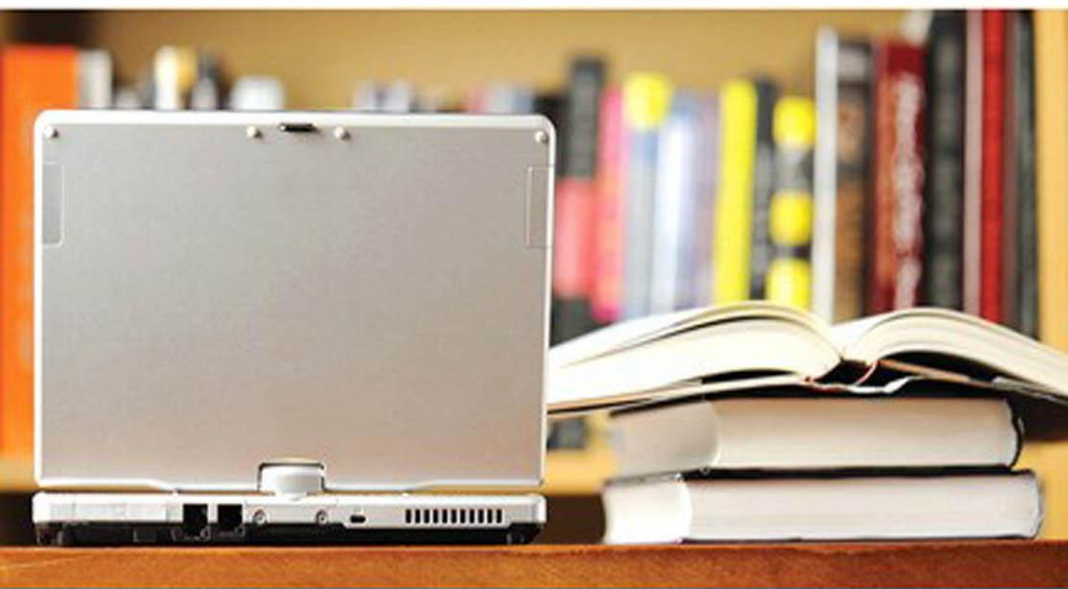


Seventh Edition

A Brief Guide to
**WRITING FROM
READINGS**



STEPHEN WILHOIT

A BRIEF GUIDE TO WRITING FROM READINGS

This page intentionally left blank

Seventh Edition

A BRIEF GUIDE TO WRITING FROM READINGS

Stephen Wilhoit

The University of Dayton

PEARSON

Boston Columbus Hoboken Indianapolis New York San Francisco
Amsterdam Cape Town Dubai London Madrid Milan Munich Paris Montréal Toronto
Delhi Mexico City São Paulo Sydney Hong Kong Seoul Singapore Taipei Tokyo

Senior Acquisitions Editor: Brad Potthoff
Program Manager: Eric Jorgensen
Product Marketer: Ali Arnold
Field Marketer: Mark Robinson
Executive Digital Producer: Stefanie Snajder
Content Specialist: Erin Jenkins
Project Manager: Rebecca Gilpin
Text Design and Project Coordination:
MPS North America LLC
Electronic Page Makeup: Laserwords Private Ltd

Associate Director of Design: Andrea Nix
Design Lead: Beth Paquin
Cover Designer: Studio Montage
Cover Photo: Doyeol Ahn for Getty Images
Senior Manufacturing Buyer:
Roy L. Pickering, Jr.
Printer/Binder: RR Donnelley/
Harrisonburg North
Cover Printer: Lehigh-Phoenix Color/
Hagerstown

Acknowledgments of third-party content appear on pages 293–294, which constitute an extension of this copyright page.

PEARSON, ALWAYS LEARNING, and MYWRITINGLAB are exclusive trademarks in the United States and/or other countries owned by Pearson Education, Inc., or its affiliates.

Unless otherwise indicated herein, any third-party trademarks that may appear in this work are the property of their respective owners and any references to third-party trademarks, logos, or other trade dress are for demonstrative or descriptive purposes only. Such references are not intended to imply any sponsorship, endorsement, authorization, or promotion of Pearson's products by the owners of such marks, or any relationship between the owner and Pearson Education, Inc., or its affiliates, authors, licensees, or distributors.

Library of Congress Cataloging-in-Publication Data

Wilhoit, Stephen, author.

A brief guide to writing from readings / Stephen Wilhoit, The University of Dayton.
— Seventh Edition.

p. cm.

Includes bibliographical references and index.

ISBN 978-0-13-380033-3

1. English language—Rhetoric—Handbooks, manuals, etc. 2. Academic writing—Handbooks, manuals, etc. 3. Interdisciplinary approach in education. 4. College readers. I. Title.

PE1408.W586 2015

808'.042—dc23

2014026627

Copyright © 2016, 2012, 2009 by Pearson Education, Inc.

All Rights Reserved. Printed in the United States of America. This publication is protected by copyright, and permission should be obtained from the publisher prior to any prohibited reproduction, storage in a retrieval system, or transmission in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise. For information regarding permissions, request forms, and the appropriate contacts within the Pearson Education Global Rights & Permissions Department, please visit www.pearsoned.com/permissions/.

10 9 8 7 6 5 4 3 2 1—DOH—17 16 15 14

PEARSON

www.pearsonhighered.com

Student Edition ISBN 10: 0-13-380033-4

Student Edition ISBN 13: 978-0-13-380033-3

A la Carte ISBN 10: 0-13-380042-3

A la Carte ISBN 13: 978-0-13-380042-5

CONTENTS

Preface xv

***Chapter 1* CRITICAL READING 1**

Definition and Purpose 1

Asking Questions about What You Read 3

 Questions to Ask Before You Begin a Close Reading of a Text 3

 Questions to Ask While You Read and Reread Material 7

Marking Texts 11

 Highlighting Texts 11

 Annotating Texts 12

Sample Annotated Reading 15

Note Taking 18

 Before Jotting Down Any Notes, Always Write Down the Source
 Text's Full Bibliographic Information 18

 In Your Notes, Carefully Distinguish between Material You Quote and
 Material You Paraphrase 18

 Carefully List Page Numbers 19

 Pay Attention to the Punctuation in the Source Text 19

 In Your Notes, Clearly Differentiate between the Author's Ideas and
 Your Own 19

 Be Consistent with Your Note-Taking System 19

**Additional Reading: Getting Serious about Eradicating Binge Drinking,
 by Henry Wechsler 20**

Summary Chart 24

 Critical Reading: Asking Questions 24

Summary Chart 26

 Critical Reading: Marking Texts 26

Summary Chart 27

 Critical Reading: Note Taking 27

***Chapter 2* QUOTATION 29**

Definition and Purpose 29

Guidelines on When to Quote Material 30

Quote Passages When the Author Has Written Something in a Distinctive or Especially Insightful or Interesting Way	30
Quote Material That Lends Support to a Position You Are Trying to Make in Your Paper	30
Quote Authorities Who Disagree with a Position You Are Advocating or Who Offer Alternative Explanations or Contradictory Data	31
Guidelines on When Not to Quote Material	32
Do Not Quote Passages Merely to Fill Space	32
Do Not Quote Passages as a Substitute for Thinking	32
Do Not Quote Passages Because You Do Not Understand the Author's Ideas Well Enough to Paraphrase Them	33
Integrating Quotations into Your Writing	33
Two Basic Types of Quotations	33
Reading: Generation Text, by Mark Bauerlein	34
The Block Quotation	36
The Integrated Quotation	38
Altering Quoted Material and Avoiding Misquotations	41
Leaving Words Out of a Quotation	41
Adding Words to a Quotation	42
Noting Emphasis Added to a Quotation	42
Summary Chart	43
Guidelines on Quotations	43
Summary Chart	44
Integrating Quotations into Your Writing	44
Quotation Revision Checklist	45

***Chapter 3* PARAPHRASE 47**

Definition and Purpose	47
Qualities of a Good Paraphrase	48
Thorough	48
Accurate	48
Fair	48
Objective	49
How to Paraphrase Material	50
Changing Words	50
Changing Sentence Structure	52
Combining Sentences	53
"Unpacking" Sentences	54

Combining Strategies: Paraphrasing Longer Passages in Source Texts	55
Blending Your Writing with Paraphrased Material	57
Documentation	57
Summary Chart	58
How to Paraphrase Material	58
Paraphrase Revision Checklist	59

***Chapter 4* SUMMARY 61**

Definition and Purpose	61
Types of Summaries	62
Qualities of a Good Summary	63
Comprehensive	63
Brief	64
Accurate	64
Neutral	64
Independent	65
How to Summarize a Text	65
Read, Reread, and Annotate the Source Text	65
Summarize Each Section of the Source Text	66
Check the Section Summaries against the Source Text	66
How to Write an Abstract	66
How to Write an Informative Summary Essay	67
How to Write an Explanatory Summary Essay	68
Documentation	68
Reading	69
Reading: From <i>Animal House</i> to <i>Big Brother</i> : Student Privacy and Campus Safety in an Age of Accountability, by Ron Chesbrough	69
Sample Abstract	75
Sample Informative Summary Essay	75
Sample Explanatory Summary Essay	76
Summary Chart	78
How to Summarize Texts	78
Summary Revision Checklist	80

***Chapter 5* ANALYSIS 81**

Definition and Purpose	81
Reading: The Story of an Hour, by Kate Chopin	82

How to Analyze a Text	84
Read the Source Text Carefully	84
Identify or Choose Which Analytical Criteria to Employ	84
Apply the Analytical Criteria to the Text	85
Interpret the Text	86
Explain and Support Your Interpretation	86
Qualities of a Good Analysis Essay	87
Comprehensive	87
Clear	87
Consistent	87
Tied to the Source Text	87
Informative	87
How to Write an Analysis Essay	87
Opening Section	88
Body	88
Concluding Section	89
Revising Your Essay	89
Accuracy	89
Development	90
Clarity	90
Balance	90
Documentation	90
Sample Analysis Essay	90
Summary Chart	92
How to Analyze Texts	92
Summary Chart	94
How to Write an Analysis Essay	94
Analysis Essay Revision Checklist	95

