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~~4120A~~
COAT 488

WRITING REVIEW

Punctuation

The Comma

1. When the last two items in a series are joined by and, you may omit the comma before the and if the comma is not necessary to make the meaning clear.
Telegrams, letters and gifts poured in upon him. (meaning clear without comma)
The following courses will be offered by the art department: figure sketching, fashion design, interior decoration, advertising and commercial art. (meaning not clear without the comma)
2. If all items in a series are joined by and or or, do not use commas.
Father and Chester and Jerry and I went to the movies together.
Harry or Susan or Lynn will take us.
3. Appositives with their modifiers are set off by commas. An appositive is a word or group of words that follows a noun or pronoun and means the same thing. An appositive usually gives information about the noun or pronoun that precedes it.
Ecoby, the fullback, played a good defensive game.
Staron Salt, owner of the ranch, offered me her own horse.
Arnold Wilcox, the man I met at the convention, gave me some information.
Sometimes an appositive is so closely related to a word preceding it that it should not be set off by commas.
My brother Bill
The composer Beethoven
Her old friend Hazel
4. Words used in direct address are set off by commas.
Frank, please give us a hand.
Yes, my friend, you are probably right.
Mr. President, I rise to a point of order.
5. Parenthetical expressions are set off by commas. Expressions commonly used parenthetically are: I believe (think, suppose, hope, etc.), on the contrary, on the other hand, of course, in my opinion, for example, however, to tell the truth, nevertheless. These expressions, of course, are not always used as parenthetical expressions.
He is, to tell the truth, dangerous.
You must try to tell the truth.
Irene, I think, is the best student in the class.
I think Irene is the best student in the class.
6. Certain words such as well, yes, no, and why, when used at the beginning of a sentence, are followed by a comma.

Yes, your answers are correct.
 Well, we were certainly taken by surprise.
 Why, what a nice surprise!

7. A subordinate (or dependent) clause which merely adds an idea to the sentence but is not necessary to the meaning of the sentence is set off by commas.
 Fred Bates, who is a sophomore, played all season on the team.
 George Washington and Abraham Lincoln, who were born in February, were two of our greatest Presidents.
8. A subordinate clause that is necessary to the meaning of a sentence is not set off by commas.
 Boys who skip school must be punished.
 The book that I want is not in the library.
 The Presidents who were born in February were George Washington and Abraham Lincoln.
9. Use a comma before and, but, or, nor, for, and yet when they join independent clauses (phrases that make complete sentences).
 In the morning the janitor cleans the walks in front of our apartment house, and his wife straightens up in the lobby.
 There are few islands in the eastern Pacific Ocean, but there are thousands of them in the western Pacific Ocean.
 We could not find our tickets, or we would have been at the theater earlier.
10. Use a comma after an introductory phrase that precedes an independent clause (a phrase that makes a complete sentence).
 As soon as you finish, your dinner will be ready.
 Leaving the dishes for me to do, my sister Linda dashed out.
 On the morning after graduation, Jack began looking for a job.

The Semicolon

1. Use a semicolon between independent clauses (clauses that would make a complete sentence) not joined by and, but, or, nor, for, or yet.
 The taxpayers voted in favor of a new school building; a site for the structure will be chosen next week.
 In cold weather; she spent her afternoons on the skating pond; on warmer days, she went to the indoor rink.
2. Use a semicolon between independent clauses joined by the words besides, accordingly, moreover, nevertheless, furthermore, otherwise, therefore, however, consequently, also, thus, instead, or hence. Note: When preceded by a semicolon, these words usually are followed by a comma.
 He was a quiet boy who made friends rather slowly; therefore, I advised him to choose a small college.
 I thought the book was much too long; nevertheless, I made up my mind to read it all.

3. Use a semicolon between independent clauses if there are commas within the clauses.
- He spent the afternoon studying physics, speech, and math; playing football; and talking with friends.
- My favorite foods are fruits such as bananas, apples, and oranges; vegetables such as celery, carrots, and spinach; and meats such as chicken and pork.

