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Reflections in Passion and Progress: Blending Vision, Resilience, and Evolution as a Writer and Scholar of the English Language

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**Reflections in Passion and Progress:
Blending Vision, Resilience, and Evolution
as a Writer and Scholar of the English Language**

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A Final Portfolio

Submitted to the English Department of Bowling Green
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the requirements for the degree of

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April 21, 2017

Professor Lee Nickoson, First Reader
Professor Bill Albertini, Second Reader

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Analytical Narrative

Deciding to pursue my master's degree in English—let alone pursue it through BGSU's online program—wasn't an easy journey. As a self-described "Type A," anxious, determined person who knew she wanted to pursue language as a career path (or, as is often the case, career *maze*), I did more research than I can recount and asked many of my confidants more than once if I was insane for wanting to make the plunge. But despite weeks of worry, rigorous GRE study, and self-reflection, I reminded myself that I love learning. And even if my life doesn't pan out to involve a serious focus on language, at least I am building onto a foundation of knowledge about something I've always loved, and always will.

The easier decision, then, was to choose the BGSU program. Online to suit my full-time work schedule, reasonable tuition, focus on writing rather than literature—it was everything I was looking for! While originally starting in the Professional Writing and Rhetoric concentration, I quickly found that an individualized track suited my needs more sufficiently. The whole reason I changed my undergraduate degree to English from journalism years ago was for the breadth of knowledge that a more liberal, less technical major could provide. While writing is my passion, its application in a variety of situations—from editing to theory, workplace communication to teaching composition—is what excites me the most. If I am going to market myself as a scholar of the English language, I need to keep that broad familiarity and curiosity thriving, as it provides the depth of experience one often needs to be adaptable in today's fast-paced world. Then, whether my path takes me to collegiate teaching or content marketing or corporate training or beyond, the expertise I develop through furthered education will walk hand in hand with the exploration of how differences in environments, people, and passions can be traversed and brought together by language.

When choosing which projects to select for the portfolio, I knew I wanted at least three particular traits present: content that highlighted a personal interest or passion; strong professor feedback to guide my revisions; and relevance to present and future work in both academia and business. In essence, I didn't want my master's portfolio solely to show how I've grown in my studies, but to also act as a testament to what matters most to me in the study of English, and how what I've learned can, does, and will have an impact in my professional future.

My first selection, a researched project for 6800: Writing Assessment as Human Inquiry, contained some of the most substantial feedback I received on a major essay during the program, and also nurtured my desire to examine theories and issues in writing assessment in relation to a context that I find valuable. This context, multidisciplinary writing, is one that I don't think gets enough attention in the classroom. "Knowing the audience" is touched on as important in most writing classes, but this notion must be explored and understood on a deeper level to really function as a tool toward effective writing—the audience's environment, motivations, and needs bear so much weight in the successful communication of a message in composition. How can writing be assessed for its overall integrity if it is only being seriously measured by generally known standards (such as grammar) that don't relate pointedly to what that writing *means* to a reader—and consequently determining if the writing itself has been impactful? This exploration of multidisciplinary writing and how writing is valued in various contexts was a strong start in my master's quest toward quality research and argument, triggering questions that will mean a lot to me as I pursue other arguments and ideas in my writing career.

My second project—my final essay for 6050: Visual Rhetoric—also came with useful feedback; in particular, the professor made very clear that while my concept was sound and interesting, the examples I used created a significant disconnect that weakened my argument.

This feedback helped me really evaluate my idea of being “original.” In all my work throughout the program, I sought not only to work on practical topics, but also to approach theories or processes from a fresh perspective, asking questions that could bring about a chain of new ideas. My visual rhetoric project, which aimed to support images as stand-alone arguments (many scholars strongly attest this isn’t possible without supplemental text), served that very purpose. Images are paramount in today’s technologically-driven world, and failing to acknowledge their power and abilities in language is a disservice to the exploration of language, and stifles evolution toward new communicative methods across contexts and cultures. Revising this work has served to remind me that being “original” doesn’t necessarily mean being “new,” but being a logical, analytical, and well-versed voice among a sea of academics with their various opinions, showing my own worth and growth in the field.

My third project takes a turn away from research onto pedagogy. The one thing I was unable to really develop throughout my program was lesson planning—particularly, how to create and organize a college composition syllabus. I am not yet a teacher, but my desire to teach at the collegiate level requires that I develop a fundamental understanding of how syllabi are designed and how texts support lessons. My experience as a student has taught me, if nothing else, two things: (1) if the lesson isn’t useful and relevant to real-world situations, the student won’t care about it, and (2) if the lesson isn’t hands-on and/or engaging, the student won’t remember it a year later. Drawing from this, I chose to revise two book reviews from 6150: Introduction to Linguistics that had related content (language purpose and design), and use these revisions along with professor feedback to design a unit plan. While it only a portion of a full semester (it’s hard to stretch this topic across months without becoming redundant), it aims to be fun and engaging for students, promoting critical thinking and discussion about linguistic ideas

that can be applied to both academic writing and business communication—keeping to my goal of producing a practical project for reference in my future endeavors.

My final project selection is perhaps the most abstract, as it is not research, pedagogy, or even essay-based. For 6200: Professional Editing, our end-of-semester project was a portfolio designed for an audience of potential clients. Meant to highlight my diverse editing skills and professional guidelines for services, this project required not only a strong comprehension of the competitive and specialized nature of the freelance editing world, but also a touch of creativity to make my work stand out among the vast portfolios of contending editors—most of which can sometimes inadvertently demonstrate the drab and redundant mindset of some professionals in the field. I chose to include my editing portfolio in my master’s portfolio (an admittedly *Inception*-like move) because this is likely the one project across my program experience that shows just how much my own taste and abilities have changed. The current “me” sees the old portfolio as, in a word, tacky. The design looks much like a high school assignment, with rudimentary use of software and lack of cohesion or detailing to give the reader an accurate, confident sense of my editing abilities. Knowing now how important professional appearance is and how clear one must be with their audience to really leave their mark, including this as my fourth and final project rounds out my growth as a writer, editor, professional, and student—the epitome of the purpose of the master’s portfolio.

My revision process focused first on professor feedback: what suggestions can and should I implement to make this project a much better reflection of my work? For the first and second projects, this was quite easy. The feedback I received was detailed and concise, and both were capped off by a final opinion that gave me a good impression of what the professor thought of my work. The third was less simple, as the sole feedback was, generally, “Make a lesson plan

from this!” Fortunately, since this class was taken toward the end of my program, I feel this is a good sign that both my writing style and content are high-caliber enough to not merit any changes. The fourth project feedback was more technically specific than anything—font issues, formatting problems, adherence to the standard editing portfolio template, etc. Thus, this feedback was not a guide so much as a stepping stone toward a more polished design I already knew I wanted to go for.

Next, my revisions required analyzing the strength and coherence of each piece, asking questions regarding research relevance, organization, and appropriate styling and diction, among others. In the first project, for example, I conducted a more expanded survey to create more specific results that supported what turned out to be a newly-formed argument related to, but not identical to, the argument from the original draft. And in the second project, I found and analyzed new images to both address professor feedback and to effectively support what also became a tweaked argument. In the third project, I created a unit plan from scratch to supplement the book reviews; in response, I edited the book reviews to take a more pedagogical approach, connecting them to the unit plan for an academic audience. The fourth project, as touched on earlier, involved a change in overall style and design to reflect my newfound priorities and professionalism as an editor. Across the projects, a top question was “Does this fit the audience it’s meant for?” If it doesn’t make sense to the reader—and specifically, to the type of reader who would have the most to gain from the work—then no matter how many hours or sources I pour into it, it won’t be effective. Keeping the audience in mind ensured I not only made changes to strengthen the style of each project, but also kept the work relevant from start to finish.