***Chapter 6* RESPONSE ESSAYS 97**

Definition and Purpose	97
Qualities of a Good Response Essay	98
Honest	98
Informed	98
Clear	99
Well Supported	99
Writing the Response Essay	100
Carefully Read the Material	100
Compose Your Rough Draft	101
Write Your Conclusion	103
Revise Your Rough Draft	103

Sample Response Essay	105
A Response to “ <i>From Animal House to Big Brother</i> : Student Privacy and Campus Safety in an Age of Accountability” 105	
Summary Chart	107
How to Write a Response Essay	107
Response Essay Revision Checklist	109

***Chapter 7* CRITIQUE 111**

Definition and Purpose	111
The Film Review as Critique	112
Writing a Critique	114
Step 1—Carefully Read and Annotate the Source Text	115
Step 2—Analyze and Evaluate the Reading	116
Step 3—Write Your Thesis and Decide Which Aspects of the Reading Will Be the Focus of Your Essay	123
Step 4—Write Your Rough Draft	124
Step 5—Rewrite Your Critique	126
Readings	127
The Doctrine of Academic Freedom, by Sandra Y. L. Korn	127
Academic Freedom vs. Academic Justice, by Michael LaBossiere	129
Sample Critique	132
An Unconvincing Argument Concerning Academic Freedom	132
Summary Chart	135
How to Write a Critique	135
Critique Revision Checklist	137

***Chapter 8* RHETORICAL ANALYSIS OF WRITTEN TEXTS 139**

Definition and Purpose	139
The Rhetorical Situation	140
Elements of the Rhetorical Situation	141
Rhetorical Strategies	142
Content	143
Structure	146
Style	146
Analyzing a Text’s Rhetorical Strategies—an Example	147
Reading: Lincoln’s Second Inaugural Address	147

A Rhetorical Analysis of Lincoln's Speech	148
Writing a Rhetorical Analysis Essay	150
Step 1—Carefully Read the Assignment	150
Step 2—Establish the Source Text's Rhetorical Situation	150
Step 3—Determine the Author's Goal	150
Step 4—Identify and Evaluate the Text's Rhetorical Strategies	151
Step 5—Determine Your Thesis	151
Step 6—Write Your Rough Draft	152
Step 7—Revise Your Essay	153
Sample Rhetorical Analysis Essay	154
Rhetorical Analysis of Lincoln's Second Inaugural Address	155
Summary Chart	157
How to Write a Rhetorical Analysis Essay	157
Rhetorical Analysis of Written Texts Revision Checklist	159

***Chapter 9* RHETORICAL ANALYSIS OF VISUAL TEXTS**

Definition and Purpose	161
Reading Visual Texts Critically	162
Questions Concerning the Visual Text Itself	162
Questions Concerning the Visual Text's Creator or Source	163
Questions Concerning the Visual Text's Purpose	164
Questions Concerning the Visual Text's Audience	165
Questions Concerning Your Response to the Visual Text	166
Reading a Visual Text—An Example	167
Questions Concerning the Visual Text	167
Questions Concerning the Visual Text's Creator or Source	169
Questions Concerning the Visual Text's Purpose	169
Questions Concerning the Visual Text's Audience	169
Questions Concerning Your Response to the Visual Text	170
Writing a Rhetorical Analysis of a Visual Text	170
Step 1—Carefully Read the Assignment	170
Step 2—Analyze and Describe the Text	171
Step 3—Establish the Text's Rhetorical Situation	171
Step 4—Determine How the Text Attempts to Achieve Its Rhetorical Goals	171
Step 5—Determine Your Thesis	172
Step 6—Write a Rough Draft	172
Step 7—Revise Your Essay	174

Sample Rhetorical Analysis of a Visual Text	175
An Effective Advertisement for Literacy Support	175
Summary Chart	178
How to Write a Rhetorical Analysis of a Visual Text	178
Rhetorical Analysis of a Visual Text Revision Checklist	180

***Chapter 10* INFORMATIVE SYNTHESIS 183**

Definition and Purpose	183
Types of Synthesis Essays	184
Reading: Humanity 2.0? by Sarah Chan	185
Reading: On Designer Babies: Genetic Enhancement of Human Embryos Is Not a Practice for Civil Societies, by Sheldon Krimsky	192
Reading: A Moderate Approach to Enhancement, by Michael Selgelid	193
Informative Synthesis	198
Definition	198
Writing an Informative Synthesis	199
Sample Informative Synthesis	205
The Ethical Debate over Human Enhancement and Designer Babies	206
Summary Chart	209
How to Write an Informative Synthesis	209
Informative Synthesis Revision Checklist	211

***Chapter 11* ARGUMENTATIVE SYNTHESIS 213**

Definition and Purpose	213
The Elements of Argument	214
Claims	214
Grounds	215
Warrants	218
Argument and Persuasion	219
Appeals Based on Reason	220
Appeals Based on Emotion	220
Appeals Based on Character and Credibility	222
Writing an Argumentative Synthesis	223
Step 1—Analyze the Assignment	223
Step 2—Annotate and Critique the Readings	224
Step 3—Formulate a Thesis	225
Step 4—Choose an Organizational Plan	226
Step 5—Write Your Rough Draft	229

Step 6—Revise Your Draft	229
Step 7—Check Quotations and Documentation	230
Sample Argumentative Synthesis	230
Make Human Enhancement Available to All	230
Additional Readings	233
A New Definition of Leadership, by Josh Misner	233
Understanding Your Leadership Balance, by Lee Ellis	237
A Question of Leadership, by Gene Klann and Talula Cartwright	241
Summary Chart	244
How to Write an Argumentative Synthesis	244
Argumentative Synthesis Revision Checklist	246

***Chapter 12* PLAGIARISM 249**

Definition	249
Forms of Plagiarism	249
Purchasing a Paper	249
Turning in a Paper Someone Else Has Written for You	250
Turning in Another Student's Work without That Student's Knowledge	250
Improper Collaboration	250
Copying a Paper from a Source Text without Proper Acknowledgment	251
Cutting and Pasting Material from Sources	251
Lifting Images from the Web or Other Sources	251
Copying Statistics	251
Copying Material from a Source Text, Supplying Proper Documentation, but Leaving Out Quotation Marks	252
Paraphrasing Material from a Reading without Proper Documentation	252
Self-Plagiarism	252
Why Students Plagiarize Work	252
How to Avoid Plagiarism	253
Do Your Own Work	253
Take Good Notes	253
Paraphrase Properly	254
Supply Proper Documentation	254
Online Plagiarism Check	255
Clarify Collaboration Guidelines	256

Summary Chart	257
Plagiarism	257
Plagiarism Checklist	258

***Chapter 13* DOCUMENTATION 259**

Definition and Purpose	259
Types of Documentation	259
Primary Academic Style Manuals	260
APA Guidelines	261
In-Text Documentation	261
Footnotes and Endnotes	265
MLA Guidelines	265
In-Text Documentation	265
Footnotes and Endnotes	269

***Chapter 14* REFERENCE LISTS AND WORKS CITED ENTRIES 271**

Definition and Purpose	271
APA Format	272
Sample Reference List Entries	272
Sample APA-Style Reference List	280
MLA Format	282
Sample Works Cited Entries	282
Sample MLA-Style Works Cited List	291
 Credits	 293
Index	295

This page intentionally left blank

PREFACE

In the seventh edition of *A Brief Guide to Writing from Readings*, my goal remains unchanged from the earlier editions: to help students master one of the most common academic genres—writing from readings. Toward this end, and based on responses from students and faculty using the book, I have made several significant changes to the seventh edition. The changes include the following:

- a new chapter on analyzing readings and composing analytical essays
- new coverage of literary analysis and the inclusion of a short story
- eight new academic readings: two on controversies surrounding academic freedom, three on the ethics of human genetic enhancement, and three on leadership
- readings drawn from a wider range of academic sources than in previous editions
- four new sample essays
- expanded coverage of how to include electronic sources of information on APA reference lists and MLA works cited lists

To accommodate these changes, I have dropped the appendix, which offered instruction on peer review of writing, but which reviewers indicated was not widely used.

With these changes to the seventh edition, *A Brief Guide* extends its coverage of source-based writing, most notably through the inclusion of a new chapter with instruction on analyzing texts, the addition of a short story (Kate Chopin’s “The Story of an Hour”), and an examination of how to write literary analysis essays. This new chapter compliments the instruction on analyzing arguments already included in the chapter on writing critiques and the chapter on analyzing visual texts. However, much remains the same in this new edition. Faculty and students have long noted the collegial tone of the book and the utility of the summary charts located at the end of most chapters, in addition to the revision checklists. These features have all been retained. From the first edition, I have tried to maintain a clear, process-oriented approach to writing instruction, laying out for writers a series of steps they can follow or modify as needed when composing commonly assigned source-based essays.

As in previous editions of the textbook, the sample readings are drawn from a range of disciplines with an emphasis on academic sources. Readings vary in length and in difficulty, but all are intended to pique student interest and serve as prompts for class discussion. Each sample student essay I include in the text can serve as a model for students to follow in terms of its thesis, organization, and use of sources, but none of them is perfect. Students should be encouraged to read the sample essays in this textbook as critically as they read any other material in college. They may identify several ways each essay

can be improved. In fact, instructors might consider asking their students to do just that: to use the instruction offered in *A Brief Guide* to critique and revise these sample essays.

In the end, my hope, as always, is that the instruction offered in this textbook will help students develop the skills they need to successfully complete source-based college writing assignments, to read texts honestly and critically, and to explore connections they find between the material they read and their own knowledge, experience, and beliefs.