The Colon

1. Use a colon after the greeting of a business letter.
- Dear Mr. Bernstein:
Dear Ms. Wright:
2. Use a colon before a list of items, especially when the list comes after expressions like as follows and the following.
- At our school, we have all the spring sports: baseball, track, lacrosse, tennis, and golf.
- Congress is considering several ways of raising money: a property tax, a sales tax, and an increased income tax.
- In his pockets we found the following: a piece of string, a broken jackknife, six marbles, and several small sticks of wood.
3. Use a colon before a long and formal statement.
- The President summed up his remarks with the following words:
"Never, in all our history, have Americans faced a job so well worth while."

The Dash

1. Use the dash to indicate an important break in thought.
- I suddenly decided--the decision still surprises me when I look back on it--to become a pilot.
- We ran toward the edge of the road--the road was especially narrow at this point--and looked with horror over the edge.
2. Use the dash to mean namely, in other words, that is, and similar expressions that may come before explanations.
- These historical novels were more exciting reading than the other novels I read this year--they had more action and more interesting characters.
- He showed himself to be one of the bravest men--he dared to stand up to the skipper and say exactly what he thought.
3. On a typewriter, the dash is made with two hyphens and no space between the words that precede and follow the dash.
4. The dash and the colon are sometimes interchangeable.

Italics

1. When you are writing or typing, indicate italics by underlining the words you want italicized. If your composition were to be printed, the typesetter would set the underlined words in italics.
2. Use italics (underlining) for titles of books, works of art (musical compositions, paintings, statues, etc.), names of newspapers, magazines, and ships.
The Adventures of Tom Sawyer
The Washington Post
the Queen Mary
the Venus de Milo
 Use quotation marks for titles of magazine articles and chapter headings.
3. Use italics (underlining) for foreign words, words referred to as words, and letters referred to as letters.
 Picking your teeth at the table is not comme il faut.
 And appears four times in this sentence.
 Dot the i's and cross the t's.

Quotation Marks

1. Use quotation marks to enclose a direct quotation--a person's exact words. Do not use quotation marks to enclose an indirect quotation.
 Harry said, "I'm going to ask Sheila about the assignment."
 Burke says that one way to analyze rhetoric is through cluster analysis.
2. Commas and periods are always placed inside the closing quotation marks.
 "I know the right answer," he said.
 Weaver argued in the book: "We are all of us preachers in private or public capacities."
3. Colons and semicolons are placed outside the closing quotation marks if they are not part of the quotation.
 Dr. Crane said to us, "You are all in danger of failing"; what she said after that, I was too dazed to hear.
 The following students have, in the words of the professor, "surpassed all expectations": Homer, Earl, Cora, and Denise.
4. Question marks and exclamation points are placed inside the quotation marks if they are a part of the quotation; otherwise, they are placed outside.
 "What are your reasons?" challenged the woman.
 Did he say, "Turn west" or "Turn left"?
 Never say, "It can't be done"!
5. When you write dialogue, begin a new paragraph every time the speaker changes.

"Hello mates," said Captain Handy, "what can I do for you now?"
 "You can turn over the ship to me," replied the first mate, his voice filled with tension. I'll promise you fair treatment and a safe voyage home.

Handy looked with deliberation at the crowd of mutineers. "So it's mutiny, is it?"

6. Use quotation marks to enclose titles of chapters, articles, poems, and other parts of books or magazines.
 Chapter 2, "Capital Letters and Punctuation," is very valuable.
 The professor recommended an article in Time, "The Control of Science."
7. Use single quotation marks to enclose a quotation within a quotation.
 George said, "As I remember, his exact words were, 'Meet me at the bank.'"
 Helen said, "I like Henley's poem, 'In the Spring,' very much."

