualified professional. Aspects of information handling, such as quotations and seriation (Chapter 2.5), contribute to the impression that you are capable and in control. But it's still hard to come across as a brilliant and well prepared professional if you have dangling modifiers or pronouns and antecedents that don't agree. Most of us realize this irony, and we stress over it.

This chapter focuses in on what might be called the "little stressors": matters of grammar and usage. Though not a valid measure of ability or competence, errors in grammar and usage can cause others to misinterpret and underestimate your ability and competence.

This chapter is not intended as an exhaustive guide to the mysteries of grammar and usage. It does present some fairly efficient charts and

discussions to help you in making the most common grammar-usage decisions and avoiding the most common errors

Pronouns: Pesky References and Substitutes

A pronoun takes the place of a noun or noun equivalent. It has to have something to replace that is close by, easy to discern, and consistent with it. A pronoun needs to agree with its antecedent, and it needs to be in the right case.

Common Problems with Pronouns and Antecedents

Problem	Rule	Example
No antecedent	Each pronoun must have a stated antecedent.	Incorrect: They say that extensive assessment must precede treatment. (Who is <i>they</i>?) Correct: Researchers affirm that extensive assessment must precede treatment.

Problem	Rule	Example
Close antecedent	A pronoun must be close to its antecedent, without too much distraction in between.	<p>Confusing: The primary investigators, after long and exhaustive consultation with multicultural advisors representing six prevalent ethnic groups, decided that they would experiment with their selected population. (By the time you get to what was done, you forget who did it.)</p> <p>Clearer: The primary investigators decided that they would experiment with their selected population, having engaged in exhaustive consultation with multicultural advisors representing six prevalent ethnic groups.</p>
Squinting antecedent	A pronoun must refer clearly to one antecedent	<p>Confusing: The subjects were unresponsive to the researchers because they were embarrassed over their difficulty in learning how to read. (Who was embarrassed, and who had difficulty learning to read?)</p> <p>Clearer: In responding to the researchers, the subjects were embarrassed over their difficulty in learning how to read.</p>

Problem	Rule	Example
Indefinite <i>it</i>	<i>It</i> is a pronoun. Avoid using <i>it</i> without an antecedent.	<p>Incorrect: It is difficult to perform. The teacher had difficulty understanding it.</p> <p>In Jacinski’s article it says ,</p> <p>Correct: The literacy intervention is difficult to perform. The teacher had difficulty understanding the instructions. Jacinski’s article says,</p>
<i>Who, which</i> and <i>that</i>	<p>Use <i>who</i> for persons Use <i>that</i> for restrictive modifiers (those that actually change sentence meaning). Use <i>which</i> for nonrestrictive elements (Those that add information but do not change meaning). (The <i>which/that</i> distinction is rarely made in common practice, but APA makes it.)</p>	<p>Many children who participated improved their reading scores dramatically. The intervention that was chosen by the parents was implemented cautiously. (The statement tells which intervention is being discussed.)</p> <p>The sampling was not random, which negatively affects the potential of the study to be generalized to additional populations. (The information which follows does not change the fact that the sampling was not random.)</p>

Problem	Rule	Example
<i>anyone,</i> <i>anybody,</i> <i>someone,</i> <i>somebody,</i> <i>everyone,</i> <i>everybody etc.</i>	These forms are singular and thus require singular verbs and singular pronouns.	<p>Incorrect. Everybody who did not wish to continue their participation in the study was excused.</p> <p>Correct: Everybody who did not wish to continue his/her participation in the study was excused.</p> <p>Better: All who did not wish to continue their participation in the study were excused. (The singular <i>everybody</i> or <i>everyone</i> can usually be changed to the plural <i>all</i> with no loss of meaning.)</p> <p>Also better: Everybody who did not want to continue participating in the study was excused. (Simple restructuring may eliminate the pronoun.)</p>

Pronoun-Antecedent Agreement

Pronoun-antecedent disagreement is one of the most common errors people make. In conversation most people tend to ignore it, and in conversational writing many people do. But you can't get away with it in your major paper, article, thesis, or dissertation. The *Publication Manual of the American Psychological Association* (2001) makes a special point of discussing the problem, so this guidebook will do so as well.

Each parent was asked to support the literacy program by reading for 20 minutes a day with their child.

This sentence has a rather classic agreement problem. Educators of a generation and a half ago would have easily corrected it by using “his child” to designate a parent of either sex. Or they might have written “her child,” since most reading parents have traditionally been mothers. But you can’t get away with either of those in today’s somewhat gender-paranoid society. The chart below gives a number of ways that the difficulty could be corrected without putting you in danger of having your face slapped. They are in approximate order of preference.