SUPPLEMENTS

MYWRITINGLAB: NOW AVAILABLE FOR COMPOSITION

MyWritingLab is an online homework, tutorial, and assessment program that provides engaging experiences to today's instructors and students. By incorporating rubrics into the writing assignments, faculty can create meaningful assignments, grade them based on their desired criteria, and analyze class performance through advanced reporting. For students who enter the course under-prepared, MyWritingLab offers a diagnostic test and personalized remediation so that students see improved results and instructors spend less time in class reviewing the basics. Rich multimedia resources, including a text-specific ebook in many courses, are built in to engage students and support faculty throughout the course. Visit www.mywritinglab.com for more information.

INSTRUCTOR'S MANUAL

An Instructor's Manual is available for *A Brief Guide to Writing from Readings*. The Instructor's Manual includes a brief introduction to each chapter, an examination of problems students commonly face when writing each type of source-based essay, and a series of exercises and assignments designed to help students improve their writing.

ACKNOWLEDGMENTS

I would like to thank the following reviewers for their helpful suggestions as I prepared each new edition of *A Brief Guide to Writing from Readings*: Curtis R. Burdette, Central Michigan University; Jennifer Campbell, University of Denver; Jacqueline E. Cason, University of Alaska, Anchorage; Tim Catalano, Marietta College; Jane Creighton, University of Houston–Downtown; Sally Ebest, University of Missouri, St. Louis; Daniel P. Galvin, Clemson University; Karen Gardiner, University of Alabama; Monica E. Hogan, Johnson County Community College; Wesley Jones, University of Mary; David D. Knapp,

Front Range Community College; Greg Luthi, Johnson County Community College; Raj Mohan, Cleveland State University; Anne Pici, University of Dayton; Kathy Overhulse Smith, Indiana University–Bloomington; and Mary Trachsel, University of Iowa. Reviewers of the seventh edition include Nathan A. Breen, College of Lake County; Sarah K. Cantrell, University of Alabama; David M. Higgins, Inver Hills Community College; Brooke Parks, University of West Georgia; Kari Vara, Cleveland State University; and Carmaletta M. Williams, Johnson County Community College.

Stephen Wilhoit

This page intentionally left blank

A BRIEF GUIDE TO WRITING FROM READINGS

This page intentionally left blank

Chapter 1

CRITICAL READING

In this chapter you will learn how to

1. Read closely and critically
2. Highlight and annotate readings
3. Take notes while you read

DEFINITION AND PURPOSE

Most successful college writers are also sophisticated, critical readers. They assume a skeptical attitude toward texts: instead of believing whatever they read, they critically examine the author's ideas and their own responses to the reading. They are active, reflective readers who ask questions about the words on the page, mark passages, take notes, and draw connections between the author's ideas and their own experiences and knowledge. They are open to new ideas, but do not accept them without serious, reflective consideration. Unreflective readers, however, tend to accept unquestioningly what they see in print. In their view, if something has been published, it must be accurate. Instead of asking questions about what they read, they tend to accept the author's words at face value.

A major difference, then, between reflective and unreflective readers is the way they try to learn from what they read. Unreflective readers usually believe that the meaning of a text can be found in the words on the page: to understand a text, all a reader has to do is understand the meaning of the author's words. For them, reading is a rather simple, straightforward process: they read through a text, look up any words they do not know, isolate the author's main ideas, perhaps take some notes, and then move on to the next reading. They also tend to believe that because the meaning of a text resides in the author's words, students reading the same material ought to come away with the same information; the text should mean roughly the same thing to any competent reader who studies it.

Reflective, critical readers, however, tend to adopt a different view of reading. They believe that the meaning of a text resides in the *interaction* between the reader and the words on the page: to understand a text, readers must be aware of how their own knowledge, feelings, and experience influence

their *interpretation* of the words on the page. For them, reading is a rather dynamic, fluid process: they read through a text skeptically, assess the author's words and ideas in light of their own knowledge and experience, jot down some notes that capture their questions and responses, reread the text after they have had some time to consider what the author had to say, and then move on.

Viewing reading as an interactive process can help you better understand the complex nature of writing from sources and the need to be an active, critical reader. For example, it helps you understand why a story you read during your first year in high school means something different to you when you read it again in your first year in college. The words on the page have not changed—you have, and because you have changed, the “meaning” of the story has changed for you as well. This interactive view of reading also helps explain how twenty students in an introductory philosophy class can read the same meditation by Descartes and come away with twenty slightly different interpretations of the piece. Active, critical readers understand that for any given person, the meaning of a text results from the interaction between the words on the page and that reader's knowledge, feelings, and expertise; reading involves more than a simple transfer of information from the words on the page to the mind of the reader.

Does this mean that all interpretations of a reading are equally valid? No. Although every person forms his or her own understanding of a reading, people can and often do misread texts: they may not read carefully, they may not understand certain terms or ideas, or they may lack the knowledge and experience they need to form an adequate interpretation of the text. As a safeguard against misinterpretation, critical readers discuss the material with others who have read it. Comparing their own reading of a text with a teacher's or a peer's reading can help clarify the material and prevent misunderstanding.

In addition, the author of the piece plays an important role in reading. Good writers try to influence their readers' understanding of and response to a text. When writing, authors manipulate the language, structure, and content of their prose to achieve a certain effect on their audience. Success is never guaranteed, but good writers know that they can at least influence how readers might respond to their work through the choices they make while composing. Critical readers take this into account when approaching a text—they try to be aware not only of what they bring to the reading, but also of the choices the writer has made to achieve a certain goal.

Learning to read material actively and critically can be difficult. However, critical readers tend to understand course material more fully, prepare for class more efficiently, and write from readings more effectively. Following are a number of suggestions aimed at helping you become a more active, critical reader. Central to this process is the ability and willingness to ask good questions about your reading of a text and to keep a written record of your responses. Critical readers refuse to sit back passively while they read; they actively question and respond to texts in light of their own knowledge, feelings, and experience.

ASKING QUESTIONS ABOUT WHAT YOU READ

Instead of passively accepting the ideas an author presents, a critical reader attempts to engage in a dialogue with the text, posing and working out answers to tough questions concerning the material's purpose, audience, language, and content.

The most productive critical questions center on the connections that exist between a text's author and his or her audience, subject, and language. Everything you read has been written by someone for someone about something using certain words on a page. Learning how to identify and question the relationship between these various aspects of a reading can help you understand the material more fully and determine its meaning and importance.

Typical questions you should ask of a reading include:

- Who is the author of the piece?
- What is her stand on the issue she is addressing?
- What are her interests, qualifications, or possible biases?
- What was her intent when writing this piece?
- Who is the intended audience?
- How does the author support her contentions?
- What language has she used to convey her ideas on this topic to this audience for this purpose?
- Based on my own knowledge and experience, what do I think about her ideas, intent, language, and support?
- How well does the author achieve her goal?

When you are confronted with conflicting sources of information on a topic (as is frequently the case in college), asking questions such as these is a particularly important way to sort out the authors' different positions, evaluate the worth of each source, and decide who presents the clearer, more convincing case.

Forming a full, critical understanding of a reading requires asking the right kinds of questions about the author, subject, audience, and language of the piece. Following you will find a series of questions to ask before, during, and after your reading. However, these questions are merely suggestive, not exhaustive; they indicate only starting points for your critical assessment of a text. Your teacher and peers may suggest other questions to ask as well. Finally, it is a good idea to write out your answers to these questions. Do not rely on your memory alone to keep track of your responses.

QUESTIONS TO ASK BEFORE YOU BEGIN A CLOSE READING OF A TEXT

Whether you are assigned to read material in history or art, biology or sociology, before you begin you need to ask yourself a series of questions concerning the author and publication in which the piece appeared as well as your own knowledge of and attitude toward the topic. Answering these

questions may help you determine any biases present in the reading and ensure that you remain open to any new perspectives or information the author has to offer.

Questions Concerning the Author

- Who is the author?
- What are his credentials?
- What else has he written on the topic?
- What possible biases might have influenced his work?

Before you begin to read a text, try to assess the credibility and expertise of the person who wrote the piece. Who is the author, and what are his or her qualifications for writing on this topic? If, for instance, you are writing a paper about global warming for your English class and find an article you want to use in your essay, note whether you are reading a research report produced by a scientist who conducted her own studies on the topic, an informative article composed by a reporter who interviewed that scientist, or an opinion piece written by a television star who has no particular expertise in climatology. The first author is probably well qualified to offer expert opinion; the second author, while less qualified than the first, may still be a legitimate source of information. However, approach the third author skeptically: good actors are rarely good scientists. If you plan to use any of these readings to support a position of your own in an essay, understand that academic readers will tend to believe authors with solid, professional credentials and demonstrated expertise in the topic.

Also determine, as best you can, any biases operating in the authors' work. Note who the writers work for, who supported their research, and who publishes their results. Writers are never completely objective; all writers bring to their work certain biases or preferences, whether political, religious, or methodological. These biases may influence the type of study authors conduct, the type of evidence they use to support their contentions, the language they employ, and the conclusions they draw. When researching a paper on abortion, for instance, it would be important to note whether the author of a piece is a member of the National Abortion Rights Action League or Operation Life, even if the writer claims to be presenting the results of an objective study. In college you will often read expert testimony that presents conflicting views and interpretations of the same topic, data, or event. Often your job as a *writer* is to examine these different perspectives, compare their quality or worth, and use them to form and defend a position of your own. However, recognizing potential authorial bias in a reading does not disqualify it as a legitimate source of information: it simply puts you in a better position to read the work skeptically and to ask better, more critical questions.

Most academic journals include brief biographical entries on the authors at the beginning or end of each article or in a separate section of the journal

typically labeled “Contributor Notes” or “Contributors.” Many popular magazines also include some information on the author of each article they publish. (If you cannot find this information, see a reference librarian for help locating biographical dictionaries. Later, including in your essay the credentials of the authors whose work you are quoting or paraphrasing can help increase the credibility of your assertions.)

Questions Concerning the Publication

- In what regard is the publication held by professionals in the field?
- Toward what type of readership is the publication aimed?
- How long ago was the piece published?
- What, generally, is the editorial stance of the publication?