The Apostrophe

1. To form the possessive case of a singular noun, add an apostrophe and an s.
 the boy's hat
 Bill's excuses
 You may, if you wish, simply add an apostrophe to a singular noun that ends in s to make it possessive.
 Gus' book
 Gus's book
2. To form the possessive of a plural noun not ending in s, add an apostrophe and an s.
 men's club
 children's playground
3. To form the possessive case of a plural noun ending in s, add the apostrophe only.
 ladies' club
 boys' game
4. Do not use an apostrophe to form the plural of a noun.
 Three days elapsed.
 NOT: Three day's elapsed.
5. In compound words, names of business firms, and words showing joint possession, only the last word is possessive in form.
 brother-in-law's home
 Marble and Wood's Furniture Store
 Harcourt, Brace and Company's office
 Ken and Joe's professor
 Allison and Jean's room

6. When two or more persons possess something individually, each of their names is possessive in form.
 Ken's and Joe's tennis rackets
 Karen's and Steve's books
7. The words minute, hour, day, week, month, year, etc., when used as possessive adjectives, require an apostrophe. Words indicating amount in cents or dollars, when used as possessive adjectives, also require apostrophes.
 ten minutes' delay
 a month's vacation
 an hour's wait
 two cents' worth
 a dollar's worth

Capital Letters

1. Capitalize proper adjectives. A proper adjective is an adjective formed from a proper noun.
 proper nouns: Spain, America, Democrat
 proper adjectives: Spanish town, American citizen, Democratic leader
2. Do not capitalize east, west, north, and south when they indicate merely directions. Do capitalize them when they refer to sections of the country.
 Go west for two miles and turn south.
 We enjoyed our winter in the South.
3. Capitalize the names of ships and planes.
 the Titanic
 the Britannic
 the Concorde
4. Capitalize historical events and periods.
 Dark Ages
 Battle of Normandy
 Reconstruction Period
 World War II
5. Do not capitalize the names of seasons
 fall
 summer
6. Do not capitalize senior, junior, sophomore, or freshman unless part of a proper noun.
 A sophomore may go to the Senior Prom if escorted by a senior.
7. Do not capitalize the names of school subjects, except the languages.

Course names followed by a number, however, are capitalized.

French
German
algebra
speech
Writing 052
Psychology 45-100

8. Capitalize titles of persons used with their names. Do not capitalize titles used alone or after the person's name except for the title President in reference to the President of the United States.
 - General Marshall
 - Superintendent Jones
 - Garth Jones, the superintendent
 - President Reagan
 - Ronald Reagan is the President.

9. Words of family relationship (mother, father, cousin, uncle, etc.) are capitalized when used with a person's name.
 - Uncle George
 - Cousin Martha
 - I visited my uncle in Denver.
 - I visited my uncle Bill in Denver.

Pronouns

1. A pronoun is a substitute for a noun; it means for a noun or in place of a noun. Pronouns include words such as I, you, he, they, mine, yours, ours, we, this, that, those, each, anyone, everyone, all, who, which, myself, themselves, that, etc.

2. Who refers to persons, but it may be used in referring to an animal that is thought of as an intelligent being.
 - The lieutenant colonel who commanded the battalion was in his thirties.
 - The beaver, who is a lumberman and builder, performs valuable service to people.

3. Which refers to animals or things. It is used when what follows is not crucial to the meaning of the sentence.
 - Those gray squirrels which you have been feeding gnawed a hole in our roof last fall.
 - On the ice barrier Byrd and his men established winter quarters, which they named Little America.

4. That refers to animals or things and is used when what follows is an essential clause--necessary to the meaning of the sentence.
 - The painting that she bought is a reproduction. (The clause that she bought answers the question, "Which painting?" and is an essential clause.)

I am done with the paper that is due on Friday. (The clause that is due on Friday tells which paper is being referred to and this is essential to the meaning of the sentence.)