Solution	Example
Go to plural	Parents were asked to support the program by reading for 20 minutes a day with their children. (APA prefers this option unless singular is necessary to meaning.)
Use both pronouns	Each parent was asked to support the program by reading for 20 minutes a day with his or her child.
Eliminate pronoun	Each parent was asked to support the program by reading for 20 minutes a day with the child.
Recast sentence	Each parent was asked to support the parent-tutoring program by engaging in shared reading for 20 minutes a day.
Go to passive	The children were supported by having a parent read with them for 20 minutes a day.
Alternate pronouns	You can alternate pronouns by chapter or section: for example, using feminine pronouns to designate either sex in Chapter 1, masculine pronouns in Chapter 2 etc. In a short paper or article, you can alternate in headed sections.

Pronoun Case

Most of us don’t have a problem with pronoun case when it’s a simple matter of someone or something doing or giving something to someone else. But when you get multiple doers and/or multiple receivers, or when the doers and receivers aren’t normal people operating in normal fashion, you can get into some problems.

Where pronouns are concerned, subjects do and objects receive.

Subjective	Objective
As subject or complement	As direct object, indirect object, or object of preposition

I	me
we	us
you	you
he/she/it	him/her/it
they	them
who	whom

The distinction may not seem as clear when you get into compounds or into more complex sentence structure. But still you just decide whether the individual represented by the pronoun is doing or receiving.

Circumstance	Rule	Example
Compound structure	Pronoun case doesn't change. To check, remove the compound.	Dr. Brown has been conducting research in this area; she and her colleagues are preparing an article for publication. (Subject: she is preparing) An award for original research will be presented to her coauthor, Dr. McArthur, and her. (Object: presented to her)
Appositives (words or phrases that rename nouns or pronouns)	Appositives take the same pronoun case as the word they rename.	I scheduled interviews with 9 randomly chosen participants. These sessions were conducted by two researchers: Dr. Brown and me. (Object: "Dr. Brown and me" renames <i>researchers</i> , thus "conducted by me")

Circumstance	Rule	Example
<i>We</i> or <i>us</i> before a noun	Pronoun should be the case it would be without the noun.	We researchers are now concluding the interviews. (Subject: We are concluding) The results have been fascinating to us observers. (Object: fascinating to us)
Comparisons with <i>than</i> or <i>as</i>	When the verb is taken out, put it back mentally in order to choose the right pronoun.	Dr. Smith has been researching this topic longer than I. (Subject: longer than I have) There is no other colleague in the department I respect as much as her. (Object: as much as I respect her)
Use of <i>myself</i>	<i>Myself</i> is reflexive. It refers only to action performed on oneself. It cannot substitute for <i>I</i> or <i>me</i> .	Incorrect: Two graduate students and myself administered the intervention under the direction of Dr. Lewis. Correct: Two graduate students and I administered the intervention. (Subject) The students turned in the surveys to Dr. Lewis and me. (Object)

Modifiers: Getting Extra Information Where It Doesn't Confuse or Embarrass You

When you describe, explain, or elaborate something (modify it), you know what you are describing, explaining, or elaborating. But the reader won't know unless you get the information in the right place. Out-of- place information can have frustrating (and sometimes amusing) results.

Problem	Rule	Examples
Dangling modifier	<p>A modifier has to have something to modify (Get the thing modified into the sentence. If the children had the disabilities, they need to be in the sentence.)</p>	<p>Incorrect: Despite having disabilities, <i>the tests</i> were administered. (Unless the tests had disabilities, something is missing here.)</p> <p>Correct: Despite having disabilities, <i>the children</i> were tested.</p> <p>Also: Although the children had disabilities, <i>the tests</i> were administered.</p>
Misplaced modifier	<p>A modifier needs to be close to what it modifies. If it is closer to another item, it will seem to modify that item.</p>	<p>Incorrect: Subjects for the study were parents raising <i>young children</i> whose income was below poverty level. (Most young children do not earn income, poverty level or otherwise.)</p> <p>Correct: Subjects for the study were <i>parents</i> whose income was below the poverty level who were raising young children.</p>

Problem	Rule	Examples
Squinting modifier	Be careful that a modifier does not point equally to two different items	<p>Incorrect: Proofreading thoroughly bores most of us.</p> <p>Option 1: Proofreading in a thorough manner bores most of us.</p> <p>Option 2: Proofreading is thoroughly boring for most of us.</p>
Inappropriate comparison	Use comparative form for two, superlative form for three or more.	<p>Incorrect: Compared with traditional resource, inclusion has resulted in the best socialization of students with disabilities.</p> <p>Correct: Inclusion has shown better socialization of students with disabilities than traditional resource.</p> <p>Correct: Compared to resource programs and residential schools, inclusion has shown the best socialization of deaf students.</p>
Incomplete comparison	When using a comparative or superlative form, include all necessary items.	<p>Incorrect: Results showed that the treatment group made greater advances in reading comprehension.</p> <p>Use: Results showed that the treatment group made greater advances than the control group in reading comprehension.</p>

Problem	Rule	Examples
Adjective/ adverb confusion	Adjective answers <i>which, what kind, how many</i> . <i>Good</i> is an adjective. Adverb answers <i>when, how, how often, where</i> . <i>Well</i> is an adverb.	Establishing trust can be a slow process. Rice's article gives a good general definition for our purposes. The client was improving slowly. The weekly sessions with Jason seemed to go well.