When assessing the quality of a publication, your first questions ought to address its credibility and audience. Do members of the profession or the academy consider this a reputable journal? Does it publish scholarly work or general interest features? What type of reader is this publication trying to reach: scholars or the general public? Answering these questions can help you determine whether work published in this journal or magazine is appropriate for inclusion in an essay of your own.

To answer these questions about the publication, first consult your teacher. He or she can probably tell you in what regard a particular journal is held by professionals in the field. Also, if you want to consult only scholarly sources of information, you may want to limit your research to specialized scholarly indexes and databases—drawing information from *The Applied Science and Technology Index* rather than from *Academic Search Complete*. Again, your teacher or a reference librarian can help you identify scholarly reference works.

Just as individual authors have certain biases or preferences that may influence their writing, publications have certain editorial slants that may influence what they print. Some publications will have definite political or ideological agendas. For example, *The New Republic* and *The National Review* are not likely to publish the same article on gun control. Other publications may exhibit certain methodological biases: they prefer to publish only historical studies or empirical studies or Marxist studies of a topic. Determining the editorial or methodological slant of a publication can be difficult: if you have not read widely in a field, you may not know a great deal about its principal publications. Often, your best recourse in gathering this type of information is to scan the titles and abstracts of other articles in the journal to determine its political or methodological preferences or, if you are reading newspaper or magazine articles, to read the editorials.

However, a particular periodical’s political or methodological slant does not necessarily make it any more or less valid a source of information. Recognizing these preferences, though, should help you read material more skeptically. A publication’s biases may affect the content of the articles

it publishes, its authors' interpretations of statistics, even the nature of the graphics and illustrations accompanying the text. When you are thoroughly researching a topic, gathering information from several different sources is one way to guard against one-sided, unbalanced treatments of a topic.

Questions Concerning Your Own Views of the Topic

- What are my beliefs about the issue addressed in the reading?
- How open am I to new ideas on this topic?

Just as every author and publication presents material from a particular perspective, readers, too, bring their own prejudices and preferences to a text. Though absolute objectivity may be impossible for readers and writers to attain, knowing your own predispositions toward the topic an author addresses can help you guard against unfairly judging someone else's arguments or shutting yourself off from potentially helpful ideas.

Author Peter Elbow suggests two frames of mind students ought to assume when reading material. First, he advises students to play the "believing game"—that is, to assume that what the writer has to say is correct. If the author of the piece is right in what he says, how do his ideas influence your current views on the topic? What are the implications of the author's ideas? Can you draw any connections between what the author has to say and what you already know? Next, Elbow suggests that students play the "doubting game"—that is, assume a more critical stance toward the author's ideas. What are the weaknesses in the writer's arguments? What are the limitations of his ideas? In what ways are the author's ideas incompatible with what you already know about the topic?

Being aware of your own stance on an issue *before* you begin to read something for the first time can help you play the believing and doubting games more effectively. First, reading with your own beliefs firmly in mind can help you recognize which ideas are hard for you to accept or even to consider fairly. We all resist ideas that run counter to our beliefs: giving them legitimacy forces us to question our own positions. However, being a critical reader means you are willing to do just that, to consider ideas that you might otherwise ignore or reject. When you dismiss an idea in a source text, consider why: if it is only because that idea runs counter to your views, try playing the believing game before moving on.

Second, reading with your beliefs firmly in mind can help you recognize which ideas are hard for you to question and criticize. We all like to read material that confirms our present positions, because such reinforcement is comforting and reassuring. However, as a critical reader you must be willing to question authors who voice opinions you endorse, to criticize fairly and thoroughly ideas you are predisposed to accept unquestioningly. If you accept information without question, consider why: if it is only because you agree with the author, try playing the doubting game before moving on.

QUESTIONS TO ASK WHILE YOU READ AND REREAD MATERIAL

After you have read material with these questions in mind, reread it. If necessary, read it a third or fourth time—very few of us truly understand a text the first time we read it. When rereading material, though, you should consider another set of questions that focus your attention on the audience, purpose, content, and organization of the piece, along with your response to the author's ideas.

Questions about the Audience of the Piece

- What audience does the author seem to be trying to reach?
- What type of reader would be attracted to the author's writing, and what type would be alienated by it?
- How does your sense of the text's audience influence your reading of the piece?

Audience is one of the most important concepts in writing: an author's sense of audience will greatly affect, among other things, the language she uses, the material she includes, and the organizational strategy she employs. However, *audience* can be a difficult term to define. In one sense, it refers to actual people a writer may know. When composing a letter to a friend, for instance, a writer can make fairly accurate predictions about the way her reader will react to what she says or the language she uses.

In another sense, though, *audience* can have very little to do with specific people the author has in mind as he writes a text. Much of what you read in college, for example, was written by people who possessed a much more nebulous sense of audience as they wrote. They knew the *type* of reader they were trying to address (for example, a first-year student taking an introductory geology course) or perhaps the *type* of reader they wanted to interest (for example, people curious about feminist interpretations of literature). When writing, they did not have in mind as their audience a specific, individual reader. Instead, they were trying to produce prose that would attract or interest a particular type of reader.

Therefore, as you read and reread material, try to determine the audience the author is trying to address: how is she attempting to interest or appeal to that type of reader? How successful is she in achieving that goal? Pay attention to the language, content, and organization of the piece as you try to answer questions such as these:

- Was the author trying to reach a general reader, an educated reader, or a specialist?
- What language does the author use to try to reach this audience? What examples? What graphics?
- What type of reader would actually find the work helpful, informative, valuable, or difficult?
- Would any readers be alienated by the material in the piece? Why?

Answering these questions will help you better understand how the text you are reading came to assume its present form. When writing, authors choose language, examples, and a structure they believe will help them achieve their desired effect on an audience. Part of reading a text critically is determining in your mind how successful each writer has been in making these choices.

Realize, too, that when you read something, you become a member of that writer's audience. *Your* response to what you read is extremely important to note as you try to understand what the author has to say. Is the writer communicating his ideas effectively to you? Do you find the material in the piece interesting or boring, helpful or irrelevant, engaging, or alienating? What choices has the writer made that led to these responses? What knowledge or experience do you bring to the text that contributes to your reaction? Understanding the complex relationship between the audience and the writer of a piece can help you become a more sensitive, critical reader.

Questions about Purpose

- What was the author's purpose in writing the piece?
- What is the author's thesis?
- Does the author successfully achieve his or her goals?

Generally, when writing a text, an author will have one of three aims: to entertain, to inform, or to persuade his readers. Many times a work will serve multiple purposes—it will both entertain and inform, or inform and persuade. However, as a critical reader, you ought to identify the primary purpose of the piece you are reading. To criticize an article for failing to present an effective argument on a topic would be unproductive and unfair if all the author intended was to write an informative essay.

However, determining an author's purpose or goal can be difficult. In social science and natural science journals, look for the author's stated purpose in his abstract or thesis ("The purpose of this article is . . ." and "The authors seek to prove that . . ."). The conventions of most humanities journals, however, require authors to be less straightforward or declaratory in stating their purpose, but again thesis statements and abstracts are good places to start your search. Even if the author states his or her goal somewhere in the paper or abstract, be wary. When you finish rereading the piece, ask yourself, "Given the content, language, and structure of this piece, what do *I* believe to be the writer's primary goal or purpose?"

Questions about Content

- What are the author's major assertions or findings?
- How does the author support these assertions or findings?

When examining the content of any reading, try first to locate the author's thesis and paraphrase it. A thesis statement will be either stated or implied. If it

is stated, you will be able to point to a sentence or two in the reading that serves as the thesis. If it is implied, a general idea or argument unites and guides the writing, but the author never explicitly puts it into words. When you paraphrase or recognize this general idea or argument, you have identified the thesis. In either case, as a first step in analyzing a reading's content, state the author's thesis in your own words to form a clear idea of what the author is trying to accomplish in the piece.

Next, note how the author supports her thesis—identify her primary ideas, arguments, or findings and the evidence, reasons, or examples she offers to support them. As you reread the piece, ask yourself what empirical, philosophical, theoretical, or other type of evidence or reasoning the author has provided to support her thesis and achieve her goal.

Finally, be sure to examine what you already know about the topic—what you have learned in the past and what you are learning now by reading *this* piece. Has the author left out any important information or arguments? Has she neglected certain interpretations of evidence others have offered? If so, why do you think that is? How can the reading's content be explained by its author, audience, or purpose?

Questions about Organization

- How is the material organized?
- What headings and subheadings does the author provide?
- What does the organization of the essay tell you about the author's view of the material?
- What gets stressed as a result of the organization?

As a writer composes his piece, he has to make a series of decisions about organization: he needs to determine the order in which he will present his findings, ideas, or arguments. Good writers organize their material purposefully—to make their article clear, to make their book more persuasive, or to make their findings more accessible. Through the order in which they present their material and through their use of paragraph breaks, headings, and subheadings, they try to help the reader understand or accept their views.

As you read a source text, think critically about its organization. First, form at least a rough idea of how the writer has organized his ideas. What are the major sections of the text? In what order are the ideas, arguments, or findings presented? You might want to produce a scratch outline or list that captures the reading's organization. Also, use the headings and subheadings the author provides to get a better understanding of how he views his material and how he sets priorities among his findings. For example, what ideas, arguments, or findings get emphasized through the author's selection of headings? How do the headings and subheadings guide you through the piece? Are there any instances in which you think a heading or subheading is misleading or poorly stated? Why?

Questions about the Author's Sources

- How does the author use other people's ideas or findings?
- How credible are the sources the author uses to support his ideas or findings?

As you analyze the content of a reading, examine the sources the author relied on when writing. What is documented? Flip back to the works cited list or bibliography at the end of the piece. Where does the author's information come from? Is the paper based on library research, primary research, or interviews? If much of the text's material comes from previously published work, how credible are the sources the author used to support her claims? For example, is the author relying on scholarly sources of information? Is there any apparent bias in the author's use of source material: is most of her material taken from journals that share similar editorial stances, or has the writer tried to draw information from sources representing a variety of political, theoretical, or methodological perspectives? Answering questions such as these can help you determine the credibility and utility of the author's ideas, arguments, or findings.