The last stage of the revision process was addressing the minutiae—the technical aspects such as spelling, grammar, syntax, etc. This turned out to be one of the most interesting parts of

assembling and revising the portfolio, as I was nearly flabbergasted at some of the blatant errors and weaknesses in the writing. Every project broke the oft-considered “sacred” rules of good composition, such as verbose sentences, redundancy, punctuation placement, and others. (I particularly noted a spelling error in my editing portfolio which apparently went unnoticed by my professor, which I find almost humorously ironic.) I already considered myself a rather meticulous writer when entering the program, and finding these easily-fixable slips was quite a reality check: no matter how good (you think) you are, there’s always room for improvement.

Assembling my master’s portfolio is one of the most enriching experiences I’ve had across both my undergraduate and graduate careers. This portfolio isn’t just an amalgamation of my proud work as a master’s candidate, but a glimpse into my experience as a writer. I’ve developed a sharper eye not just for details, but for the bigger picture; that is, seeing beyond the writing and staying in tune with what makes a particular work strong for a specific purpose and specific audience. Being exposed to the numerous theories on language, pedagogy, literature, and more has expanded my ability to see from a number of perspectives and keep them in the back of my mind as I compose new texts. I think more critically than before, and more naturally; that is, it feels almost like habit by now to analyze my work and its effectiveness as I go, rather than as a last minute edit at the end of the road. To see how much I’ve changed; to analyze what makes my work weak or strong or somewhere in between; to apply to my projects everything I’ve learned from a diverse curriculum—I’ve never been so immersed in the exploration of my own compositional growth.

I’ve gone through some interesting things during my master’s program at BGSU: homeownership, job lay-off, the rise and fall of relationships, the loss of loved ones. And while my life has ebbed and flowed, my writing has changed with it. My writing has always been

important to me, and now I know why... it's who I am. Coming to know what I value in my writing and English expertise runs parallel to what I value in myself—from empathy to listening, from inspiring action to being aware of more than just my own world. While it has been stressful, and the work within sometimes seemingly impossible to complete, I wouldn't take my master's experience back for anything. This program has never failed to remind me that there is more to being a strong writer than the foundation of basics we're taught in grade school. If I'm not willing to listen, grow, and adapt with every new composition and each unique context, then I will always struggle to connect with my audience, and my work will fail as a driving force of critical thought and discussion. At the end of the day, I have to be just as humble as I am proud of the skills I am constantly developing, the diverse work I am producing, and the novel experiences I am enjoying. There is no greater satisfaction than looking back on what I've done and knowing that, because I've been able to nurture my ambition for progress in my passion for English, my work is worth something—to my colleagues, to my readers, to my students, and most importantly, to me.

Project 1

Balancing Values and Conventions in Multidisciplinary Writing & Assessment

The notion of teaching writing to the tune of several audiences is not new. For the past few decades, writing departments nationwide have been embracing the idea of multidisciplinary writing: writing that reflects conventions from a variety of academic and professional disciplines. Many institutions have developed and implemented a “Writing Across the Curriculum” (WAC) teaching model to reflect the need to incorporate discipline-specific requirements in general writing instruction.¹ The argument for multidisciplinary writing often stems from the need to increase critical thinking skills in students. Donna Heiland and Laura J. Rosenthal, for example, contend that “writing, critical thinking, and problem solving ... would be more sophisticated if we considered the specific forms they take in different disciplines.”² Others, such as David Slomp, have stated that theories of transfer (the application a skill in one context versus another context) are necessary to truly measure the critical thinking and writing skills in developing students.³

But while WAC and similar methods of teaching and assessment are on the rise, some scholars worry it isn’t enough. Slomp suggests that current theories addressing multidisciplinary writing capabilities reflect not a limitation of the student’s ability to transfer skills, but a limitation in the theories of assessment that ensure that transfer is done appropriately.⁴ Furthermore, he refers to a study by Elizabeth Wardle concluding that “students did not

¹ The WAC Clearinghouse, “An Introduction to Writing Across the Curriculum.”

² Heiland and Rosenthal, “More than limited learning,” 9.

³ Slomp, “Challenges in assessing,” 82.

⁴ *Ibid.*, 83.

generalize knowledge from their first-year writing courses to writing tasks in subsequent courses because the writing tasks they were required to complete did not require this of them, not because they were incapable of doing so.”⁵

There seems to be a serious gap between current multidisciplinary writing teaching and assessment methods, and the actual needs of various disciplines that students must know to grow their writing. In particular, there is a subtle but significant difference in values and conventions held in each discipline; conventions meaning technical aspects of writing, and values meaning the subjective hallmarks of effective composition (the former, in essence, would appeal to a reader’s *logos* while the latter would appeal to the writer’s *pathos*). Knowing the fluctuation of these values and conventions—or, more importantly, *not* knowing them—may affect what determines “high-quality writing” in respective fields. If students don’t understand how these values and conventions change in importance—and further, how they are balanced in writing of each discipline—they will never have a chance to grow their skill or their comprehension in the many contexts they will encounter in the workplace and beyond.

To explore this theory, a survey of the writing habits of three particular disciplines—Business, News, and Science & Engineering—highlights the importance of values and conventions among writers from these fields. Analyzing the results of this survey will show just what consistencies and differences in writing standards exist across multiple contexts, supporting the argument that values and conventions have equal weight in multidisciplinary writing—and should be taught and assessed as such to give students a chance to develop high-quality writing in any context they encounter.

⁵ Slomp, “Challenges in assessing,” 82-83.

Survey and Analysis

Like any other discipline, business, news and science/engineering serve vastly different functions from each other, as well as attend to audiences with differing backgrounds. As such, the values and conventions the most highly regarded in each discipline are bound to change, influencing the ways writing in each discipline does—and must—differ. To explore this, I surveyed nine professionals, three in each discipline. The participants were picked for their specific education and experience they had in relation to their disciplines. Some are friends while others are acquaintances; I designed the survey to be anonymous, so I, as a researching, can analyze the “blind” results as objectively as possible.

I asked the participants to rank the following in order of importance in writing for their fields: clarity, organization, accuracy, grammar, tone, diction, concision, and structure—1 being most important and 8 being least important. The results are shown in Figures 1 and 2.

	P1	P2	P3	P4	P5	P6	P7	P8	P9
Field	B	B	B	N	N	N	S&E	S&E	S&E
Clarity	2	2	1	8	3	2	3	5	2
Organization	4	4	4	6	5	4	4	2	3
Accuracy	1	1	5	7	1	1	1	1	1
Grammar	5	5	3	1	4	3	5	3	5
Tone	3	7	2	4	8	6	8	7	8
Diction	6	6	7	2	6	8	6	4	7
Concision	7	3	8	3	7	5	2	8	4
Structure	8	8	6	5	2	7	7	6	6

Figure 1 Results sorted by participant, with field designation. B = Business; N = News; S&E = Science & Engineering. Green shading signifies a writing “value” while blue shading signifies a writing “convention.”

	B	N	S&E	V/C AVG
Clarity	1.67	4.33	3.33	3.11
Organization	4.00	5.00	3.00	4.00
Accuracy	2.33	3.00	1.00	2.11
Grammar	4.33	2.67	4.33	3.78
Tone	4.00	6.00	7.67	5.89
Diction	6.33	5.33	5.67	5.78
Concision	6.00	5.00	4.67	5.22
Structure	7.33	4.67	6.33	6.11

Figure 2 Averages of results for each writing aspect, grouped by discipline. B = Business; N = News; S&E = Science & Engineering; V/C AVG = Value/Convention Average. Green shading signifies a writing “value” while blue shading signifies a writing “convention.” Red font equals the highest score (or most important aspect) per field; purple font shows second-highest score; green font equals third-highest score.

The eight factors deliberately were half conventions (Organization, Grammar, Diction, and Structure) and half values (Clarity, Accuracy,⁶ Tone, and Concision); as stated earlier, I use “conventions” to describe the technical, measurable aspects of good composition, while “values” indicate aspects of writing that can’t be quantitatively measured, and instead rely on experience in context to deem appropriateness. I did not inform the participants of the difference, to avoid bias or too much “overthinking” about values and conventions in their field.