Apostrophe: To Possess or Not to Possess

Apostrophes allow you to juggle possessions and some omissions. As in life, indicating true possession can be a necessity, but indicating possession that does not exist can be problematic.

Possession

Need	Rule	Examples
Singular nouns not ending in s	Add apostrophe + s	The researcher's conclusion, the article's content, everyone's concern
Singular nouns ending in s	Usually add apostrophe +s, occasionally just add apostrophe	Henry James's novels The hostess' solution (Too many surrounding s sounds makes this statement hard to say.)
Pural nouns not ending in s	Add apostrophe + s	The women's responses, the men's involvement
Plural nouns ending in s	Add apostrophe after s	The parents' input, the committees' responsibilities

Need	Rule	Examples
Joint possession	Add apostrophe only after last noun if possessed together	McKenzie and McCullough's research study (They are working together on the same study.)
Similar possession	Add apostrophe to all names if possessed item is the same category but not the same item.	Both Taylor's and Curtis's research efforts are impressive. (Both are doing research, but not together.)
Do not use apostrophe with possessive pronouns.	You wouldn't use <i>hi's</i> or <i>her's</i> . <i>Its</i> is a personal pronoun, like <i>his</i> and <i>hers</i>). <i>It's</i> is the contraction for "it is."	Incorrect: The instrument was rejected because it's validity was not established. Correct: The instrument will be reconsidered when its validity has been established.
Do not use apostrophe with nouns that are not possessive.	Do not let an <i>s</i> on the end of a word tempt you to add an apostrophe if that word is merely plural, not possessive.	Incorrect: The participants' completed a social validity questionnaire. Correct: The participants found the intervention easy to implement in their classrooms.

Omissions and Plurals

Omissions	Use apostrophe to mark letters left out of contractions.	don't, can't, won't etc.

Plurals	Use apostrophe for plurals of lower case letters and abbreviations with periods. For numbers, capital letters, abbreviations without periods and words used as words, an apostrophe before s is optional.	Many dyslexic students reverse <i>b</i> 's and <i>d</i> 's. (Letters are italicized, 's is not.) the 1990s, the 1990's SLIs, SLI's too many <i>but</i> s or too many <i>but</i> 's
Misuse with Plural	Do not use apostrophe with non-possessive plurals, except as shown above	Incorrect: Tests were administered to the student's. Incorrect: The entrepreneurs' gave permission for their records to be examined.

Hyphen: The Modest Joiner

Now that word processing has eliminated most of the need for end-of-line division, the main use for the hyphen is to link up things that need to be kept together in order for their meaning to be clear. You might want to think of them as “word partners”—equally linked companions in the wisdom or mischief of expression.

Common Uses and Misuses of Hyphens

Usage	Rule	Examples
<u>Hyphenate</u>		

Usage	Rule	Examples
Two words that function as a modifying unit	Hyphenate if the unit comes before the noun. Do not hyphenate if it comes after.	Many high-ranking authorities are cited. Many of the authorities are high ranking. Do not accept out-of-date information. The information he gave was out of date.
<i>Self, all, and ex</i> (meaning former) words	Hyphenate words beginning with these prefixes.	self-concept, self-esteem, self-efficacy all-encompassing, all-inclusive ex-partner, ex-compatriot
Prefix ending with same vowel with which root begins	Hyphenate if confusion is possible. (<i>Pre</i> and <i>re</i> rarely hyphenate.)	anti-illiteracy, meta-analysis
A prefix-root blend that has another meaning)	Hyphenate the less common of the words.	re-recreate/recreate co-operative/cooperative re-lease/release
Compound beginning with a number	Hyphenate when it precedes the term modified.	fourth-grade students two-part analysis
Compound when the base word is compound	Hyphenate for clarity.	non-English-speaking children
Prefix added to root word beginning with a capital	Hyphenate when adding a prefix.	un-American, anti-Semitic,
Letter, numeral, or abbreviation as root word	Hyphenate when adding a prefix.	a pre-NCLB assessment post-2000 research

Usage	Rule	Examples
Two or more prefixes sharing a base	Hyphenate both.	pre- and post-treatment interviews short- and long-term results
Do not Hyphenate		
Two adjectives do not function as a unit.	If function is separate, do not hyphenate.	Three-counselor offices are now common. Three counselor offices are located on the first floor.
Units with an <i>ly</i> adverb	Do not hyphenate these compounds—they won't be confused.	This is a slowly evolving field of study. She chose a carefully documented methodology.
Units with a letter or numeral as the second partner	Do not hyphenate.	Type A personality Phase 2 reaction
A comparative or superlative adjective	Do not hyphenate.	the least competent research assistant

Generalizations to Remember

Hyphenation is a tool for clarity.

If the relationship of the words is quite obvious, you do not need to hyphenate, even though the compound may meet one of the above criteria.