Questions about Graphics

- How clear are the charts, graphs, tables, or illustrations the author provides?
- How well does the author explain the graphics?
- How well do the graphics support or explain what the author has to say?

Graphics include charts, tables, graphs, drawings, and pictures. Although authors may add graphics to entertain readers, most include them to support arguments, summarize findings, or illustrate ideas. As you read a text, try to determine how the author is using graphics in her work and how clear, helpful, or informative you find them.

Questions about Your Reactions and Responses

- How do I feel about the topic, issues, or findings addressed in the reading?
- What is convincing? What is unclear?
- What ideas in the piece contradict my understanding of the topic?
- What ideas in the piece are new to me? Which ones do I accept and which ones do I reject?

People's beliefs and knowledge influence how they read material—what they take note of, what they understand the author to be saying, what they remember after they read the piece. Understanding your response to the material you read can help you become a more critical reader and a more effective writer in several ways. First, honestly assessing your response can help you be balanced and fair. As a skeptical reader you need to be both

critical of ideas you at first enthusiastically support and open to ideas you at first strongly reject.

Second, examining your response to what you read can help you decide on and develop effective paper topics—your responses may help you identify an interest or question you can later pursue more thoroughly in an essay. Especially consider what you learn from a reading. What information is new? How do the author's ideas or findings confirm or contradict what you have come to think? Examining your answers to questions such as these can result in some interesting essays.

MARKING TEXTS

Look at the books of active, critical readers and you will see pages filled with underlined passages, marginal comments, questions, and reactions. Because they have recognized the close link between reading and writing, they rarely read without a pencil in hand. They underline the reading's thesis statement and any important passages they find. As they question the material they are reading, they annotate the text and write down the answers to the questions they ask so that when they return to the material later, they can recall the author's purpose and findings, remember how they responded to the author's ideas, and locate the information they want to use in their papers.

The two most common ways of marking texts are highlighting and annotating. Highlighting typically involves underlining, circling, bracketing, or color coding passages, while annotating involves writing comments or questions in the margin or at the end of the text.

HIGHLIGHTING TEXTS

Highlighting involves underlining, color coding, or in some other way marking important passages in a reading. Most students tend to highlight too little or too much. Some never make a mark in their books. Perhaps they were trained in high school not to mark up readings, or maybe they are concerned about the resale value of their books. Whatever their reason, these students rarely, if ever, highlight material they read. Other students highlight too many passages in a reading—practically every sentence is underlined, and almost every paragraph is shaded yellow or pink. You have to be selective in what you highlight: you mark up a reading in order to understand it more clearly and to identify important passages you may return to later when you write your paper.

In order to highlight a reading effectively, you need to develop your own marking system, a kind of code that helps you locate certain types of information in a text. Good writers usually develop unique ways of highlighting readings: they underline certain kinds of passages, place brackets around specific types of information, and circle other parts of the text. Later, when they return

to the reading to write their paper, they can easily find the information they need. Following are some suggestions about what to mark in a text:

1. Mark an author's thesis, primary assertions, and supporting evidence.
2. Mark the names of authors, dates of studies, locations of research projects, and other important facts mentioned in the reading.
3. Mark key passages you might want to reread, quote, or paraphrase later as you write your paper.
4. Mark words or terms you do not know so you can look up their definitions.

Establish your own way of highlighting a text: circle authors' names, bracket dates, use a yellow highlighting pen to mark any passages you may want to quote and blue ink to indicate questionable statements, or whatever variations make sense to you. When you establish your own highlighting system, writing from readings will become much easier for you.

ANNOTATING TEXTS

While you are highlighting a reading, you should also annotate it—that is, *write out* your responses, questions, observations, or conclusions. Generally, there are two types of annotations you will use: marginal and end comments. Marginal annotations are notes that you make to yourself in the top, bottom, or side margins of the page; end annotations are notes that you make at the end of the text.

Marginal Annotations

Marginal annotations are typically short and in many cases may make sense only to the person who wrote them. Generally, they can be divided into content notes, organization notes, connection notes, questions, and responses.

Content notes typically identify the meaning or purpose of the marked passage. For example, after bracketing an author's first argument—that eliminating a particular government program may have negative consequences on the poor, for instance—you may write in the margin, “Argument 1—consequences for poor.” When you review a reading to find material you want to use in your paper, content notes help you easily locate what you need, which is particularly important if you are completing a research project involving multiple readings.

Organization notes identify the major sections of a source text. After underlining an article's thesis, you may write *thesis* in the margin in order to find it more easily later, then bracket the first few paragraphs and write *introduction* in the margin. You might draw a line down the margin beside the next few paragraphs and write *first argument* in the margin, then highlight the next section and write *refutation of first argument*. Organization notes help you

understand how the author has structured the piece and may help you locate particular sections of the text you would like to review.

Connection notes identify the links you see between an author's ideas and those offered by other writers or between ideas an author develops in different sections of a reading: "this idea echoes Weber's argument," "illustrates first point," or "contradicts teacher's position." As you read an article, you should note how the author's ideas confirm or refute ideas developed by other writers. Note the connections in the margin of the essay you are reading in case you want to examine the link more closely later: do not rely on your memory. If you are reading multiple sources on the same topic, distinctions between the texts can quickly blur; you may have a difficult time remembering who wrote what if you do not write good connection notes. Also, use connection notes to trace the development of each writer's thesis. Note in the margin of the reading the link between the various ideas, arguments, or findings the writer offers and his or her thesis.

Questions can serve several purposes. First, they can identify passages you find confusing: in a question, try to capture *precisely* what you find confusing in a passage, especially if you will have a chance to discuss the reading in class. Second, questions can help you identify in a reading the material you want to dispute. Try to capture in a critical question or two why you disagree with what the author has written. Finally, questions can identify where the author has failed to consider important information or arguments. These are typically "what about" questions: "What about the theory proposed by Smith?" "What about people who can't afford day care?" Your goal is to indicate with a question possible limitations to an author's ideas or arguments.

Response notes record your reactions to what you read. These notes may indicate which ideas you accept, which ones you reject, and which ones you doubt. They can range from a simple "yes!" or "huh?" to more elaborate and detailed reactions that allow you to explore your response in some detail.

Remember to keep your marginal notes brief. Their purpose is to help you read the text more critically and recall your responses and questions when you reread the material.

End Annotations

End annotations typically make some type of comment on the source as a whole and can assume different forms, including summaries, responses, and questions.

Summaries offer brief, objective overviews of a reading. You may want to write a one- or two-sentence summary at the end of a reading, especially if you are reading several source texts for your paper. The purpose of these summaries is to jog your memory about the reading's content or thesis so you don't have to reread the entire text. These summaries are especially helpful if you have to read several texts with similar titles: it is easy to confuse these readings, and the summaries can often help you find the particular text you need.

Responses capture your reaction to the work as a whole. Try to capture in your note your response to the author's ideas, argument, writing style, or any other aspect of the reading that strikes you as important. These responses can help you form comments to offer in class when you discuss the piece and often they serve as a good starting point for developing a topic for a paper: you may want to investigate and develop your response more thoroughly and formally in an essay.

Questions written at the end of a reading typically address the source's clarity, purpose, or effectiveness. Your questions might address the reading's claims, evidence, or reasoning; its syntax, tone, or structure. Other questions might address the reading's relationship to what you already know about the topic or what you have already read. These questions help you draw connections between the readings and your own knowledge and experience. Still other questions might indicate specific aspects of a topic you still need to investigate ("I wonder how his ideas might have an impact on part two of my paper—need to reconsider?") or links between two or more authors' claims that need further consideration ("Do her arguments refute the textbook's claims?").

You will usually jot down several different types of endnotes when you finish reading a text. You may write out a brief one- or two-sentence summary, a few questions, and a response. These endnotes can prove very helpful when you return to the material later: they indicate your assessment of the source text's content, strengths, weaknesses, and worth.

Together, highlighting and annotating can help you fully understand a reading and determine the best way to use it in your own writing. A word of warning, though: do not be blinded by your own annotations and highlights. When you review a source text you have already marked and annotated and are now planning to use in your paper, be critical of your *own* highlighting and annotations. Be sure to question whether your highlighting and annotations *really* capture the source's key points. As you review your comments and marked passages, ask yourself whether you feel the same way now about the reading. If you have been engaged in researching a topic, are you now in a better position to assess the value and meaning of the reading before you? Have your views changed? Also, try to answer the questions you asked in the margins or at the end of the article. Reassess your original reactions.

SAMPLE ANNOTATED READING

Review the following sample annotated reading. Your system for marking a reading will likely be different from the system used here. Note, though, how the reader used highlighting and annotations to gain a better understanding of the author's content, structure, language, and purpose.

Hard Choices

founded Greenpeace → **Patrick Moore, Ph.D.** *Check bio. notes who is this person?*

More than 20 years ago, I was one of a dozen or so activists who founded (Greenpeace) in the basement of the Unitarian Church in Vancouver, British Columbia. The Vietnam War was raging and nuclear holocaust seemed closer every day. We linked peace, ecology and a talent for media communications and went on to build the world's largest environmental activist organization. By 1986, Greenpeace was established in 26 countries and had an annual income of more than \$100 million. *open w/ personal information*

In its early years, the environmental movement specialized in confronting polluters and others who were damaging public lands and resources. Groups such as Greenpeace played a valuable role by ringing an ecological fire alarm, wakening mass consciousness to the true dimensions of our global predicament. *Brief history of environ. movement*

By the 1980s, the battle for public opinion had been won. Virtually everyone inside and outside politics and industry expressed a commitment to environmental protection and good stewardship. Environmentalists were invited to the table in boardrooms and caucuses around the world to help design solutions to pressing ecological problems. *ecological movement wins?*

Rather than accept this invitation to be part of the solution, many environmentalists chose instead to radicalize their message. They demanded restrictions on human activity and the uses of natural resources that *Are companies environ. friendly now?*

Thesis?

far exceed any scientific justification. That tactical decision created an atmosphere in which many environmentalists today must rely on sensational rhetoric and misinformation rather than good science. Programs have gone forward without input from more knowledgeable environmentalists and other experts; the public debate has been needlessly polarized as a result of the movement's unwillingness to collaborate with others less radical.