In both figures, green box coloring signifies a “value” while blue coloring signifies a “convention.” Of particular note is Figure 2, which highlights the three highest-scoring averages (that is, of highest importance) writing aspects in each field, as well as overall. This analysis provides an interesting insight: across the board, the writing aspects deemed most important by all participants and fields are clarity, accuracy, organization, and grammar. Only one other

⁶ For the purpose of this study, accuracy is considered a value rather than a convention because depending on the writing discipline, accuracy is not only largely unimportant, but sometimes irrelevant. Examples include creative writing, personal essays, cover letters, etc. Accuracy and reliability of facts can also be hard to measure, as even the most reputable of sources, despite their best efforts, can be wrong.

aspect, tone, made an appearance in the top three—and only as a tie for third place with organization under the Business field. The overall averages show the same trend. But while these aspects were obviously highly preferred by participants, their order of importance changes per field. For example, in Business, the most important aspect was clarity; in News, Grammar; in Science & Engineering, Accuracy. It is also worth noting that these four aspects are half and half values and conventions: Clarity and Accuracy are values, and Organization and Grammar are conventions. And values, rather than conventions, seem to top the list more than conventions (with the exception of News, which is unsurprising—a news writer’s job depends on telling the public the truth... a huge topic of contention in recent events).

This results show the real subjectivity that comes with writing for a context. Values change just as much as conventions with each discipline—and yet, they seem to hold more overall power over the determination of “good writing” in a respective field. What does this mean for writers trying to write across the disciplines, who may or may not have heavy experience in one discipline over another? Is it impossible to alter one’s understanding of values as they move among fields and audiences? And if traditional conventions of writing taught as basic hallmarks of quality writing are less important than these values, why aren’t these values—and their change between contexts—also taught as foundational to writing?

Impact on Multidisciplinary Writing Assessment

I would argue these results shouldn’t be seen as discouraging as much as enlightening—and incredibly useful. Knowing just how impactful values are in discipline-specific writing supports the notion of teaching values as well as conventions at every level of writing. A discussion of values, and *why* those values are held in each discipline, opens a dialogue about

subjectivity and fluidity in writing style for students still learning how to adapt their work to contexts, as well as discover for themselves which discipline(s) suit their skillset and interests.

As such, knowing that values and conventions vary only slightly in highest importance—and that certain ones are most important across the disciplines—is a powerful tool for crafting multidisciplinary writing instruction and subsequent assessment. As curricula such as WAC and dynamic criteria mapping (described by Bob Broad as a process of ensuring assessment curricula are deeply analyzed by instructors and evaluated for effectiveness⁷) are used to support the notion that the skill of writing for multiple audiences is essential, researching the needs of these disciplines show that level of importance varies, but the foundation does not; that is, regardless of discipline, the need to understand both particular value and basic conventions—and communicate effectively using solid writing analysis and technique—is essential to effectively convey the message within. And since the aspects required to do so are equally important values and conventions, it's important to start implementing values into curricula, rather than a heavy emphasis on conventions. Conventions are like the skeleton of good writing—they determine the grammar, formatting, mechanics, and other aspects that make up the bones of high-quality writing. In that sense, values are the “meat”—the skin, the muscle, the blood, the organs. The reason for the writing, and the meaning of the message, depends on the consistency and strong function of the values that are supported by the conventions. The “body” of writing needs both to be effective—to live and breathe for its purpose.

It seems that writing assessment has been strongly focused on the “how”: *how* writing should be, *how* we should teach it, and *how* we should measure it. My research on the values held in disciplines suggests that the “how” has been addressed well enough – my interviewed

⁷ Broad, *What We Really Value*, 13-15.

professionals, after all, did their evaluation of values based on years of education and experience on *how* to write in their fields. Perhaps it is now time to shift the mindset for promoting writing across contexts to understanding the reasons why being able to recognize how values affect varying contexts will be of benefit as students grow in their writing ability.

Assessment scholar Michael Williamson has written on the impact of the teaching and assessment of writing on a student's long-term success. He has stated that some forms of assessment have the power to "determine [a student's] social and economic role in society."⁸ In essence, the most appropriate kind of assessment breeds the most growth of a student's ability to learn and adapt. Pamela Moss has reflected a similar sentiment on the power of assessment in contending students should have a say in which of their writing products should be assessed as their best work, as this serves to "allow students and others being assessed substantial latitude in selecting the products by which they will be represented."⁹ In the context of multidisciplinary writing, Moss would likely argue that student should hold the cards in determining which of their compositions is strongest per discipline—and, in order to do so, have a solid understanding why the values and conventions they used were appropriate. These scholars and many more are on a positive path toward making assessment fair, but does this serve to impart the recognition of a value-convention balance across multiple disciplines?

Heiland and Rosenthal open their paper on the benefits of multidisciplinary curricula with the results of a study indicating that "45 percent of students advance only minimally in critical thinking, complex reasoning, and writing [during the first two years of college]" and that only 36 percent show improvement in the last two years of college.¹⁰ I can't help but wonder if the

⁸ Williamson, "The Worship of Efficiency," 61.

⁹ Moss, "Can There Be Validity," 89.

¹⁰ Heiland and Rosenthal, "More than limited learning," 8.

reason for this is because the focus on conventions – and more dramatically, on the right and wrong ways to write – has been so prominent. Students may see the focus on knowing and memorizing the right conventions as the farthest they need to go to reach success socially and economically. This would, consequently, eliminate the need for critical thinking and problem solving that comes with connecting *why* conventions serve a different purpose toward writing than values, and *why* it is important to recognize and take advantage of this difference for writing across audiences and contexts. If students don't know why they are learning what they're learning, and why their assessment results are both of technical criticism and subjective needs, it stands to reason they would have no stake in pursuing writing knowledge, growth and technique—for multidisciplinary writing and beyond.

Conclusion

The task of teaching and assessing writing, like the art (or perhaps science) of writing itself, will always have room for improvement. It is human nature to have differing opinions on the best and worst ways to assess writing, on what topics and methods are most important to teach, and what the ultimate goal of writing education should be. There is currently a growing focus on the benefits of learning to write for a variety of audiences, contexts, and disciplines. This is undoubtedly a step in the right direction, but without understanding the values and conventions respected most in all disciplines, and their effect on “good writing” for each field, students may barely have useful comprehension of the intricacies of crafting multidisciplinary writing, leading to a poor ability to determine the purpose of balancing values and conventions appropriately. Values and conventions in writing don't need to be vastly different across disciplines to be easy to use wisely—they only need to be practiced well to build understanding

of the ebb and flow of multidisciplinary writing. And this skill gets substantial focus in teaching and assessment, the writer can move forward with adapting their skills to any situation at hand.

Slomp states that “knowledge, the individual, and the social contexts in which people learn are all dynamic.”¹¹ And so writing assessment must be dynamic across values and conventions as well. Steps can be taken on all levels of education. Educators can design lessons that teach values along with conventions, as well as how they are implemented in writing from various disciplines (practicing memos and reports, for example, rather than an exclusive focus on essays). Bringing in writers from multiple fields to provide insight on these differences can trigger a fresh perspective and stronger understanding among students—a different voice of authority can easily trigger deeper comprehension and subsequent practice. Meanwhile, administrators of English curriculum policy can communicate with their teachers and students, gauging what is working and what is not—with the latter, it wouldn’t be surprising to find a student is struggling with basic foundational writing concepts but keeping silent out of fear of ridicule. In any case, a dialogue is essential, and asking tough questions can bring substantial change to how values and conventions are viewed in writing, and how they are measured as a student learns to balance the “why” and the “how” in context-driven writing. It is no secret that being able to write and communicate well is a significant factor of success in the workplace, in relationships, and daily interactions. Asking questions, exploring subjectivity, and creating that functional “body” of values and conventions is a great way to trigger interest, and give writing students a strong start.

¹¹ Slomp, “Challenges in assessing,” 83.