Some words are established as hyphenated regardless of usage or placement.

If your visual memory tells you that the combination doesn't "look right" without a hyphen, check your dictionary

Do not space before or after a hyphen.

Capitalization: Recognizing What Is Proper

It's a matter of what is "proper." Several common uses of capitalization are applied because of the way elements fit together into a sentence, a title, a heading or visual element. When capitalization of a name is involved, a proper (specific, individual) title, is generally capitalized. A generic label is not. Religions, races, ethnicities, and nationalities (and words derived from them) are considered proper and capitalized out of respect.

General Use of Capitals

Usage	Rule	Example
Beginnings	The first word in a sentence	This study was designed to . . .
Statements following colons	The first word following a colon if the following statement is a complete sentence.	The researcher's expectation was fulfilled: The students performed better in experimental conditions.
Titles in text (books, articles, plays, poetry, other artistic works)	Capitalize major words (usually not short conjunctions, articles or short prepositions). All words of four letters or more.	<i>Publication Manual of the American Psychological Association</i>
Titles of books and articles on reference list	Capitalize only the first word and the first word following a colon or dash.	Social issues in the classroom: Focusing on thinking skills <i>Looking in classrooms</i>

Usage	Rule	Example
Headings	Capitalize major words in all heading that are centered or at the left margin (Levels 1 and 2). Capitalize only the first word of headings at beginnings of paragraphs (Levels 3-5)	Early Research (1) Research Prior to 2000 (2) Early concept identification.(3) Historical background. (4)
Tables and figures	Capitalize major words in titles and legends	Figure 1: Timeline for Early Research Efforts
Numbers or letters in a series	Capitalize nouns that precede numerals or letters, except for common parts of books or tables	(see Figure 4) Note changes during Baseline 3 but refer to chapter 5
Sections of the same manuscript	Capitalize headings and subheadings	See Methods section

PROPER NAMES AND TITLES

- **Capitalize one person, one place, one specific unique thing.**
- **Capitalize words derived from a proper noun.**

Category	Capitalize	Do Not Capitalize
People	Sir Isaac Newton/Newtonian physics Dean Prater	a physicist a professor the dean of the McKay School
Places	Spain/Spanish Timpview High School	a country, a language a local high school
Things	Yellowstone National Park	a park, a wilderness area

Category	Capitalize	Do Not Capitalize
Events	World War I	war, battle, confrontation
Periods	Renaissance (periods, events)	fifteenth century (not centuries)
Colleges, departments	Brigham Young University, Department of Teacher Education	the university a department
Courses	English 400, Introduction to Humanities (catalogue titles)	a psychology class, humanities courses, but an English course (derived from name of country)
Religions, races, nationalities	Christianity, Buddhist, African American, Japanese	
Seasons	Do not capitalize seasons, even for term titles.	in the spring during fall semester
Academic titles	William Brown, PhD	a doctoral degree
Brand names, trademarks	Xerox, Prozac	copy machines, depression medication
Models, laws, theories	APA does not capitalize models, laws, and theories.	sensorimotor stage response to intervention Renzulli's triad model (name is capitalized, model title is not)
Exact titles of tests	Minnesota Multiphasic Personality Inventory	a standardized personality assessment
Test subscales	Capitalize heading but not <i>test</i> or <i>scale</i>	Depression scale

Category	Capitalize	Do Not Capitalize
Experiment groups or conditions	Condition C, Phase 2 (capitalize noun preceding number or letter)	control group, intervention group, tutoring condition (do not capitalize general designations)
Variables, factors, effects	Capitalize names of derived factors but not word <i>factor</i> : Behavior Disability factor. Capitalize when preceding number or letter: Factor 2.	Variables and effects are not capitalized unless written with multiplication signs: a significant Gender X Age interaction, but a significant gender effect.

Italics vs. Quotation Marks: A Matter of Size and Significance

Quotation marks have a labeling function in addition to their major use of identifying direct quotations.

Both italics and quotation marks call attention to a title. If you want a basic principle of division, think of italics as a larger, more significant label.

Quotation Marks, Labels for Short or Common Things

Use

Examples

Use	Examples
To set off the title of a short work: article, chapter, short story, poem song etc.	Short work: In the chapter “The Idea of Multiple Intelligences,” in the book <i>Frames of Mind</i> (1983), Gardner first gave an extensive rationale for the theory. (Note the chapter is in quotation marks, the book is italicized)
Occasionally to set off ironic or slang usage or to indicate a coined expression.	Casual or personally distinctive usage: Children will go to great lengths to avoid being “uncool.” In the schoolroom Jason was an “average” child. His teachers did not see Jason as a “nuclear physicist in process.”