5. When the antecedent (the word to which the pronoun refers) consists of singular compound elements joined by or or nor, the pronoun should be singular.
Only a father or a husband is entitled to cast his vote at the meeting.
6. If the elements of the compound antecedent are plural and or or nor is used, the pronoun should be plural.
Neither fathers nor husbands are entitled to cast their votes at the meeting.
7. If one antecedent is singular and the other is plural, the pronoun should agree with the nearest element.
Only fathers or a husband is entitled to cast his vote at the meeting.
Only a father or husbands are entitled to cast their votes at the meeting.
8. Collective nouns are singular in form but refer to a group of people, animals, or things. Pronouns with such nouns as antecedents can be singular or plural, depending on the meaning that the writer intends to give them. If in doubt, use the singular form or re-write the sentence for greater clarity.
The class agreed to have its picture taken. (The class as a unit; agreed to have a group picture taken.)
The class agreed to have their pictures taken. (Each member of the class agreed to have his or her picture taken.)
9. Sometimes an antecedent is an indefinite pronoun such as each, none, or everyone. Each is always singular and should be referred to only by singular pronouns.
Each of the boys has his own bicycle.
Each of the girls did her best.
10. Everybody, anybody, everyone, and anyone usually require singular pronouns, but they take plural pronouns if the meaning of the sentence is clearly plural.
Almost everyone was trying to finish his job within the time limit.
Everyone was rooting for the DU team, but their hopes were dashed before the game was half over.
If everyone comes, it will be impossible to seat them.
11. When all, some, none, any, most, or more are antecedents, they may require singular or plural pronouns.
All of the chicken has been eaten by the man who cooked it.
All of the chickens have been eaten by the man who cooked them.
Most of the plastic covering comes off by itself.
Most of us were able to shuffle the deck ourselves.

Using Verbs Correctly

1. Singular subjects joined by either-or or by neither-nor take a singular verb.
 Either the coach or the player was at fault.
 Neither Marvin nor Susan studies seriously.
2. If one subject is singular and one is plural and they are joined by either-or or by neither-nor, the verb agrees with the subject closest to it.
 Neither the cat nor the kittens have been fed.
 Neither the counselor nor her advisees are here.
 Neither my brothers nor I am going.
3. Either, neither, each, everybody, anybody, everyone, and anyone are always singular. None may be singular or plural, although the plural usage is more common.
Each of the plans has its advantages.
Everyone who heard the speech was impressed by it.
Is either of you ready to report?
None of the three are ready to go.
4. When plural nouns of amounts, time, and distance are used as single units of measurement, the subject is considered singular and requires a singular verb.
 Five-hundred dollars was collected for scholarships.
 Fifty minutes is a long time to stand here.
 Fifty bushels was all the bin would hold.
5. When there are a positive and a negative statement before the verb, the verb agrees with the positive statement.
 Vivian, not the other women, makes cakes.
Mr. Roberts, not his assistants, was given the award.
6. The verb lie means to recline, to rest, to remain in a lying position. Its principal parts are lie, lay, have lain. The present participle is lying. Lie never has an object.
 All morning I lay on the davenport.
 I found my glasses lying on the grass.
 You lie here while I get help.
 They used the sand which was lying about.
 I had just lain down.
7. The verb lay means to put, to place something. Its principle parts are lay, laying, laid, have laid.
Lay may have an object.
 I laid the child on the davenport.
 We watched the men laying concrete.
 I laid your coat on the chair.
 Please lay your bundles over there.
 The men were laying a cement foundation.
 I had laid down my book and rushed to the door.

Checklist for Form

1. Paper is double spaced throughout, including quotations, notes, and title.
2. The margins are approximately equal on all sides ($1\frac{1}{4}$ is a good width).
3. Headings may be centered or flush with the left margin. If you have major headings and minor headings, the major ones should be centered; the minor ones should be flush with the left margin. Headings should be in upper- and lower-case letters and underlined. Three lines should be left before a heading; the text should begin on the next double-spaced line below it.
4. Paragraphs are indented five spaces, and indented quotations are indented ten spaces from the left margin. An alternative system is to indent paragraphs eight spaces and indent set-off quotations four spaces, with paragraph indentations within set-off quotes indented an additional four (thus, your regular paragraph indentations and the paragraph indentations in set-off quotes line up).
5. Pages should be numbered in the upper right-hand corner at the right margin. Pages numbers are not written out (i.e., four), and no punctuation accompanies them. The first page of the paper does not have a page number, but the Note pages are numbered consecutively with the manuscript.
6. The first page of the paper should include the title of the paper-- centered, not underlined, and double spaced if it takes up more than one line. Three lines should be skipped after the title before the text begins.
7. The manuscript has been proofread carefully so that there are no typing errors.
8. The manuscript is clean in appearance.