In addition to choosing a dubious tactic, the environmental movement also changed its philosophy along the way. It once prided itself on subscribing to a philosophy that was "transpolitical, transideological, and transnational" in character. Non-violent direct action and peaceful disobedience were the hallmarks of the movement. Truth mattered and science was respected for the knowledge it brought to the debate.

That tradition was abandoned by many environmental groups during the 1990s. A new brand of environmental extremism has emerged that rejects science, diversity of opinion, and even democracy. These eco-extremists tend to be:

***Anti-technology and anti-science.** Eco-extremists entirely reject machinery and industry; they invoke science as a means of justifying the adoption of beliefs that have no basis in science to begin with.

***Anti-free enterprise.** Although communism and state socialism have failed to protect the environment, eco-extremists are basically anti-business. They have not put forward an alternative system of organization that would meet the material needs of society.

***Anti-democratic.** Eco-extremists do not tolerate dissent and do not respect the opinions and beliefs of the general public. In the name of "speaking for the trees and other species," we are faced with a movement that would usher in an era of eco-fascism.

The international debate over clearcutting offers a case study of eco-extremism in action. Groups such as Greenpeace and the Sierra Club have mounted major

need clearcutting

too "radical"

anti-science?

not build
on
earlier
successes

environ.
not work
w/others?

says
current
movement
rejects
truth &
science

Thesis →

note
headings

point not
developed
well

anti-
science

anti-
business

anti-
democratic

example
of
clearcutting

campaigns against clearcutting, claiming that it is responsible for "deforestation" on a massive scale in Canada and elsewhere. In fact, no such deforestation is taking place in Canada or the United States, and a ban on clearcutting could do more harm than good.

It is an ecological fact that many types of forest ecosystems thrive most successfully when they are periodically cleared and allowed to regenerate. Fire, volcanic eruptions, windstorms, insect attacks, disease and climate change (ice ages) destroy massive areas of forests, part of a natural cycle of forest destruction and renewal that has existed since long before modern humans arrived on the scene.

ignores
diversity—
usually
replanted
w/only one
type of
tree

hype and
myths of
Green &
Sierra

The use of (hype and myths) by Greenpeace and the Sierra Club is symptomatic of the larger problems facing the modern environmental movement. Confrontation too often is preferred over collaboration, and (eco-extremism) has shoved aside the earlier spirit of tolerance and concern for the fate of humanity. The results have been harmful to the movement as well as to the environment we seek to protect.

founder
now an
enemy?

As an environmentalist in the political center, I now find myself branded a traitor and a sellout by this new breed of saviors. My name appears in Greenpeace's "Guide to Anti-Environmental Organizations." But surely the shoe belongs on the other foot: The eco-extremists who have taken control of the nation's leading environmental organizations must shoulder the blame for the anti-environmental backlash now taking place in the United States and elsewhere. Unless they change their philosophy and tactics, the prospects for a protected environment will remain dim.

he is in
political
center—
how
defined?

why a
backlash?

Patrick Moore earned a Ph.D. in ecology from the University of British Columbia in 1972. He was a founding member of Greenpeace and for seven years served as director of Greenpeace International.

credentials—
but who
does he
work for?

Summary— "Eco-extremists" reject science, truth,
alternative views → why lose pop. support?

NOTE TAKING

Especially when working on an extended writing project, you may want to take notes on a source text after carefully reading and annotating it. If you are working on a research paper for a class, check with your instructor about any requirements he or she might have concerning your notes. Some teachers, for example, require their students to take notes on index cards following rather specific guidelines. Other teachers set no guidelines concerning notes. It is always a good idea to check with your instructor concerning his or her requirements.

If you take notes on index cards, be sure you indicate somewhere on each card the title and/or author of the work you are reading. If your cards get out of order, you need some way of identifying the source of the information on each card. If you are more comfortable taking notes on paper, try to use only one side of each sheet. Using your notes to write your essay is easier if you are not constantly flipping over sheets of paper to find the information you need.

Some writers like their notes to consist only of quotes; others mix quoted, paraphrased, and summarized material. Some write notes in complete sentences; some use a combination of sentences, sentence fragments, and even single words or diagrams. As with annotations, you will need to work out your own system for taking notes, one that helps you sort out and organize the useful material you find in the sources you read.

Keep in mind the guidelines that follow as you take your notes. Following them can help you avoid problems later as you use your notes to write your paper.

BEFORE JOTTING DOWN ANY NOTES, ALWAYS WRITE DOWN THE SOURCE TEXT'S FULL BIBLIOGRAPHIC INFORMATION

Whenever you take notes on a reading, be sure to write down the author's full name, the exact title of the piece, the full title of the publication, all the publication information, and the inclusive page numbers. Often students will be completing a paper the night before it is due and realize they used material that needs to be documented. Without having the full bibliographic information with their notes, they have to make a frantic last-minute dash back to the library. If you are careful to write down this information before you take your notes, you can avoid some problems later.

IN YOUR NOTES, CAREFULLY DISTINGUISH BETWEEN MATERIAL YOU QUOTE AND MATERIAL YOU PARAPHRASE

One of the major sources of unintentional plagiarism is faulty note taking. This problem occurs when you copy down a passage word for word from a source text into your notes but fail to enclose that passage in quotation marks. If you

then copy that material directly from your notes into your paper—thinking you originally paraphrased the passage—and fail to place quotation marks around it in your essay, you will be guilty of plagiarism. You can avoid this problem if you carefully indicate with quotation marks which passages in your notes are exact quotations and which are paraphrases of an author's ideas.

CAREFULLY LIST PAGE NUMBERS

In your notes, be sure to indicate the exact page number of the source text that contains the material you are quoting, paraphrasing, or summarizing. You will need this information later for proper documentation.

PAY ATTENTION TO THE PUNCTUATION IN THE SOURCE TEXT

If you are quoting material in your notes, reproduce the original punctuation exactly as it appears on the page. Many times students misquote material because they incorrectly copied the original punctuation into their notes.

IN YOUR NOTES, CLEARLY DIFFERENTIATE BETWEEN THE AUTHOR'S IDEAS AND YOUR OWN

Again, failing to differentiate between what an author says about a topic and what you have to say is a major source of unintentional plagiarism. As you take your notes, you may want to jot down some observations or ideas of your own—reading other people's ideas will often lead you to new insights of your own. However, if you do not make the distinction clear in your notes—if, when reviewing your notes, you cannot tell which ideas were yours and which were the other writer's—you might attribute ideas to authors who never suggested them or take credit for ideas that were originally developed by someone else. To make this distinction clear in your notes, perhaps you could place your ideas and reflections in brackets.

BE CONSISTENT WITH YOUR NOTE-TAKING SYSTEM

Whether you use a notebook, looseleaf paper, index cards, or a personal computer for taking notes, be consistent in how and where you note bibliographic information, page numbers, and your responses to the material. Adhering to a system will make it easier for you to find material in your notes and will help you avoid making mistakes.

Additional Reading

Getting Serious about Eradicating Binge Drinking

Henry Wechsler

Henry Wechsler *directs the College Alcohol Studies program at Harvard's School of Public Health.*

Most of us are aware that binge drinking is a major problem on many college campuses. Since the Harvard School of Public Health's first College Alcohol Study used that term, in 1994, to describe the drinking pattern of significant numbers of American college students, the problem has drawn media attention across the nation. Despite this, the problem has not declined over the past four years. In fact, our latest research findings, released in September, showed little change in the proportion of college students who binge. Among more than 14,500 students surveyed at 116 institutions, 43 percent reported that they had binged at least once in the preceding two weeks, compared with 44 percent in the earlier study.

Although the number of students who abstain from alcohol grew to 19 percent this year from 15.6 percent in the first study, among students who drink we found an increase in drunkenness, in drinking deliberately to get drunk, and in alcohol-related problems—including injuries, drunk driving, violence, and academic difficulties. For example, among students who drink, 52 percent said a major motivation was “to get drunk,” compared with 39 percent in the first study. Thus, despite a spate of widely publicized student deaths in alcohol-related incidents, the binge goes on.

Why isn't this behavior decreasing? For one thing, binge drinking has been so deeply entrenched for so long at colleges that it can't be expected to disappear overnight. However, the more important reason that change eludes us is that some colleges have relied too much on one approach to solve the problem—trying to get the binge drinkers themselves to stop, rather than focusing equal attention on factors that make it easy for students to drink too much.

Of course, some campuses use multiple approaches to attack the problem, but many focus most of their energies on educational efforts directed at drinkers, particularly during events such as the recent Alcohol

Awareness Week. Such educational efforts are an important way to teach some students the facts about alcohol abuse. But those efforts overlook the environment around binge drinkers that condones and supports and often even encourages their behavior.

So what are the factors that promote binge drinking at colleges? One is that students who binge tend to think they represent the norm; they argue that they're just doing what most of their peers do. Most binge drinkers don't think they have a problem. They think they are only having fun, and most consider themselves to be moderate drinkers. Doing research into actual behavior and then informing students about how many students actually binge—generally fewer than binge drinkers believe—can help to reduce the behavior.

Another approach to changing student norms is to focus on the disruptive behavior of binge drinkers. Colleges are civic communities, and all too frequently they are disrupted by the behavior of students who drink excessively. Rather than search for contraband alcohol, a college would be wise to engage student leaders in helping administrators work out a clearly worded code of conduct that penalizes drunken behavior—and then to enforce it consistently.

Students who become drunk and disorderly should be made to take responsibility for the messes that they have created: They should have to clean up vomit in the bathrooms made unusable on weekends, help care for drunken students at the college health center, repair damage from vandalism, and pick up litter. The punishment should fit the crime.

But with repeat offenders, colleges need to consider enforcing a “three strikes and you’re out” policy for alcohol-related violations of the student conduct code.