Italics, More Distinctive Labels for Longer, Larger or More Inclusive Items

Use	Examples
To indicate the title of a long work: book, periodical, ERIC or other microfilm document, play, opera, etc.	This research has been influenced by Gardner’s <i>Intelligence Reframed</i> (1999) and by extensions and applications from the journals <i>Gifted International</i> and <i>Roeper Review</i>.
To indicate a technical term or important label introduced as a label.	This form of adaptation for the gifted, commonly called <i>curriculum compacting</i> , is widely used to allow time for enrichment.
To indicate that a letter, word or phrase is used as a linguistic example.	As social scientists we are prone to lean too heavily on vague words such as <i>outcome based</i> . We may use them almost as heedlessly as we grade things <i>A, B</i> or <i>C</i> .
To indicate that a letter is used as a statistical symbol or algebraic variable	A <i>t</i> test was used to determine the relationship during the period of trial <i>c</i> .

Use	Examples
To indicate scientific names and foreign words not in common use	In the classroom, Simon acted the part of the <i>enfant terrible</i> . But it was not Simon's rowdy behavior per se that was most troubling to his teacher. (Italics not needed for fairly common usage like per se)
To indicate anchors in a survey or testing scale	Respondents were asked to evaluate on a scale of 1 (<i>strongly disagree</i>) to 5 (<i>strongly agree</i>).
Only occasionally for emphasis. (DO NOT USE BOLD FOR EMPHASIS.)	The likelihood of childhood depression in such cases <i>should not be underestimated</i> .

Numbers: Conventions and Quirks

Like it or not, social scientists are forced to be number crunchers, and with the particular conventions in APA format, we can end up feeling a little crunched ourselves. APA follows the basic conventions with occasional quirks.

APA Conventions and Preferences

The chart below is based on the usage indicated in the *Publication Manual of the American Psychological Association* (2010), pp. 111-114.

Use	Examples
USE WORDS	
Any number beginning a sentence or a title or heading. APA advises rewording sentence to try to avoid this.	Fifty-two participants substantially raised their scores.

Use	Examples
Numbers below 10 that do not represent precise measurements.	three survey instruments, two treatment programs, approximately six weeks
Fractions	one half, two thirds
USE NUMERALS	
Numbers 10 and above	30 interviews, the 21 respondents, between 30 and 35 years of age, 12th-grade students
Numbers 10 and above even when grouped with lower numbers	the fifth of 22 questions; a reference base consisting of 24 articles, nine books, and 12 Internet sites
Units of measurement, mathematical or statistical data, scores on scales, quantities, ratios percentages etc.	the 85th percentile; 96% agreement; rated 3 on a 5-point scale; scored 85% and 94%, respectively
Items in a numbered series	Phase 3, Posttest 2, Table 5, chapter 7, page 82
Items representing time, dates, ages etc.	exactly 4 years ago, 9-year-olds, August 22, 2004
All numbers in the abstract	This study followed the academic and social progress of 8 students with autism, as observed by the 2 authors and 4 trained research assistants.
USE A COMBINATION OF WORDS AND NUMERALS	
Rounded numbers of millions or more	at least 3 million people affected a \$3 million grant
Confusing modifiers	Avoid: three three-person work groups, 18 6-year-olds Use: Three 3-person work groups, eighteen 6-year-olds

Ordinal Numbers

Ordinal numbers follow the same usage.

- third item
- 30th item
- 3rd, 10th, and 14th items
- fourth appointment scheduled
- 4th and 5th year of the study

Matters of Clarity and Efficiency

- Use 0 before a decimal if the number could be more than 1 but isn't. If it couldn't be more than one, don't bother.
 - The final calculation was 0.78
 - It was at the .05 level of significance.
- Round off decimal places as much as possible if doing so does not interfere with anticipated reader's use or with a matter of statistical accuracy.
- Use roman numerals only when they are part of published and widely accepted terminology: for example, "This project could be classified as one of Renzulli's Type III critical/creative activities."
- Use commas within most numbers over 1,000 with the exception of several contexts that could be awkward: page numbers, temperatures, acoustic frequencies.
- Form plurals of numbers by adding *s* or *es* as appropriate: threes, sixes, eights, 10s, 1990s.

For specific information on metrification, statistics, and tabular presentations, see the *Publication Manual of the American Psychological Associations* (2010), pp. 115-118.

Word Usage: Things Your Spell Check Can't Tell You

Ironically, that wonderful spell check on your word processing program can keep you from misspelling *incubus*, but it can't keep you from missing *affect*. To add to your stress, there are some word usages and distinctions that you just have to learn.

English is a rich and varied language, but it can be a very confusing language. Because it is a hybrid of many languages—including German, Latin, Danish, and French, as well as the languages of the early British inhabitants—it's not particularly consistent. Words can be pronounced the same way or close to the same way and yet be different in how they are spelled and/or in what they mean. And of course words can have the same or very similar meanings and be spelled or pronounced in widely different ways. Another problem we have is that we often use words sloppily or inappropriately without realizing we have done so.

In conversation sloppiness seems to be a matter of mutual agreement—people listen just as sloppily as they talk. But in writing—particularly academic writing—we just have to be more careful. Following are some of the most common usage problems that trip us up. Memory devices have been included to help you recall distinctions. Most of these are not technical or even logical reasons—just tricks.