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Project 2

A Defense for the Effectiveness of Visual Argumentation

In their book *Everything's an Argument*, Andrea A. Lunsford and John J. Ruszkiewicz explore the ins and outs of argumentation; in particular, they delve into what it means to be an argument and what implications that has in the development and understanding of argumentation. The first chapter wastes no time answering to the title's namesake by stating that arguments are inherent in human behavior, and that "everyday activities make nuanced, sometimes implicit, arguments about who you are and what you value. Thus an argument can be any text—whether written, spoken, or visual—that expresses a point of view."¹ Meanwhile, theorists like Leo Groarke define argument as "an attempt to use premises and conclusions to resolve some disagreement or potential disagreement."² This implies a heavy focus on the "win/lose" scenario diminished by Lunsford and Ruszkiewicz that suggests an argument's main purpose in any situation is to agree or disagree, and back up the reasoning behind that decision.

Regardless of one's foundation for the definition and analysis of an argument, it has been a field-wide debate whether images—pictures, paintings, drawings, photography, etc.—can or cannot be able to function as arguments in themselves; that is, without the aid and explanation provided by written or verbal support. This dilemma, and the tendency for many to dismiss pure visual as an argumentative tool, has affected the authority of an image in multimodal compositions, making it difficult for artists, authors, and other composers to use image in an argumentative function. However, those who refute the visual's ability to argue inherently may

¹ Lunsford, Andrea A. and John J. Ruszkiewicz, *Everything's an Argument*, 4.

² Groarke, "Going Multimodal," 135.

not be taking all of an image's elements, applications, or interpretations into account—all things that may support, rather than disprove, the image's ability to argue independently. Using visual methodologies to analyze and interpret images, those various interpretations will support the idea an image can function as a deliberate argument—and possibly many arguments at once.

Visual Arguments and Sign Systems

The stance against visuals as stand-alone arguments involves the lack of direct and universally recognized communication (as found in the written word in a given language), and this loss makes deciphering an image's particular argument virtually impossible. Argumentation theorists such as David Fleming, for example, contend that images are too vague to be arguments in that they cannot be countered or expanded upon without an unambiguous message to be understood.³ Visual arguments, then, are a paradox: how can you make a claim and give support, as required by arguments, without a clear distinction to the receiver of the argument (in this case, the viewer of the image) of what the claim and the elements of support even are?

Supporters of visual argument, however, use this very stance as reason why visual arguments not only exist, but can be considered more powerful than verbal or written arguments. Birdsell and Groarke argue that despite the tendency of images to be ambiguous and subsequently open to multiple interpretations, verbal expressions are just as indeterminate when given without a context to give those words more specific and universal meaning: "We do not expect words ... to have solid, unassailable meanings of their own. ... The immediate verbal context of a sentence is only one source of information interpreters use in determining the meaning of a string of words."⁴ J. Anthony Blair continues that visual communication is strongly influenced by context: just like in linguistics, the participant's own past and present experiences

³ Birdsell, David S. and Leo Groarke, "Toward a Theory of Visual Argument," 311.

⁴ *Ibid.*, 314.

influence how they perceive an argument. As such, an argument is “a judgment that someone makes”—regardless of intent of the producer, the receiver ultimately determines what claim they are absorbing.⁵

The above reasons in support of visual argument are in line with the linguistic idea of semiotics—in particular, the use of sign systems. Linguistics pioneer Ferdinand de Saussure developed the idea of semiotics, or the study of signs, as a way to analyze how words make meaning according to what they represent. This representation, known as the sign, consists of the “signifier” (the word used) and the “signified” (what the word is designed to represent).⁶ These combine to create the sign, which then fits into a particular *sign system*; there are multiple sign systems across the world, both within and among existing languages. Because different signifiers can represent different signifieds, there are an arguably unlimited number of signs in existence—and available to be created yet—in relation to the people who exist in, and flow across, those systems.

Visual argument can find strong support in the consideration of sign systems. Signs systems function on the understanding that signs are dynamic—words have meaning dependent on what signs they are used for... in other words, the sign’s *context*. And like words, images can and do have the same sign dynamic: Hook and Glaveanu state, for instance, that “images do not exist in a vacuum but instead entail an audience upon whom they exert effects—hence, our attention to the role that viewers play in making sense of images.”⁷ Visual analysis exists in the eye of the interpreter—and, consequently, the sign system in which that interpreter bases his analysis. This suggests that if both verbal and visual arguments are rooted in sign interpretation,

⁵ Blair, J. Anthony, “Probative Norms,” 218.

⁶ Chandler, *Semiotics for Beginners*, 9.

⁷ Hook, Derek and Vlad Petre Glaveanu, “Image Analysis,” 356.

visual arguments should be considered equal to verbal ones in their argumentative value. The parallel interpretation of verbal and visual communication through semiotics-based analysis is the catalyst for a framework for visual analysis and methodology, in which the determination and support of the meaning of images and their value as stand-alone arguments can be made within the environmental, non-verbal context of an image and its viewer.

Visual Methodologies

To explore this idea, I make use of three visual methodologies designed to provide analyses of images from distinctly different points of view: compositional interpretation, semiology, and visual social semiotics. These three have been chosen due to their unique tools and processes for image analysis: they are alike in their emphasis on image elements as instruments of meaning, but have individual values when interpreting images through those elements. In this way, these methodologies all serve the same function of thorough visual analysis while highlighting the variation in interpretation that results from changes in attention—a significant factor in determining if visuals can be arguments.

Composition Interpretation:

Compositional interpretation is a term coined by Gillian Rose, who describes this method of critical visual analysis as a means to offer “a detailed vocabulary for expressing the appearance of an image.”⁸ Rose explains that the nature of compositional interpretation stems from the art “connoisseurship” from a Western historical and societal standpoint: those well acquainted with art, and have strong experiences with it, have what is known as “the good eye” that quickly and authoritatively detects strengths and weaknesses in the constructions of an image.⁹ Generally, one must have significant contextual information (usually obtained through

⁸ Rose, *Visual Methodologies*, 51.

⁹ *Ibid.*, 52.

artistic and visual experience) in order to possess the good eye. As opposed to familiarity with the creator, the viewer, or anything other than the image itself, the good eye—what Rose ultimately refers to as compositional interpretation—requires knowledge of the image’s use of material, detail, salience (or prominence in features), color, and all other aspects of the visual itself in order to come to a strong interpretation of the image’s quality. This lack of attention to the origins and social relevance of the image can be limiting, as Rose states that images “do not exist in a vacuum” and will always be interpreted in conjunction with the interpreter’s own biases and experiences; however, Rose counters that this is sometimes preferred when the analysis of an image would benefit from viewing the image for “what it is” rather than what it may or may not represent.¹⁰

Semiology:

Semiology is an area of study based on Saussure’s semiotics, heavily exploring how languages serve as a means to designate “signs”—combinations of a “signifier” object or concept and the represented “signified” that the signifier is indicating. The interpretations of signs in different ways make what are called “sign systems,” suggesting that meaning can be altered according to social changes. Semiology is the study of how those signs come together to create meaning, and in what system(s).¹¹

In *Visual Methodologies*, Gillian Rose applies this concept to how images also serve to represent signs and exist in sign systems, and how their meaning is interpreted as a result. Images contain signifiers that may indicate a signified result, and thus convey a certain sign; however, the sign system in which the image is being created as well as being viewed is taken into consideration to determine a solid interpretation of an image at a semiological level. To

¹⁰ Rose, *Visual Methodologies*, 55.

¹¹ Chandler, *Semiotics for Beginners*, 9.

determine these, image elements are analyzed and connected; some of these can include the representation of bodies (signs related to age, body type, and size), manner (signs related to implied expression and demeanor), or activity (signs related to action, communication, and nonverbal language).¹²

Visual Social Semiotics:

The field of visual social semiotics (VSS) was first conceptualized by Gunther Kress and Theo Van Leeuwen, then later summarized by Claire Harrison in her essay “Visual Social Semiotics: Understanding How Still Images Make Meaning.” VSS analyzes how the image not only looks according to its details, but how it relates both to its creator and to the viewer. In this way, the creator, the image, and the viewer are all “participants” in the process of interpretation—according to Harrison, the image’s meaning is “a negotiation between the producer and the viewer, reflecting their individual social/cultural/political beliefs, values, and attitudes.”¹³ To interpret an image according to VSS methodology, Harrison states that an image can be analyzed through three different “metafunctions:” representational, interpersonal, and compositional. The representational metafunction analyzes the represented participants in the image (which are not necessarily always people) and the actions between them, asking “What is the picture about?”¹⁴ The interpersonal metafunction analyzes the interactions the viewer has both with the represented participants and with the producer of the image, asking “How does the picture engage the viewer?”¹⁵ Finally, the compositional metafunction brings the above metafunction questions together to determine how the producer, the image, and the viewer relate to each other to create meaning, and asks “How are all parts related to make a meaningful

¹² Rose, *Visual Methodologies*, 115.