At the center of binge drinking on many campuses are fraternities and sororities. While they attract only a small percentage of students nationally, they continue to play a prominent role in campus life at many institutions. Our data shows that in fraternity houses, four of five residents binge, and more than half are frequent binge drinkers. And fraternity parties are attended by many more students than just members. They attract even some high-school seniors—future college students who are introduced to binge drinking as a social norm. Not surprisingly, most of the alcohol-related deaths of college students recently reported in the media involved fraternity parties.

While some colleges have begun to address the drinking culture created by fraternities, many administrators are still hesitant to move strongly against fraternities, for fear of angering alumni donors who fondly remember their own college years of partying. But administrators have a responsibility to protect all of their students against alcohol-related disruptions and injuries, and should not wait for tragedy to strike before they revoke official recognition of fraternities that consistently cause problems. Colleges also can require all first-year students who live on campus to reside in dormitories, and not in fraternity or sorority houses. Of course, then those colleges must work

to create interesting alcohol-free activities centered in the residence halls, to show students that out-of-control drinking need not be the focus of social life.

A third impetus for binge drinking on college campuses—one rarely mentioned publicly—involves alumni at tailgate parties during homecoming activities and sporting events. Any alcohol-control measures adopted for students must also apply to visiting alumni. Banning alcohol at home sporting events for everyone except alumni who contribute more than \$50, as one college did recently, is not a good way to win students' support for new alcohol-control policies. I would hope that most alumni, if informed that an institution is trying to cope with a serious problem, would cooperate. Colleges that base their decision making on fund-raising concerns must ask themselves: What will cost the college more money—alumni who might decrease their contributions if they're cut off from alcohol at sporting events, or a few large jury awards of damages to families of injured or deceased students?

Another center of college binge drinking is found in athletics programs. Athletes binge more than other students, according to our data. In fact, involvement in athletics—compared with time spent in other activities—increases rather than decreases a student's propensity for binge drinking. Students involved in athletics are one and a half times as likely to be binge drinkers as are other students. This tradition is kept alive through the beer-advertising blitz that surrounds sports. After all, Mark McGwire's 70th home run was hit at Busch Stadium.

As a first step, college athletics officials should stay clear of alcohol-industry promotions and advertising. Further, although coaches at some colleges require team members to abstain from alcohol during the competitive season, relatively few coaches are involved in campus-wide programs to reduce alcohol abuse. Colleges should make it a priority to enlist their coaches and athletics directors in programs designed to reach all students with the message that binge drinking interferes with performance in every area of their lives. The National Collegiate Athletic Association should encourage this. Colleges also should press coaches to stress the institution's commitment to preventing alcohol abuse when they recruit high-school athletes.

Another important point of intervention is at the high-school level. Half of college binge drinkers start in high school. Colleges should begin to address this problem at high schools that send a large number of freshmen to their campuses, by sending college students from those high schools back to talk to the younger students about alcohol and other substance abuse. The volunteers should stress that one in five college students nationally abstains from alcohol, and that another two in five drink, but not to excess.

High-school students are more likely to believe the messages of college students than those of teachers and other adults. Let future freshmen get their first view of college life from these volunteers, rather than from attending fraternity parties or tailgate events. Once freshmen have unpacked and settled in, it may be too late to tell them about college rules on alcohol use. That message should be sent before they even apply.

Colleges also need to focus more attention a block or two away from the campus—on the ring of bars and liquor stores that encircles many institutions. Colleges need to map the density of those establishments; many institutions have more than 50 such alcohol outlets surrounding them. These are formidable competitors for students' attention, and cannot be coped with by the college alone; community leaders must be enlisted to help, particularly in barring the low-price specials that the outlets use to compete with each other: two-for-one offers, cut-rate drinks and free food during happy hours, and free drinks for women on certain nights. Some states and communities already have laws that ban those types of sales. Remember, the problem is not alcohol itself; it is the availability of a large volume of alcohol at a low price, usually to be consumed in a short period of time.

All of the problem areas that I've cited cannot be attacked by every college at once. Some issues may be more pressing than others on particular campuses, and the solutions must be fashioned to fit local circumstances.

Some important actions are being taken by colleges and universities across the country. Many are trying to sever the connection between alcohol and sports by banning advertising in the programs for sporting events and prohibiting alcohol at college stadiums. Some colleges are discontinuing the practice of not holding classes or exams on Fridays, and are no longer allowing local bars to advertise drink specials in campus publications. And some colleges are experimenting with new student-housing arrangements, such as living-learning centers that take faculty members and classes into the dorms, to try to completely change the environments there.

Institutions also are trying to give students more alcohol-free entertainment options. Some are working with neighborhood groups, as well as community and state officials, to find legal and other means of controlling students' behavior off campus. Other colleges are imposing stricter sanctions on students who break the rules—notifying parents after a certain number of infractions, and suspending or expelling repeat offenders.

What institutions need to avoid are one-dimensional programs that focus on particular students but ignore the ways in which colleges help enable some students to continue bingeing for four years. Not holding classes or exams on Fridays, for example, enables students to binge from Thursday to Sunday without interruption. Making new rules, but not enforcing even the old ones—for example, banning alcohol in the dormitories, but allowing it to be carried in unmarked cups—tells students that the college is not serious about eradicating the problem.

To anyone who thinks that binge drinking is behavior that cannot be changed, I offer the following challenge. At the next meeting you attend, look around and count how many people are smoking. Not many years ago, the room would have been filled with smoke. Today, because of the wide recognition that smoking hurts both the smoker and people nearby, through secondhand effects, the air is clear. Binge drinking can become equally unacceptable on college campuses.

Summary Chart

CRITICAL READING: ASKING QUESTIONS

1. Questions to Ask Before You Begin a Close Reading of a Text

Questions concerning the author:

- *Who is the author?*
- *What are her credentials?*
- *What else has she written on the topic?*
- *What possible biases might have influenced her work?*

Questions concerning the publication:

- *In what regard is the publication held by professionals in the field?*
- *Toward what type of readership is the publication aimed?*
- *How long ago was the piece published?*
- *What, generally, is the editorial stance of the publication?*

Questions concerning your own views of the topic:

- *What are my beliefs about the issue addressed in the reading?*
- *How open am I to new ideas on this topic?*



2. Questions to Ask While You Read and Reread Material

Questions concerning the audience of the piece:

- *What audience does the author seem to be trying to reach?*
- *What type of reader would be attracted to the author's writing, and what type would be alienated by it?*
- *How does your sense of the text's audience influence your reading of the piece?*

Questions concerning the purpose of the piece:

- *What was the author's purpose in writing the piece?*
- *What is the author's thesis?*
- *Does the author successfully achieve his or her goals?*

Questions concerning the content of the piece:

- *What are the author's major assertions or findings?*
- *How does the author support these assertions or findings?*

Questions concerning the organization of the piece:

- *How is the material organized?*
- *What headings and subheadings does the author provide?*

- *What does the organization of the essay tell you about the author's view of the material?*
- *What gets stressed as a result of the organization?*

Questions concerning the author's sources:

- *How does the author use other people's ideas or findings?*
- *How credible are the sources the author uses to support his ideas or findings?*

Questions concerning graphics in the piece:

- *How clear are the charts, graphs, tables, or illustrations the author provides?*
- *How well does the author explain the graphics?*
- *How well do the graphics support or explain what the author has to say?*

Questions concerning your reactions and responses to the piece:

- *How do I feel about the topic, issues, or findings addressed in the reading?*
- *What is convincing? What is unclear?*
- *What ideas in the piece contradict my understanding of the topic?*
- *What ideas in the piece are new to me? Which ones do I accept and which ones do I reject?*

Summary Chart

CRITICAL READING: MARKING TEXTS

1. Highlighting Texts

Highlight the text's thesis, primary assertions, and supporting evidence.

Highlight the names of authors, specific dates mentioned, and principal sources cited.

Highlight key passages you may want to reread, quote, or paraphrase later.

Highlight terms you do not understand or want to discuss in class.



2. Annotating Texts

Marginal annotations

- *Content notes: identify the meaning or purpose of the marked passages.*
- *Organization notes: identify the major sections of the text.*
- *Connection notes: identify links between readings and within a reading.*
- *Questions: identify confusing, controversial, or questionable passages.*
- *Response notes: identify your reactions to the reading.*

End annotations

- *Summaries: convey a brief overview of the reading.*
- *Responses: convey your overall reaction to the piece.*
- *Questions: convey your assessment of the reading's clarity, purpose, or effectiveness.*

Summary Chart

CRITICAL READING: NOTE TAKING

1. Before jotting down any notes, always write down the source text's full bibliographic information.
2. In your notes, carefully distinguish between material you quote and material you paraphrase.
3. Carefully list page numbers in your notes.
4. Pay attention to the punctuation in the source text.
5. In your notes, clearly differentiate between the author's ideas and your own.
6. Be consistent with your note-taking system.

This page intentionally left blank

Chapter 2

QUOTATION

In this chapter you will learn how to

1. Quote material properly
2. Integrate quoted material into your own writing
3. Avoid misquoting material
4. Document quoted material

DEFINITION AND PURPOSE

When you use someone else's words in your paper, you have to place them in quotation marks and supply proper documentation. Quoting and documenting material tells your readers where they can find that *exact* language in the source text. If you make any significant changes in a passage you are quoting, you need to indicate the alterations in your text with ellipses, brackets, or an explanation.

Generally, if you take more than three words in a row from a source text and incorporate them word for word in your essay, you need to place quotation marks around the passage. However, there are several exceptions to this general guideline. For example, if you repeat in your paper someone's official title as it appears in the source text (e.g., president of the school board), you do not need to quote the title, even if it is longer than three words. Also, if you use in your paper a *single* word or term from a source text that is significant or unusual, you *may* need to quote it. Learning what to quote and when to quote takes some time, practice, and thought. Making good decisions about quoting can be easier, though, if you keep in mind one of the main reasons for quoting material: you want to acknowledge an author's distinctive language.