Word 1	Word 2	Trick for Recall: Not Linguistic Reasons
Advice: That which is offered. The mentor offered useful advice.	Advise: The process of offering it. The mentor advised the novice to assess carefully.	<i>Advice</i> has "ice" in it. It's already happened, so it's more solid.

Word 1	Word 2	Trick for Recall: Not Linguistic Reasons
Affect: Verb meaning “to make a difference.” The teacher affects the child’s ability to learn.	Effect: Noun meaning a result. The effect of the treatment was positive.	Remember the e’s and a’s: <i>Effect</i> is a result; <i>affect</i> is action. Occasionally <i>effect</i> will be used as a verb meaning to cause, and <i>affect</i> will sometimes be used as a noun meaning a feeling or mood.
All ready: Indication that something is prepared. The experiment is all ready to proceed.	Already: Indication that time has passed quickly. We are already half way through the procedure.	If you could insert <i>are</i> , then use the two-word phrase: “all are ready” is <i>all ready</i> .
All together: Indication of gathering. Researchers for this project are all together on campus.	Altogether: Conversational intensifier. There is altogether too much noise in this classroom.	This pair works the same way as the pair above: If you could add <i>are</i> , use the two words—“all are together” is <i>all together</i> .
All right: Indication that all concerned are correct or satisfactory. The child’s answers were all right.	Alright: Incorrect usage This is a popular error, but it’s still an error.	It is not all right to jam <i>all right</i> together into “ <i>alright</i> .”
A lot: A vague and somewhat conversational way of say <i>often</i> or <i>much</i> .	Allot: Incorrect usage Allot is a different word; it means to apportion a share of something. We need to allot sufficient time.	You wouldn’t write “alittle,” so don’t write “alot.”
Beside: A preposition meaning next to. Sitting beside a child implies a supportive relationship.	Besides: An indication of something in addition or in exception. Besides making symptom assessment, a counselor should consider cultural affiliation.	Beside is alongside . The addition of <i>s</i> makes it an addition.
Device: An implement or tool. It was a useful device.	Devise: To create or figure out. The research team will need to devise a more accurate strategy.	Similar to <i>advice/advise</i> . <i>Devise</i> contains ice ; it’s the more solid form. <i>Devise</i> is more slippery.
Conscience: A person’s intuitive mechanism for telling right from wrong. An individual’s conscience may function in healthy or unhealthy ways.	Conscious: A state of being awake or aware. The accident victims were interviewed soon after they became conscious.	Conscience contains science . Social scientists do study conscience as a phenomenon. <i>Consciousness</i> , or awareness, is a little vaguer.
Disinterested: A state of purposeful impartiality. In student conflicts, a teacher needs to take a disinterested stance.	Uninterested: A state of not caring. A symptom of depression is to become uninterested in activities formerly enjoyed.	Disinterested is more deliberate . Uninterested is— uh,uh —well just un concerned.
Especially: An adverb meaning particularly or exceptionally. The counselor is especially concerned with the immigrant child’s adjustment problems.	Specialty: An adverb used to indicate that something was done for a specific purpose. The treatment was specially designed for children with mild to moderate disabilities.	Specialty refers to specific or specification .