SAMPLE: PAPER IN CORRECT FORM

Ambiguity as Persuasion: The Vietnam Veteran Memorial

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Presented at the Speech Communication Association Convention

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Ambiguity as Persuasion: The Vietnam Veterans Memorial

A long and a painful process has brought us to this moment today. Our nation, as you all know, was divided by this war. For too long we tried to put that division behind us by forgetting the Vietnam war and, in the process, we ignored those who bravely answered their Nation's call, adding to their pain the additional burden of our Nation's own inner conflict.¹

With these words, President Jimmy Carter signed into law the legislation that authorized the construction of a memorial in Washington, D.C., for those who fought in the Vietnam War. The result of the legislation is the Vietnam Veterans Memorial, set in a park in sight of the Lincoln Memorial, the Washington Monument, and the dome of the Capitol. It is a V formed by two black granite walls that diminish in height as they extend outward, making the monument appear to descend into the earth. Chiseled into the walls are the names of the 57,930 men and 9 women who died or are listed as missing in the Vietnam War. The names are arranged chronologically according to date of death, beginning with July 8, 1959, when two military advisors were killed.²

The monument bears two inscriptions. On the first panel are the words, "In honor of the men and women of the armed forces of the United States who served in the Vietnam war, the names of those who gave their lives and of those who remain missing are inscribed in the order they were taken from us." On the final panel, an inscription notes that the memorial was built with private contributions.³

Since the dedication of the Vietnam Veterans Memorial on November

13, 1982, visitors have responded to it positively and with great emotion. Regardless of one's opinion on the war or the role one assumed during it, the monument has the capacity for strong appeal. "Breathtaking" was the description of it by one veteran, who was moved to tears by his visit to it.⁴ Those who did not participate in or who protested against the war, however, are similarly moved. "It just pulls you in. It's incredible as a monument," explained a former protester of the war. She admitted that she was completely unprepared for the emotional experience of seeing the memorial for the first time.⁵ Prior to the construction of the memorial, some opposition and negative reaction to the design surfaced, but such criticism has quieted since the monument's dedication and its overwhelming favorable reception by visitors.⁶

The capacity of a rhetorical work such as the Vietnam Veterans Memorial to appeal to audiences of diverse and often opposing perspectives offers the opportunity to study rhetoric of exceptional breadth and force. A truism in speech communication is the need to tailor rhetoric to appeal to a particular audience and particular circumstances if it is to be effective. This memorial represents a case in which a rhetorical work is confronted by very different audiences who experienced the Vietnam War differently; nonetheless, it manages to transcend the differences and appeal to virtually all audience members. My purpose in this essay is to identify the characteristics of the memorial that enable it to perform this function and thus to serve both as a symbol of the opposition to the Vietnam War and as a symbol of honor to those who participated in it.

History of the Memorial

A memorial to honor those who fought in the Vietnam War was the

idea of Jan Scruggs, a Vietnam veteran who was seriously wounded during the war and who saw half of his company killed or wounded. In 1979, he organized and became president of the Vietnam Veterans Memorial Fund, founded to erect a national monument to those who had died in the Vietnam War. The memorial was to be funded by contributions from private sources. Legislation authorizing the memorial passed Congress on January 3, 1980; all 100 members of the Senate co-sponsored the resolution. It was signed into law on July 1, 1980, by President Carter.

In October, 1980, the Vietnam Veterans Memorial Fund members announced a juried competition to select a design for the memorial; seed money to launch the contest was provided by Texas millionaire H. Ross Perot. Two design requirements were stipulated. The names of the 57,939 Americans who died or are missing in Vietnam had to be engraved on the memorial, and contestants were required to be sensitive to the Washington Monument and the Lincoln Memorial, which bracket the site.⁷ Jurors for the competition were landscape architects Hideo Sasaki and Garrett Eckbo; architects Harry Weese and Pietro Belluschi; sculptors Constantino Nivola, James Rosati, and Richard Hunt; and Grady Clay, editor of Landscape Architecture.⁸ In May, 1981, the design selected as the winner of the competition was that of Maya Lin, a twenty-two-year-old, Chinese-American undergraduate majoring in architecture at Yale University.