¹³ Harrison, “Visual Social Semiotics,” 47.

¹⁴ *Ibid.*, 50.

¹⁵ *Ibid.*, 52-53.

whole?”¹⁶ This is where all aspects of an image, including those derived from the previous two metafunctions, combine to convey a particular meaning—or several.

While these methodologies are quite different in process, this doesn't necessarily mean that a visual's argument will be understood uniquely depending on the analysis technique. In fact, I argue that a good visual argument will be comprehended with very slight variation across multiple analyses. Below are three images, each analyzed with the three methodologies outlined above. I will give my interpretation of the argument for each image, then demonstrate how each analysis will support rather than refute my understanding of the argument.

Image 1 Argument and Analysis

The first image depicts two skeletons on an X-ray film appearing to hold hands. At the point where the hands meet, a dotted-line box surrounds the hands, and within it the content seems to be “excerpted” out of the X-ray to show the skin color of the two participants—one Caucasian, one Black. I believe the argument here is that of racial equality: only the outside is different, while underneath we are all made of the same kind of bones. There is no reason people cannot be close due to skin color or other surface differences.

Compositional Interpretation:

Compositional analysis involves factors such as content, color, spatial orientation, and focus. In

Figure 1a, the content is clear: two X-ray skeletons holding hands, with the hands showing the

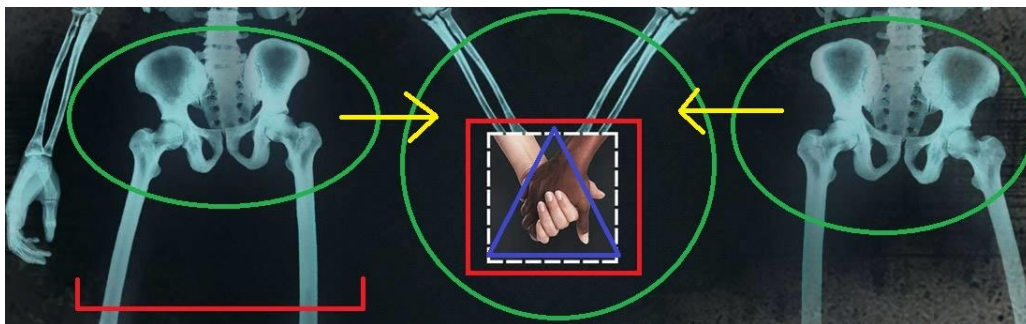


Figure 1a Content markers are in green; color markers are in red; spatial markers are in yellow; and focus markers are in blue.

¹⁶ Harrison, “Visual Social Semiotics,” 55.

participants' skin. Only the torsos are visible, and upon closer inspection one can see the skeletons are mirror images of each other—perhaps a subtle addition to the message of equality. The color involves a pure black background and gray/green skeletons (much like a real X-ray). The only vibrant colors are the hands in the middle, showing dimensional tones of brown and beige against a still-black background. Spacially, the pure black background causes the skeletons and hands to be their own foreground. The skeletons are rather far apart, leaving enough black space between them and the hands to pull the focus to those hands. The focus on the hands is made more apparent by the dynamic color there versus the rest of the image, giving high salience to the opposite skin colors embraced in equality among otherwise identical skeletons.

Semiology:

Figure 1b indicates what aspects of the image a visual analyst may consider in interpreting the image from a semiological point of view. For example, the skeletons themselves

Figure 1b The purple circles indicate areas of interest for semiologists - areas that may indicate signifiers and signifieds that point to signs in certain sign systems.



can be an important sign: without the other more complicated systems the human body (muscular, cardiovascular, etc.), the skeleton signifies simplicity in a sign system values the basics—the “bare bones,” if you will. Another example is the image’s black background. By having no clear setting or background detail, the blackness can be a sign for indifference or obsoleteism in a sign system that sees pure darkness like a window shade—anything beyond it doesn’t matter to what’s going on inside the house. And finally, the two colored hands are

perhaps the most interpretable sign. The different skin colors with the two hands can easily be interpreted as a sign for friendship and tolerance for difference in a sign system that sees hand-holding as intimate and skin color as indicative of diversity. The options are arguably limitless in semiology: the key, then, is to interpret signs and place them in appropriate sign systems to avoid confusion and inaccurate “coding” of the meaning found within the image. Sometimes the current state of societal issues make certain sign systems more recognizable than others, and thus the signs involved will more readily indicate one sign system over another. In the case of Figure 1b, it is likely this image is meant to highlight the sign system of racial criticism, general equality, and friendship between different types of people, as that is one of the forefront social issues facing the world today.

Visual Social Semiotics:

Figure 1c shows the ways in which an analyst using VSS may interpret the image.



Figure 1c The action between represented participants does not directly address the viewer, which combines with color and lighting to give a rhetorical interpretation through VSS analysis.

In the representational metafunction, the two participants are the two skeletons, and their interaction with each other is the simple holding of hands. The lack of a detailed background and the clear view of the left skeleton’s hand being at the side show they are not interacting with anyone or anything else. Using the interpersonal metafunction, it is clear the image does not address the viewer directly, as there is no head or gaze to make that plausible. Instead, the forward positioning of the X-ray along with the focused, colorful hand-holding “offer” the audience the consideration that the participants are the same on the inside, and can still be

intimate and equal on the outside (the hands showing what the outside really looks like). The compositional metafunction puts these together with elements such as left-right movement, which leads the viewer to notice the skeleton first, and the hands second, making the audience to be immediately confronted with the mutual skeletal structure of human beings despite skin color (or, presumably, any other surface difference). The choice to use a realistic X-ray image along with a real photograph of hands, instead of any cartoon or rendering, promotes a high modality that makes the equality argument a more realistic issue for the audience to consider. Finally, the salience (attention-drawing and focusing ability) of the image is quite high, considering the size of the main components (zoom in on the torsos rather than showing full skeletons and drawing focus to their detail rather than to the hands); the color difference between the blank background, muted skeletons, and detailed hands; and the forcing of the image's participants to the foreground due to lack of setting.

Image 2 Argument and Analysis

The next image is an ad for Bose headphones. The upper right part of the ad contains Bose's logo and tagline. This is intentionally blacked out, as that text is not specific to the ad—it is not deliberately designed to enhance the message of this particular image, and should therefore be considered irrelevant in the analysis of visual components. I believe this image argues that Bose headphones are so powerful, even one of the loudest natural wonders (a gigantic waterfall) can't penetrate the headphones enough for a boating enthusiast to notice it. With headphones that good at noise cancellation, they must be worthy of the viewer's investment; the argument, then, is that the headphones are a valuable and satisfying asset to purchase.