Word 1	Word 2	Trick for Recall: Not Linguistic Reasons
<p>Farther: An indication of additional distance (literally or figuratively). We are farther from understanding the concept than we had realized.</p>	<p>Further: An indication of a greater degree or extent. Can overlap <i>farther</i> for this meaning. Can be used as a verb meaning to aid or extend progress. He was instrumental in helping to further research in the area.</p>	<p>Farther refers mostly to distance (<i>far</i> usually does). Further is a little softer and can be used for softer, more abstract concepts.</p>
<p>Few or fewer: An indication of small quantity, used for items that could be counted. There are fewer subjects in Classroom 1 than in Classroom 2.</p>	<p>Less: Opposite of more. Used for items that cannot be counted. There will be less time to complete this study than we had originally planned.</p>	<p>Remember that <i>few</i> is the opposite of <i>many</i>; less is the opposite of <i>more</i>: many problems/few problems; more experience/less experience.</p>
<p>Fortunate: An indication that something positive happened. It was fortunate that the subjects were well prepared.</p>	<p>Fortuitous: An indication that something happened by chance—not planned or anticipated. It was fortuitous that three of the randomly chosen subjects were from racial/cultural minority groups.</p>	<p>If something is fortunate, it happened by good fortune. If something is fortuitous, it is unplanned and unsolicited.</p>
<p>Good: An adjective, used to describe a person, place or thing. We were fortunate to be able to work with a good teacher.</p>	<p>Well: Most often an adverb used to describe actions. The subjects performed well.</p>	<p>Just remember the common “good job” and “well done.” You wouldn’t say “good done,” so don’t say “you’ve done good.”</p>
<p>Imply: To try to cause your reader or listener to think something without saying it explicitly. The subject didn’t accuse the therapist of being incompetent, but he implied it as he gave his account of the session.</p>	<p>Infer: To figure out what the writer or speaker is really saying but not stating directly. From the subject’s account of the session, we inferred that he considered the therapist incompetent.</p>	<p><i>Imply</i> and <i>Infer</i> are two ends of the process—imply is what the communicator does, and <i>infer</i> is the recipient’s part. You might consider the related words: An implication is what a writer makes; an inference is what the reader makes.</p>
<p>Its: A possessive pronoun, similar to <i>his</i> and <i>hers</i>. The study is nearing its conclusion.</p>	<p>It’s: A contraction for “it is.” It’s late in the data gathering process.</p>	<p>Remember that you wouldn’t write “hi’s,” “her’s,” or “your’s”; <i>it</i> is a pronoun, not a noun.</p>
<p>Later: A comparative time relationship. On most days social studies was taught later than writing or mathematics.</p>	<p>Latter: A sequence relationship involving two items. Of the two studies mentioned, the latter is more convincing.</p>	<p>You can remember that later involves time because it has <i>late</i> in it. Since latter has two <i>t</i>’s, you can remember that it involves a sequence of two.</p>
<p>Lie: An action one performs oneself: The client needs to lie down until he is calmer.</p>	<p>Lay: An action one performs on something or someone else. Please lay the weapon on the floor.</p>	<p>Saying one is going to “lay down” or “lay out” is a very common error. Just remember that the only thing you can really “lay” on a sun deck is a bottle of sunscreen.</p>
<p>Loose: A state of not being tight, precise, or restrained. The comment is vague and is open to loose interpretation.</p>	<p>Lose: A verb meaning to misplace something or have it taken away. If he does not fulfill his commitment, he may lose his place on the research team.</p>	<p>Something which is loose is likely to have loopholes. Occasionally <i>loose</i> is used as a verb to indicate the action of making something loose: The judge has been known to loose the bonds of strict interpretation.</p>

Word 1	Word 2	Trick for Recall: Not Linguistic Reasons
Media: Plural form of <i>medium</i> , often used to refer to public communications media such as television, radio, and journalism. Media publicity is a powerful tool.	Medium: A means for conveying messages. Television is a powerful and potentially dangerous medium of communication.	Since we often think of a “medium” as one who conducts a <i>séance</i> , picture the medium sitting at a table, all alone, without other voices to validate her. The media, of course, have plenty of collaboration and back up.
Moral: Something consistent with one’s code of ethics. Teaching involves moral dimensions and choices.	Morale: Positive feeling or attitude. Morale was high among teachers undertaking the inclusion experiment.	Remember that <i>moral</i> is ethical. If you like to think of ale as giving one spirited feelings, you could remember morale in that way.
Number of: Quantity of something that can be counted. A large number of potential subjects are available.	Amount of: Quantity of something that cannot be counted. The report contains a significant amount of specialized information.	Children learn numbers by using manipulatives—items that can be counted and assigned specific numbers. Don’t use numbers for things they can’t manipulate.
People: A group of individuals in a general, overall sense. Most people are concerned with violence in today’s schools.	Persons: A small, specific, countable group of individuals. Nine persons volunteered to be interviewed.	Both words mean the same thing. The context makes the difference—and it’s not a major one. Just remember the preamble: “We the people of the United States. . . .”
Phenomenon: Something which can be observed, often applied to something out of the ordinary. We were startled as we observed the phenomenon.	Phenomena: Plural of <i>phenomenon</i> . Several unexpected phenomena were observed with this study.	As with <i>medium</i> and <i>media</i> , the “a form” is the plural.
Practical: Designation for a concrete, sensible, useful way of doing something. Singing a well-known song is a practical way of calming young children after recess	Practicable: Designation for something that can be done. The experimental procedure was complicated but practicable.	<i>Practicable</i> means you are able to put something into practice . <i>Practical?</i> If you calculate practicality , you can ask if it makes sense to do it.
Precede: Something comes before something else. Hard work precedes discovery.	Proceed: Something moves forward. We need to proceed with the steps of implementation.	<i>Pre</i> always means before. For proceed , remember progress .
Principal: A general term meaning first or main—often specifically applied to the chief administrator of a school or other organization. The principal consideration is time efficiency. The principal called a meeting of faculty.	Principle: A rule, law, or assumption on which thinking or activity is based. The controversy over school prayer is based on the principle of separation of church and state.	School children used to recite, “The principal is the student’s pal.” This is a good device for remembering the distinction. Another little trick is to remember that <i>principle</i> and <i>rule</i> end in the same way.
Rise: The action of someone or something moving upward or increasing. The number of adolescents with eating disorders is rising. Education is a means for helping people rise above poverty.	Raise: The action of moving something or someone else upward or of increasing a quantity. We need to raise the percentage of children who are reading on grade level. We need to help raise children’s self-esteem.	• The distinction is the same as between <i>lie</i> and <i>lay</i> . <i>Rise</i> , like <i>lie</i> , is something you do for yourself. It even has the same internal sound as <i>lie</i> . <i>Raise</i> is something you do for someone or something else. It has the same internal sound as <i>lay</i> . Both can apply to persons, to things, or to abstract quantities.