When employed properly and judiciously, quotations can add color and credibility to your writing; they can help make your papers clearer, more entertaining, and more persuasive. If used improperly, quotations can give the impression that you cannot think through a topic for yourself or cannot articulate ideas in your own words. Therefore, knowing how to quote material properly is an extremely important part of writing from readings.

GUIDELINES ON WHEN TO QUOTE MATERIAL

You ought to have a good reason for quoting material in your paper. Do not quote material just to fill up space or to avoid thinking about your topic. Instead, consider how quoting material will help you support your thesis or explain important ideas to your reader. The following guidelines will help you decide when to quote a word or passage and offer suggestions on how to use that material in your paper. As you plan and draft a source-based paper, consider ways to integrate *a few* carefully selected quotations with your own writing to present your ideas as clearly and effectively as possible.

QUOTE PASSAGES WHEN THE AUTHOR HAS WRITTEN SOMETHING IN A DISTINCTIVE OR ESPECIALLY INSIGHTFUL OR INTERESTING WAY

Often an author will express an idea so well it is difficult or impossible for you to express it better by paraphrasing it. The author may have expressed the idea succinctly, employed especially effective adjectives or metaphors, or supplied an especially interesting example. In such cases, quote the word or passage—it may help make your paper more entertaining or persuasive.

QUOTE MATERIAL THAT LENDS SUPPORT TO A POSITION YOU ARE TRYING TO MAKE IN YOUR PAPER

Letting your readers see for themselves that an expert agrees with a position you are advocating can help persuade them to accept your argument or can help them better understand your position. You must be sure, though, that in your effort to find support for your position, you do not misrepresent an author's thoughts or findings. By leaving words out of a quotation or by adding language to it, you should not misrepresent what the author actually had to say. For example, several years ago a student of mine quoted an editorial writer as saying, "President Reagan's proposed budget cuts will . . . double the number of people living in poverty." I checked the original editorial; the actual sentence read, "President Reagan's proposed budget cuts will not double the number of people living in poverty." By leaving out the word *not*, this student clearly misrepresented the author's intended meaning. Such changes to a quotation are unethical.

Also, in an effort to find support for your thesis, do not limit your research to those authors who agree with the position you are advancing. For several reasons, this strategy is a mistake. First, in doing research, you should learn about a topic by studying many different views. Quite often writers change their position as they write and rewrite their papers; sifting through the material they have read frequently leads them to rethink and restate their thesis.

Second, you may want to quote authors who present ideas that challenge your thesis: doing so can increase your credibility in the eyes of many readers. Finally, by seeking out alternative perspectives and learning more about the topic, you place yourself in a better position to defend your assertions, improving the likelihood that your readers will value what you have to say on the topic because of your expertise. Therefore, do not neglect opposing viewpoints when searching for material to quote in your paper.

When you use expert testimony to support a position in your paper, it is a good idea to mention the person's credentials in your paper:

According to Helen Carter, former president of the First National Bank, “. . . ” Milton Friedman, noted economist and winner of the Nobel Prize, contends that “. . . ”

Citing the credentials of the experts you quote may help convince your readers to accept or at least seriously consider what they have to say. Again, you do not need to cite the credentials of every author every time you quote from his or her work. You also do not want to cite so many credentials that the sentence is hard to read. Variety is the key to using quotations well—cite the credentials when you think they are significant, and do so in a way that fits the overall tone of your paper.

QUOTE AUTHORITIES WHO DISAGREE WITH A POSITION YOU ARE ADVOCATING OR WHO OFFER ALTERNATIVE EXPLANATIONS OR CONTRADICTORY DATA

Often it is a good idea to quote authors who offer views or data that call into question the position you are advocating in your paper. Many beginning authors balk at this idea. They believe that introducing opposing views will only weaken the impact of their thesis. However, when you include in your paper a variety of perspectives, your readers are more likely to perceive you to be fair and thorough in your treatment of the subject: these quotations demonstrate that you recognize and understand alternative points of view. Second, such quotations allow you the opportunity to examine critically the other person's position, acknowledging its worth or value when needed and criticizing it when appropriate.

If you decide to quote authors who challenge your thesis, you must somehow address their ideas or findings, usually in one of four ways. You need to explain in your own words:

- how that author's ideas do not seriously damage your thesis,
- how that author's ideas or findings may actually support your contentions,
- how your thesis may be altered slightly to accommodate the author's ideas, or
- how that author's ideas are incorrect or at least questionable.

If you do not somehow address the opposing ideas you quote in your paper, your reader will likely be confused, wondering how that material fits your paper's thesis.

GUIDELINES ON WHEN NOT TO QUOTE MATERIAL

When writing from sources, students often rely too heavily on quoted material: their essays are a string of quotations. These papers more accurately represent the ideas and language of the source texts than they do the ideas and language of the student. To avoid producing a paper like this, consider these guidelines outlining when you should *not* quote material. Use quotations *selectively*; they should never make up the bulk of your paper.

DO NOT QUOTE PASSAGES MERELY TO FILL SPACE

Too often when writing from sources, students try to pad their essays with extensive quotations, and their final papers end up being a patchwork of quoted material. This is especially true when students are writing to meet a length requirement. If a teacher wants a paper eight to ten pages long, some students think the easiest way to reach that length is to keep piling on quotations. However, in college your readers will usually want to know what *you* think about your subject, what conclusions *you* have reached through your research, and how *you* understand material. Do not substitute other people's views and voices for your own; use theirs to *support* your own.

DO NOT QUOTE PASSAGES AS A SUBSTITUTE FOR THINKING

In addition to using quotations to fill space, too often students rely on quotations alone to clarify, defend, or substantiate a finding or position. They may introduce an idea in a topic sentence, then string together two or three quotations to substantiate the point they want to make. Instead of presenting their own ideas in their own language, they rely on quoted material to present and defend their case.

The better course to follow is to integrate selected quotations into your essay carefully: their purpose is to advance your argument or support your conclusions or findings. Do not expect a quotation alone to convince your readers to accept some contention you want to make. As you work through a writing assignment, find language that reflects and communicates the conclusions you have drawn and the assertions you want to make. When appropriate, support or illustrate your position with quoted material. Also remember that when you do quote material, in most cases you will need to comment on it, explaining in your own words the quotation's meaning, relevance, or importance.

DO NOT QUOTE PASSAGES BECAUSE YOU DO NOT UNDERSTAND THE AUTHOR'S IDEAS WELL ENOUGH TO PARAPHRASE THEM

As you read material in college, you will often run into words you do not know, ideas that seem strange, arguments that are hard to follow, and research methodologies and discussions of findings that seem to be written in a language of their own. If you have to write papers based on these readings, do not rely on quotations as a way to avoid thought. You need to understand the material you quote. As a general guideline, if you cannot paraphrase the material, do not quote it. That is, if you cannot convey that information in your own words, quoting it is probably a bad idea.

INTEGRATING QUOTATIONS INTO YOUR WRITING

There are several ways to place quoted material in your papers. You should study and practice several of these techniques because varying the way you integrate quotations into your writing can make your papers more interesting.

One of the real difficulties in learning to write from readings in college is the fact that different disciplines follow different rules concerning the proper way to document and punctuate quotations. Two primary style manuals used in your college courses are those published by the Modern Language Association (MLA), primarily used in humanities classes such as English and history, and by the American Psychological Association (APA), primarily used in social science classes such as psychology and sociology. Because each of these manuals offers its own set of rules concerning the proper punctuation and documentation of quotations, when you receive an assignment, always ask your instructor which style manual he or she expects you to follow. (See Chapters 13 and 14 for a complete discussion of the documentation guidelines suggested by each.)

TWO BASIC TYPES OF QUOTATIONS

When you quote material, you will either set it off in a block quotation or integrate it into the body of your essay. Your choice depends on length: longer passages must be block quoted, while shorter quotations should be integrated.

Properly punctuating quotations can be tricky: again, the rules you follow depend on the academic stylebook your teacher wants you to follow. Although the two major style manuals generally agree on how to punctuate integrated quotations, they offer different guidelines for formatting, punctuating, and documenting block quotations. Pay close attention to how the following sample quotations are punctuated. All of the sample quotations will draw on passages from the following essay published in *America*.

Generation Text

The Dark Digital Ages: 13 to 17

Mark Bauerlein

Mark Bauerlein is a professor of English at Emory University and author of *The Dumbest Generation: How the Digital Age Stupefies Young Americans and Jeopardizes Our Future*.

Children between the ages of 13 and 17 who have a mobile phone average 1,742 text messages each month, according to a report by the Nielsen Company in September 2008. That comes to nearly 60 per day. They also make 231 voice calls each month, close to eight per day. They play games on the device as well, and browse the Web, take pictures and log hours of social networking.

No wonder so many of them consider the cellphone (for some it is a BlackBerry or an iPhone) an essential part of their lives. Half of all young people between the ages of 8 and 12 own one such device, according to a Harris Interactive poll conducted in July 2008. The rate rises to around four out of five for teenagers; that's a 36 percent increase over the previous three years, which means that these tools have swept into young people's lives with the dispatch and coerciveness of a youth fad (like *Pokemon* and *Harry Potter*). The devices are more than just consumer goods. They are signs and instruments of status.

The age-old force of peer pressure bears down hard. Indeed, 45 percent of the teens that sport one agree that "Having a cellphone is the key to my social life"—not just helpful or useful, but "the key." If you don't own a cellphone, if you can't text, game, network and chat, then you are out of the loop. It is like not being picked to play kickball back in the primitive days of neighborhood sandlot gatherings. If a 16-year-old runs up 3,000 text messages in one month (and does not have a flat payment plan), mom and dad take the phone away. It's just a silly, expensive toy, they think. But the 16-year-old thinks, "You have destroyed my life!" And for them, this seems true. Digital tools are the primary means of social contact. When they lose them, kids feel excluded and unpopular; and nothing hits a 16-year-old harder than the disregard of other 16-year-olds. They do not care what 40-year-olds think, and they do not worry about what happened at Thermopylae or what