Compositional Interpretation

Figure 2a highlights the aspects of the compositional analysis of the image. The ad is content heavy, and includes a man rowing a boat, a large curving waterfall, a partly cloudy sky, and a

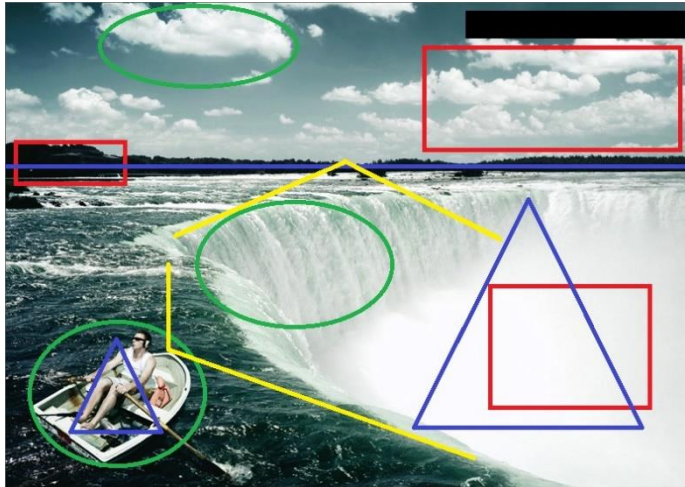


Figure 2a Content markers are in green; color markers are in red; spatial markers are in yellow; and focus markers are in blue.

skyline with trees and boulders. The colors aren't vibrant, but numerous. The sky is a gray-blue, and the horizon is dark, putting emphasis on the whiteness of the waterfall's bottom and the multiple colors of the man and the contents of his boat.

The distance of the horizon compared to a foreground largely encompassed by the waterfall emphasizes its size and,

consequently, its ability to generate tremendous sound to someone close by. This is strengthened by the placement of the boat in the lower left corner, and at a size of only about a sixth of the whole image, again highlighting the grandeur of the falls. These all come together to make it clear the waterfall is drawing focus, with the whiteness hiding what could be at the bottom (the unknown is always a point of interest for an audience), and it's large size relative to the other aspects of the image. The man and the boat also draw some focus by its placement in the foreground and most vivid colors and detail compared to the rest of the ad.

Semiology

From a semiological point of view (as shown in Figure 2b), there are several possible signs that could benefit an argument for Bose's noise cancellation abilities. For example, the blue sky could be a sign for tranquility, as the white

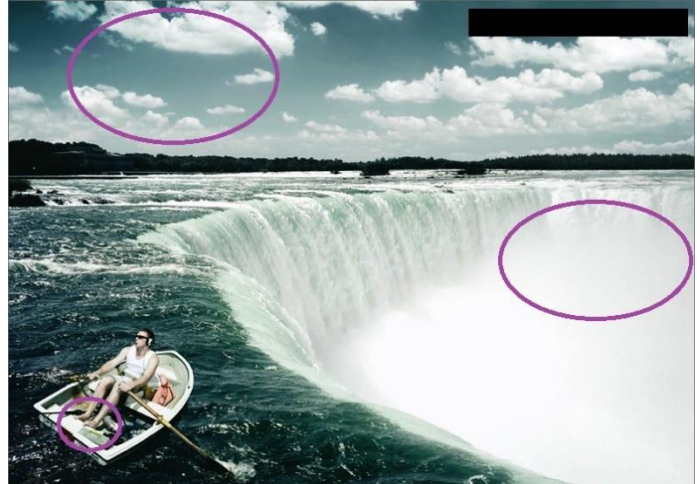


Figure 2b Semiological mark-up

clouds and clear air signify calm weather and a peaceful day

outdoors, adding subtle emphasis to the peace the person wearing the headphones probably feels.

Another example of this is that the man is wearing no shoes—shoes are a sign of protection in a sign system that values security against the elements. The man may feel so at ease in the quiet of the headphones that he doesn't feel the need for the protection shoes could provide. Finally, the pure white of the waterfall, and how what's at the bottom of the waterfall isn't visible, could be a sign of positivity in a sign system that values bright colors and use of light to convey hope and action, where dark colors would be foreboding. It could be concluded that the creators of the image didn't want to leave a dark tone by using darker waterfall coloring that may cause the viewer to see signs of despair, as if to say "Don't buy these headphones, or you'll paddle into a waterfall!" Instead, the positive signs created by the light coloring, the lack of shoes, and the clear sky leaves a serene tone, saying "These headphones can help you feel as peaceful as possible on a beautiful day!"

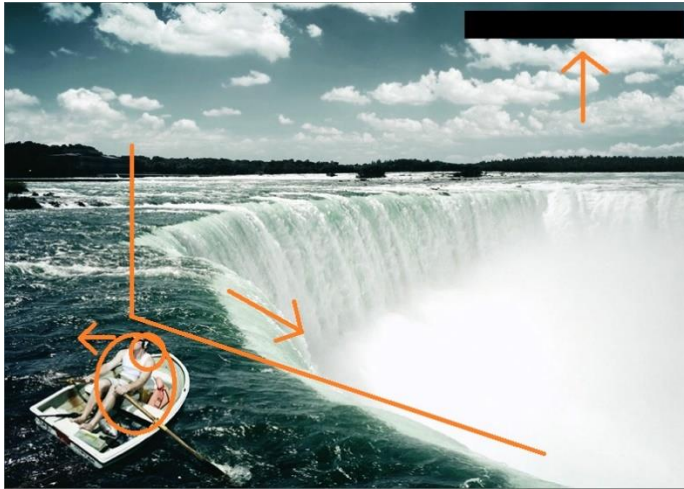
Visual Social Semiotics

Figure 2c VSS mark-up

Figure 2c interprets the ad using the VSS method. The representational metafunction shows a man rowing a boat in very close proximity to a large waterfall, against a backdrop of a tree-filled skyline and blue, partly cloudy sky. It could be argued that both the man in

the boat and the waterfall itself are participants of action in the image, since the size of the waterfall commands attention. The man has his back to the waterfall, which in turn isn't providing the man with any warning he is about to go over the edge; it could be said, then, that the participants are not acknowledging each other. In the interpersonal metafunction, the man in the boat is looking away from the audience with his head tilted slightly up and to the side, as if he is looking at something in the sky—appropriately, this gives us a clear view of his headphones... the very reason he isn't noticing the waterfall. The waterfall itself, since it is doesn't have a human agency element, isn't engaging the viewer either. This photo provides an offer to the viewer, particularly with the obvious view of the headphones, to explore if the product being argued for really is as powerful as it seems here. The compositional metafunction confirms this direction of argument. The left/right view shows the man first and waterfall second, adding an element of surprise between what is known (the man rowing) and what is new to learn (there is a waterfall right behind him), making the audience wonder how the man is unaware of what they are seeing (the headphones). The use of natural color and photography give high modality to the image, and the downward angle adds salience: it makes the viewer feel almost

omniscient, as if, from what they are seeing, they are now smart enough to know the real power of the headphones—and it's too bad the man in the boat isn't so lucky.

Image 3 Argument and Analysis

This image is an entry into an anti-smoking advertisement contest. Knowing that context, it's easy for the viewer to interpret the image as an argument against smoking. However, even without the context, the image makes that argument on its own in the way it uses the cigarette and the shape of a figure rising from it, reaching out as if calling on the pathos of the viewer. The combination of the well-known representation of tobacco and a human figure in struggle argues that cigarettes are a direct cause of pain and despair for those who use it.

Compositional Interpretation

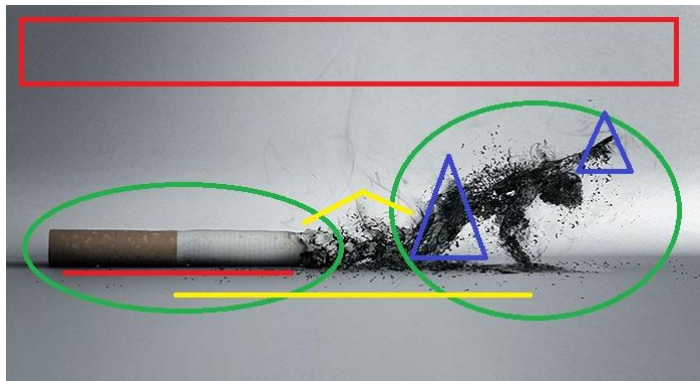


Figure 3a Content markers are in green; color markers are in red; spatial markers are in yellow; and focus markers are in blue.