Word 1	Word 2	Trick for Recall: Not Linguistic Reasons
Sit: The action of placing oneself in a sitting position. The children were asked to enter quietly and sit at their tables.	Set: The action of placing something or someone else, usually in a specific position or on a surface. As they took their seats, the children set their notebooks and pencils on the tables in front of them.	The <i>sit/set</i> pair is a first cousin of <i>lie/lay</i> and <i>rise/raise</i> . The “I” word is what “I do for myself”; the other is what I do to something or someone else.
Then: A position word that indicates time sequence. The therapist makes a simple request and then observes the child’s response.	Than: A word indicating comparison. Working together is more effective than working in isolation.	If you read your sentence aloud, your ear will pick up the difference. Many of us are more conditioned to the sound than to the spelling.
There: Indication of place (put the table over there) or existence (there are three children involved).	Their: Possessive pronoun. (The research assistants completed their report.)	They’re: Contraction of “they are.” There is not really a trick. People just train their visual memory.
To: Preposition indicating position or possibly destination (to the front of the room, to the students). Also the function word for the infinitive form of the verb (to walk, to seem, to study).	Too: Adverb meaning also or in addition. (After the mothers had agreed to implement the program, many of the fathers agreed to participate too.) Can also be used to indicate that something is excessive. (The procedure took too much time.)	Two: Number between one and three. Two teachers initially implemented the program. Again, visual memory seems to be the best trick. You can think of <i>too</i> as having too many <i>o</i> ’s.
Whether: Introduction to an indirect question or to an expression of doubt. I do not know whether the test has been administered.	Weather: Atmospheric condition. The weather interfered with the planned activity.	Remember that <i>whether</i> works like <i>which</i> , <i>when</i> , and <i>who</i> . Just place it in its proper family, and you shouldn’t have any problem with it.

When in doubt about any word, check your dictionary—paper or online. Doing so only takes a moment, and it can save a good deal of embarrassment.

Questionable Language: Avoiding Offense

Because language reflects attitude and disposition, we can offend unintentionally by the words we use. Carelessness or outdated usage can be hurtful, even when we do not intend for it to be.

Even if you do not feel personally offended by usage, others do; and your writing will not be effective if you offend members of your audience. Just to be safe, be careful with the following.

<p>Category</p> <p>“Man” words used to indicate both sexes</p>	<p>Sample Problem Words</p> <p>man (as species), mankind, man-made, manpower policeman, chairman</p>	<p>Safer Usage</p> <p>humans or people, humankind, human-made, work force, police officer, chair</p>
<p>Person-first language (The person is more important than the disability—put the person first.)</p>	<p>retarded child, handicapped adolescent, autistic individual</p>	<p>child with mental retardation, adolescent with a disability, individual with autism</p>
<p>Referring to a person with a condition or disability by the disability.</p>	<p>The depressive requested an appointment. The retard requires special help. The handicap needed individual teacher attention.</p>	<p>The client who was depressed requested an appointment. The person with retardation requires special help. The child with a disability needed individual teacher attention.</p>
<p>Words formerly accepted for ethnic or racial groups that are considered today to hint at disrespect.</p>	<p>Indian, Negro, Eskimo, Oriental If you have doubts as to the term preferred by a group you have observed or worked with in a study, ask someone who is a member of that group.</p>	<p>Native American, African American (some prefer Black—be sure to capitalize it), Inuit, Asian (Asian American) Hispanic individuals may prefer Latino/Latina. Be as specific as possible on national groups: Korean rather than Asian, Navajo rather than Native American.</p>

Category	Sample Problem Words	Safer Usage
Sexual references and sexual orientation	A full 54% of the participants were of the female sex. The client explained to the therapist that she had homosexual feelings.	<i>Gender</i> is used for social or cultural groups; <i>sex</i> is used in discussing physical processes. Participants were of the female gender. Use “lesbian feelings.” Avoid the label <i>homosexual</i> .

Don't set the "little stressors" cause you even a little stress. Look up potential problems and take care of them. If you can avoid the common errors pointed out in this chapter, you can avoid a lot of the difficulties students have in getting the response they want to their papers, theses, dissertations and articles. Errors in mechanics are not a measure of intelligence or ability, but unfortunately people react to them as if they were. Just take the time to proofread carefully. When you have a question about something look it up in this manual, in your old freshman English handbook, or on one of the excellent writing laboratory sites on the Internet (e.g., Purdue's Online Writing Lab; OWL). You wouldn't take risks in the way you dress or groom yourself for your defense. Don't take comparable risks in the way you groom your written work.



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APA *for* Novices



Sharon Black

A Struggling Student's Guide to
Theses, Dissertations, and
Advanced Course Papers



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