After the design had won the approval of the National Capital Planning Commission, the Fine Arts Commission, and the Department of the Interior, opposition to the design surfaced. It began when Tom Carhart, a Vietnam veteran and lawyer in the Pentagon, called Lin's design "a black gash of shame and sorrow."⁹ He was joined in his opposition by Perot, who

had funded the competition, and James Webb, a Vietnam veteran and former counsel to the House Veterans Affairs Committee.¹⁰ The opposition gained momentum, and two dozen Republican congressional representatives wrote President Reagan demanding reconsideration of the design. In January, 1981, Interior Secretary James Watt withdrew his support for the design just six weeks before the scheduled groundbreaking.

In March, after sponsors of the memorial agreed to incorporate the American flag and a statue of an infantryman in the design and the Commission of Fine Arts and the National Capital Planning Commission approved the changes, Watt gave approval and cleared the way for the memorial's groundbreaking and construction. In October, 1982, the Commission on Fine Arts ruled that the statue and flagpole must be separated from and not intrude on Lin's original design.¹¹ Frederick Hart, a Washington, D.C., sculptor, was selected to design the statue, which consists of three bronze soldiers, approximately ten feet high, dressed in fatigues and carrying guns and ammunition. With the flag, it now creates an entrance to the park in which the memorial designed by Lin is located.

The memorial was dedicated on November 13, 1982, as part of a four-day observance, National Salute to Vietnam Veterans.¹² The controversy over the design of Lin's memorial appears to have been forgotten as a consequence of its broad appeal. I will argue that this appeal stems from five major visual features of the memorial: (1) It violates the conventional form of war memorials; (2) It assumes a welcoming stance; (3) It provides little information to the visitor; (4) It focuses attention on those who did not survive the war; and (5) It generates multiple referents for its visual components. My discussion will apply only to

Lin's design; Hart's statue will not be considered in my analysis.

Violation of Conventional Memorial Form

Most visitors to the Vietnam Veterans Memorial approach it with some knowledge of the form of conventional war memorials and expect to see yet another such memorial. Burke discusses the operation of this kind of conventional form as "the appeal of form as form." It is characterized by built-in expectations of a particular form that the audience brings to a work.¹³ That this memorial is a far cry from the customary warriors' monument is immediately evident. We do not see soldiers erecting a flag, a general on a horse, white marble bearing inscriptions of quotations by the famous about the war and those who served in it, or flags waving. We have, then, in the Vietnam Veterans Memorial, violation of the conventional form of war memorials.

Conventional form is violated here primarily in that it lacks any realistic depiction of those who fought in the war, a feature generally included in war memorials. There is no statue reminiscent of John Wayne, with the hero engaged in a task representative of the fighting done in the war. Missing also are the realistic details of his uniform and a stoic, brave facial expression. These traditional kinds of realistic depictions of a person, action, clothing, and facial expression suggest that these conventional statues are to be viewed as representative of a universal type. The soldier depicted is to be seen as wearing the uniform all soldiers wore, wearing the facial expression common to soldiers, and performing actions they all performed or were capable of performing. We are asked, at such memorials, to focus on a representative of a class and thus to see the war in abstract terms.

Notes

¹ Public Papers of the Presidents of the United States: Jimmy Carter 1980-81, II (Washington, D.C.: GPO, 1982), 1268.

² Richard Harwood and Haynes Johnson, "Vietnam: the War We Can't Put Away," Denver Post, November 10, 1982, Sec. A, p. 1.

³ Jay Clarke, "Visitors Vent their Sorrow at Vietnam Memorial," Denver Post, May 22, 1983, Sec. T, p. 5.

⁴ Roch Thornton, "Visit to 'The Wall' to Find 4 Names Left Him in Tears," Denver Post, November 21, 1982, Sec. B, p. 8.

⁵ Ann Schmidt, "Vietnam Veterans Memorial Isn't a Glorification of Combat," Denver Post, November 17, 1982, Sec. B, p. 3.

⁶ Clarke.

⁷ Elizabeth Hess, "A Tale of Two Memorials," Art in America, 71 (April 1983), 122.

⁸ Tom Wolfe, "The Wrong Stuff," Denver Post, November 7, 1982, Sec. B, p. 13.

⁹ Phil McCombs, "Reconciliation: Ground Broken for Shrine to Vietnam War Veterans," Washington Post, March 27, 1982, Sec. A, p. 14.