Figure 3a shows the compositional mark-up of the ad. It shows a clear shadowed background (not darkly shadowed but not clearly lit either), with a pure white floor that shows a cigarette half finished. From the ashes of the cigarette's tip form into what looks to

be a human being on its hands and knees, with one arm reaching out. The coloring of the image is muted throughout to encourage a sense of foreboding, playing on the isolation one may feel when coming down ill from a cigarette-induced illness. Spatially, there is no clear depiction of depth, putting the cigarette and ash-form front and center. The space between the cigarette itself and the beginning of the emerging form isn't substantial, perhaps to highlight the quickness with which a cigarette can cause harm to a person. Due to the muted coloring of the cigarette and the

plain background, the focus of the image is clearly the ash-form. It is on its knees, a hand raised as if to grasp for help. The head is facing downward—this could represent hopelessness, struggle or even an unintentional resistance to the help his hand is reaching for, reflecting the denial of smokers of the long-term dangers of smoking regularly.

Semiology

Figure 3b shows a semiological analysis of the visual argument. The shadowing surrounding the participants of the image can be a sign of an impending threat, as shadows are, in most sign systems, a signifier for dark times ahead (shadows



Figure 3b Semiological mark-up

being the direct result of a lack of light). The subtle smoke come up from the middle of the image is faint but visible; as such, it could be a sign of not just destruction in a sign system that sees smoke as the result of burning, but a sign for subtlety in a sign system that sees things like wispy smoke as a signifier for oversight or ignorance (if one doesn't look closely enough, the smoke is hardly noticed). A final example is the outstretched arm and hand of the ash-figure. This is often a sign for openness, in a sign system that sees an open hand as a gesture for welcoming and friendliness. But the upward, lengthy reach of the hand adds another possible sign: desperation, in a sign system that sees grasping hands as yearning for help. These signs come together to generate a nearly sinister image, imparting a sense of doom and despair to the viewer, as well as a negative impression of the cigarette—which is likely the very intent of the image's creator.

Visual Social Semiotics

Figure 3c is a VSS analysis of the cigarette ad. The representational metafunction shows a cigarette and ashes, the latter of which form what could be considered a human-agent. The



Figure 3c VSS mark-up

cigarette, were it to be an agent as well, is “looking” at the ash-form, which is facing and reaching away from the cigarette. This suggests a strained relationship between the two... as if the ash-figure wants nothing more than to

be away from what the cigarette is doing. The interpersonal metafunction implies an “offer” to the audience, as the ash-form is looking downward and reaching to the right, rather than directly engaging the audience. This is emphasized by the space between the viewer and the participants—while the cigarette and ash-form are the main focus, they are still positioned at a distance from the foreground, emphasizing the subtle offer from the participants to, in so many words, “Get away from this cigarette!” The compositional metafunction shows clear support towards this argument. The left/right visualization shows what is known (“the cigarette”) and what is new (an ash-form with human agency), highlighting a deliberate edge toward a “cause and effect” point of view. The use of a photo of a cigarette coupled with the use of realistic ash and smoke give the image very high modality, making the image relatable to the viewer—maybe even uncomfortably so. As for salience, the limited coloring and lack of background give the shape and action of the content primary focus, and the message within it (cigarettes are harmful) gets the full attention of the audience as a result.

Implications of Analyses on Visual Argumentation

The above analysis methods on the three provided images all bear important similarities. For instance, all three take care to notice the elements of the image and how they appear in color, space, and salience. They also all focus on interactions within the image, and how some elements are enhanced by other elements. However, the big differences between analysis methods comes in the expansion of analysis beyond elements—and that is where the divergence of meaning-making begins. For compositional interpretation, the analysis stops at elements—the relationship of those elements to the producer, viewer, or anything outside that image is not to be considered. As such, the image means only what the elements mean within the context of the image. Semiology is nearly an exact opposite: an image's elements can speak to many contexts, depending on the sign systems involved in the production, viewing, and residence (its physical and social location) of the image. Thus meaning is fluid, and cannot be 100% ensured unless all possible signs and sign systems are accounted for. Visual social semiotics is a mesh of the previous two methods: the process of making meaning is influenced both by how image elements interact with each other, as well as how they interact with the world outside of the image—meaning is a mix of image context and social context.

So with these different methodologies having such diverse goals, how can they all possibly point to the same argument? If the influence of sign systems¹⁷ is so prevalent on the interpretation of a single image, how can an argumentative claim exist that can transcend the limits of one method by spreading its accessibility to multiple other analyses and sign systems?

¹⁷ This reference to sign systems touches back to the introduction in that it is not restricted to semiology methodology, but instead refers to all experiences, knowledge, and assumptions through which a method is used to analyze an image. Semiology focuses on sign systems in detail, but all visual (and verbal) analysis methods are concerned with the influence of sign systems on how interpretation occurs.

This is where we remember the words of Hook and Glaveanu: “images do not exist in a vacuum.” No matter how image-centric a methodology is, social context and viewer experience will always play some part, big or small, in how an image is interpreted. But fortunately, it really is a small world, and the odds of one viewer having a polar opposite understanding of context compared to another viewer are quite limited. In fact, the reach of the image plays a large role in what kind of people see the image and where—further narrowing the potential influence of context.

There is also an interesting tendency in sign systems that plays a part in making visual arguments more plausible. While a signifier can function differently in one sign than another, one can take a brief mental inventory of signs and surprisingly find that even though the signs are somewhat different, they are usually not 100 percent unrelated. For example, there is hardly a sign system that doesn't see the color black as foreboding or “bad” in some way, nor do any sign systems I'm aware of see the sun and sunlight as signs for anything other than joy or good tidings. In language, this idea is demonstrated by the similarities among the “romance languages” (English, Spanish, Italian, etc.). It is theorized by some that the romance languages all descended from an older ancestor language, and other languages like German and Russian came from their own ancestor language.¹⁸ That's why some languages sound insanely similar in word pronunciation and spelling or sentence structure, while other languages couldn't look and sound more different. Perhaps the development of sign systems in human history have happened the same way: sign systems have their own variations, but all descend from what was once a more universal and widespread sign system, explaining why some signs always seem to be related to the same concept in a variety of contexts and cultures.

¹⁸ Essinger, *Spellbound*, 149.

Of course, this all comes down to knowing what an argument is before knowing if a visual can qualify as one. This questioning of what an argument *must be* in order to find what an argument *is* (as if it is an elite club one must qualify to join—but nobody knows the qualifications) has been a significant point of contention in the visual argument debate. As mentioned earlier, most argumentation scholars agree on the basics of what an argument does, but not necessarily on what that means to *make* an argument. Georges Roque touches on this by exploring if visual arguments must be propositional in order to exist as arguments. Roque addresses the issue that if arguments must be propositional in meaning, then images cannot fulfill this requirement—propositions are explicit and unambiguous, and an image allows too much indistinctness to seep in. However, Roque brings up the problem that the propositional nature of an argument is an assumption; indeed, restricting the definition of an argument to what is familiar rather than what is possible negates the exploration of new types of arguments, such as non-propositional ones that visuals could possibly support as stand-alone entities.¹⁹ In addition to this, Roque states that it is an interesting dilemma that the “richness of visual images and the way they are able to express arguments” would require a “compromise” in the definition of argument, since arguments have, for the entirety of human history, been defined by and within the verbal and linguistic context.²⁰ This observation suggests, then, that it is a fallacy to pass judgment on the ability of an image to be an argument based on the requirements rooted in a verbal context... it is archaic and outdated, to say the least.

Jens Kjeldsen elaborates on the implications of defining visual arguments in their own context by analyzing the virtues of images that make them a new breed of argumentation practice: he states that an image’s “potential for plentitude” allows it to provide an argument

¹⁹ Roque, Georges. “Should Visual Arguments be Propositional,” 179.

²⁰ *Ibid.*, 180.

when words are not enough—an image’s richness may be so great that no verbal argumentation application would be sufficient to linguistically express or complement the visual argument being made.²¹ J. Anthony Blair continues that if the definition of arguments is broken down to explicit and implicit requirements (according to the concepts of Daniel O’Keefe, whom he mentions heavily in his work), arguments never *need* to be linguistically explained, but must be linguistically *explicable*. Images, therefore, can still present arguments as long as the receiver of the argument can explain it;²² and as such, the argument is often what the receiver makes of it, and rarely *exactly* what the producer truly intended—such is the nature of human communication. This suggests an interesting power of visual argument not held by verbal argument: the ability to make multiple arguments in one image, if desired, due to the richness of signs conveyed by imagery over the limitations of a specific language.