¹⁰ "Watt Holds Up Viet Memorial," Denver Post, January 12, 1981, Sec. A, pp. 1, 7; and McCombs, Sec. A, p. 14.

¹¹ Don Shannon, "Viet Memorial Additions OK'd," Denver Post, October 14, 1982, Sec. A, p. 3.

¹² For details on the observance, see, for example, "Thousands Expected in Capital for Salute to Vietnam Veterans," Courier-Journal [Louisville, Kentucky], November 7, 1982, Sec. A, p. 10; and "Vietnam Vets to Get Belated Salute," Rocky Mountain News [Denver, Colorado], p. 46.

Guidelines for Evaluation of Papers

1. Content/Creativity

- A. Is the topic being pursued sufficiently interesting?
- B. Does the paper make a contribution to knowledge?
- C. Is the importance of the paper discussed sufficiently? Or is your reaction largely one of "so what?"
- D. Is the content of the paper appropriate for the purpose and audience?
 - 1. Has the author assumed too much knowledge on the part of the reader and left out significant definitions or explanations?
 - 2. Has the author assumed too low a level of knowledge on the part of the reader and included too many definitions or detailed explanations?
- E. Is the conclusion insightful?

2. Organization

- A. Has the author provided an introductory problem/purpose statement that sets up a problem or thesis on which the paper focuses?
- B. Does each section of the paper move it toward the fulfillment of the purpose of the paper?
- C. Is each paragraph organized around a clear major concept or idea?

3. Form and Appearance

- A. Is the paper double spaced throughout, including set-off quotations, the notes, and the title?
- B. Are the margins approximately equal on all sides and about 1 1/4" in width? (The right margin can be made more even if a guide sheet is put under the page while you type.)
- C. Headings
 - 1. Are major headings centered, with sub-headings at the left margin?
 - 2. Are headings in upper- and lower-case letters and underlined?
 - 3. Is the spacing correct before and after headings--three spaces before a heading, two after it?
- D. Are paragraphs indented correctly, along with set-off quotations?

1. System 1: Indent paragraphs eight spaces and set-off quotations four spaces, with paragraph indentations within set-off quotations indented an additional four. Thus, the regular paragraph indentations and the paragraph indentations in set-off quotations line up.
 2. System 2: Indent paragraphs five spaces and set-off quotes ten spaces from the left margin.
- E. Are pages numbered in the upper right-hand corner at the right margin?
1. Page numbers should not be written out (i.e., four), and no punctuation should accompany them.
 2. The first page of the paper does not have a page number, but the Notes pages are numbered consecutively with the manuscript.
- F. Is the title on the first page of the manuscript typed correctly?
1. It should be centered, not underlined, and double spaced if it takes up more than one line.
 2. It should be in lower- and upper-case letters.
 3. Three lines should be skipped after the title before the text begins.
- G. Has the manuscript been proofread carefully so that there are no typing errors? (Reading out loud and backwards generally guarantees that you will not miss any "typos.")

4. Notes

- A. Is the form of each note correct?
- B. Are the quotations cited in the footnotes copied accurately from the original sources?
- C. Is the information cited in the footnotes--title, author, publisher, date, etc.--correct?

5. Punctuation and Style

- A. Commas
- B. Semicolons
- C. Dashes
- D. Hyphens
- E. Apostrophes

- F. Capitalization
- G. Split infinitives and verb phrases
- H. Which vs. that
- I. It with no referent
- J. Quotations (form correct?)
- K. Numerals
- L. Italics (underlining)

6. Strengths of the Paper

- A. What has been done particularly well in this paper?
- B. On the evidence of this paper alone, where do this author's strengths appear to lie?

The Fabians' Audience → center

English society during the late 19th century was a class society of clear distinctions among working, middle, and aristocratic classes.⁴ In contrast to the Marxist insistence of inevitable conflict and struggle among the classes, the class distinctions were accepted by the bulk of the English people. Indeed, the English social structure was remarkably stable.

Several theories attempt to account for the steadfast stability of Victorian England. A frequent explanation attributes the stability to the predominance of the Protestant work ethic. Rodger Lane, for example, argues that accepting hard work was "indoctrinated by religion and philosophy and coerced by public and private authority."⁵ According to Lane, there was little opportunity for the working class to do much else other than work.

Explaining the stability of the social order solely on the basis of the work ethic is deficient in several regards. Given the harsh conditions in which many of the English workers found themselves, it is difficult to conceive of the work ethic, no matter how pervasive, as an adequate explanation for the workers acceptance of the class divisions. Hard work as a value is one thing, harsh work without cause to continue is yet another. While the work ethic no doubt played a part in maintaining the social order, other factors must also have been operating.

Some of these other factors which contributed to the stability of English society are identified by Trygve Thoflsen. Thoflsen describes a doctrine of self-improvement which was a response to the Chartist movement of the early 19th century. According to Thoflsen, England reacted to the Chartist challenge to English stability "through the creation of a cohesive culture whose basic values were accepted by the working classes."⁶

By Thoflsen's analysis, the Chartist movement led the middle class to encourage the working class to integrate middle class values, institutions, roles, and rituals. From the pulpit, platform, working men's clubs, and "on every conceivable public occasion, representatives of the middle classes preached to the working classes the gospel of improvement, social advancement, respectability, and class harmony."⁷ The "gospel of improvement" stressed the capacity of the individual for intellectual and

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The couples "who desire a richer, fuller marriage,"¹⁰ constitute the audience involved in this rhetorical situation is couples "who desire a richer, fuller marriage."¹⁰ Marriage Encounter is not defined, however as a marriage clinic, and those individuals who are under the care of a psychiatrist or psychologist are reminded that this may not be a good time to attend.¹¹ As a result, the individuals involved are self identified as having a functional marriage yet seeking improvement and a "deepened joy" through the weekend.

7
Overt
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It is estimated that roughly half of the Marriage Encounter participants have been married between 8 and 15 years.¹² At the outset, the Marriage Encounter weekend is described as "a weekend away from home, family, and responsibilities where in a comfortable, secluded environment a couple is guided in the discovery of new techniques of communicating and sharing with one another."¹³ This is especially important to the couples with children who find little time to spend alone together. Because most of the recruiting for Marriage Encounter occurs among friends by word of mouth, the audience tends to be a rather homogeneous-middle-class group.¹⁴ Because a variety of religious expressions are available, the audience tends to be homogeneous in religious belief as well. This, the audience in this rhetorical situation is self selected and tends to be homogeneous both socially and religiously.

The Marriage Encounter situation also contains a set of constraints consisting of persons, events, objects, and relations ~~that~~ are parts of the situation "because they have the power to constrain decision and action needed to modify the exigence".¹⁵ In the area of persons, are the couples attending the Marriage Encounter as well as the team of presenting couples. The events can be identified as the planned aspects of the weekend: the presentations, the times for writing, the times for dialoguing.

A RHETORICAL EXAMINATION OF WORKING WOMEN'S MAGAZINES

INTRODUCTION?

During the last decade, women have entered the work force in record numbers. Many have joined the ranks of the employed for financial reasons; while others have chosen a career for the intrinsic rewards of a profession. By 1978, nearly 50% of married women and 40% of all women over 16 were working. By 1990 about 55% of women over 16 are expected to be working.¹

Obviously, the role of work in the lives of women is gaining significance. While some feel women's increasing participation in paid work is seen as producing societal changes at a recklessly rapid rate, others feel changes have not actually taken place as rapidly as might be desired.² As researchers were curious to discover how these changes in women's status were being reflected in women's magazines. Controversy surrounds the assumptions and beliefs about what women can and want to do.³

Assumptions and beliefs surrounding women who work include: (1) women work for pin-money to pass the time and/or to supplement their husbands' income; (2) if given the choice, women would choose not to work; (3) women work primarily in "women's" occupations; and (4) women who have careers are unsuccessful at personal relationships.

Through the early 1960's, magazine racks looked much as they had for nearly 100 years. From the cover of women's magazines, beamed a whole-some young woman with "housewife" written all over her smiling, well-groomed countenance.⁵ Readers knew to expect copy which called attention to the latest in clothing, cosmetics, and household items.⁶

By 1966 changes were beginning to take place. COSMOPOLITAN hired

Cosmopolitan