The images analyzed here, along with the ideas mentioned above, bring an interesting suggestion to the table: visual arguments are perhaps the most flexible method of argumentation of all, in that the message and intent of that argument can be received by the viewer within the realm of understanding shaped by the viewer’s unique experience. The “plentitude” nature of images allows one image to have common thematic elements and universally understood signs; an image of a turtle, for example, is not going to be misunderstood as something else across sign systems—a turtle is a turtle, though what that turtle represents in the context of an image can be up for debate. These elements work together to craft an argument that the viewer will recognize; but unlike with verbal arguments, the viewer’s own experience with every sign and aspect of that image will have an effect on how they absorb the argument, making the visual argument much more personalized and, as a result, more effective.

²¹ Kjeldsen, “The Rhetoric of Thick Representation,” 201.

²² Blair, “Possibility and Actuality,” 346.

For example, Image 1 is arguing (again, from a receiver's point of view) that race and surface differences between people could and should not hinder individuals from forming meaningful relationships. This is conveyed by the use of skeletons, which look identical, and a small revealing of the skin covering them. Let's say the producer of the image conveyed this same argument in writing or speech: "We are all humans. We all have the same skeletons. The color of our skin should not matter." The problem with this is, a verbal argument has become too easy to ignore. Receivers can let the argument go "in one ear and out the other" by zoning out, getting distracted, or putting up a deliberate shield of ignorance out of disdain for being "talked at." But an image can't be tuned out, because it requires real critical thinking to observe, absorb, and understand. And each viewer's experience with the argument's elements—issues with skin color, medical knowledge of skeletons, etc.—subconsciously enhance that message and how the viewer thinks about it. The only way to ignore an image and its message is to not look at it—but humans are visual creatures, and a visual argument that catches our attention with well-combined sign pieces is likely not only to not only get its message to the receiver, but to leave a lasting effect on the viewer's individual experience.

This view of visual argumentation is more relevant to modern day communication than ever before: with advances in technology resulting in new more popular modes of communication, being willing to harness the plentitude nature of images is essential to understanding and adapting to changing communication styles. Schembri and Boyle say it best as describing consumption of communication as "complex and messy," with the "subjectivity of experience and multiplicity of reality" a strong basis for the study of how people convey and interpret communication.²³ Philip Vassallo continues that communication semantics (or

²³ Schembri and Boyle, "Visual ethnography," 1251.

determining meaning from communication exchanges) isn't about playing a "trivial word game," nor is it a "singular experience" shared by everyone—the slightest change in a signifier, whether it be a word or an image element, can create a resounding ripple in meaning depending on the person receiving the communication.²⁴ In that vein, reducing arguments to narrow definitions and restricting the significance of the visual in how arguments are interpreted by the receiver will ultimately isolate people whose experiences are negated by being told their interpretations are "wrong"—as if arguments are ever obviously black or white.

Conclusion

Lunsford and Ruskiewicz contend that arguments are not just about winners and losers in a propositional conversation; rather, arguments encompass many purposes such as informing, convincing, exploring, decision making, and even meditating.²⁵ As a result, arguments often flow from persuasion to informative, or from exploration to determination: the message intended by the argument can cross many of these lines, or none at all. Images are powerful modes of communication in that one image can encompass all these purposes and all these interpretations in one shot; visual argumentation, as a result, can allow for as many interpretations as the image provides, relating to the viewer's unique path of experience. If scholars of visual analysis and of argumentation are willing to view the definition of arguments in a flexible way, acknowledging the power and influence that can be harnessed by the infinite meaning of signs in an image that requires a viewer to truly consider it and think on it, the place of visual argument in the evolution of communication and argumentation could be invaluable as our global social network grows.

²⁴ Vassallo, "Holes in the Earth and in the Photos," 335.

²⁵ Lunsford and Ruskiewicz, *Everything's An Argument*, 6.

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Project 3

Book Reviews: *The Language Wars* and *The Language Instinct*

The Language Wars

In *The Language Wars: A History of Proper English* by Henry Hitchings, I read a detailed account of English from the ground up—its history across continents, specific incidents of deliberate change in the English language, and a number of analyses on what makes English “proper,” “correct” or “appropriate.” The entire book is incredibly thorough, exposing readers to not only historical events of note, but observations about English’s “rightness” that influence readers’ mindsets about grammar, usage, and whether what they learned in school was really a useful lesson in the English language.

Hitchings’ book features a whopping 28 chapters over a range of topics. Appropriately he begins with the history of English, with the first few chapters delving into specific events that influenced social and political views and uses of language. With a historical foundation put in place, the book moves into a more critical analysis of English, including examples of usage that have been and/or are currently contested or undergoing movements for change. Later in the book, Hitchings explores uses of English with more modern relevance, such as curse words and language in a technological setting. The book wraps up with notes on the globalization of language, its involvement hypotheses on the future (such as dystopian literature), and the notion that English is, at the core, a self-centric and personal affair.

Hitchings also provides an analysis of English’s evolution. In particular, Hitchings provides interesting examples of how English’s use fit into social contexts, as well as how social issues affected the power English held. For example, Queen Elizabeth’s coronation and rise to power in the 16th century was seen as a glorious time of glamour and pride, with invigorating

spirit pervading the country. As such, the use of English took on that glorious tone, and those quite literate and creative in the language were held in high regard. Queen Elizabeth is also considered the “begetter of Shakespeare,” and his command of English in his writing along with his reputation in Britain as a well-literate master of the language caused others to transfer that greatness to the society of the time, highlighting the excellence of England and the “greatness of English.”¹ Another example is the 18th century when John Stirling published three dozen versions and uses of the word “wise” intended for attention by young ladies. The point was to bring awareness to the female audience, which was now more empowered to embrace grammatical instruction. The learning of grammar was a “commodity”—a privilege for the elite—and the deliberate social intentions to provide knowledge to young women students reflects the then-evolving social status of the time, embracing the command of grammar as “a guarantee of social opportunity” allowing children, even those in the middle-class, to “enter the upper ranks of society.”² I find it interesting that English hasn’t been a stand-alone phenomenon; that is, rather than evolving on its own without particular influence, specific social issues have shaped the power it has... it can function both as a sign of high social status, or as a means reach a status not yet attained. The teaching of English now is seen less as a sign of power and more a basic necessity—even most developed countries whose primary languages aren’t English tend to require English as a second language requirement. I wonder if this understanding of what English used to mean from a societal standpoint would have some effect on how students approach grammar and composition... Would it matter? Or would they perhaps have a deeper appreciation for their opportunity to learn it?

¹ Hitchings, *The Language Wars*, 39.

² *Ibid.*, 84.

Earlier on in the book, Hitchings begins his notes on English with the caveat that the language has always ebbed and flowed with change. He states in particular that “changes occur in a language because there are changes in the conditions under which the language is used.”³ As such, it can be particularly useful yet hard to grasp when language changes from what has been routine and comfortable in the past. Hitchings refers to the idea of textspeak as an example, saying it can be seen as “one of the glories of minimalism” while at the same time being degraded for its banality and lack of creativity.⁴ I cannot help but think of George Orwell’s *1984*. What always interested me the most in the novel was Orwell’s subplot concept of “newspeak,” where the English language was significantly simplified and narrowed to say only what is necessary and avoid ambiguous, confusing embellishments. Those who didn’t use newspeak were considered dangerous and at-risk of deviating from the efficient system that Big Brother had designed. The “thought police” were tasked, among other things, to watch for those attempting to embellish their speech, and there was even a governmental department dedicated to studying language for every possible opportunity to drill down words and ideas into an overarching term, simplifying newspeak even more. The idea of newspeak was simplicity: why overarticulate ideas when that would be a waste of time and inefficient use of resources? But within both the literary and societal contexts of Orwell’s work, it was seen as a criticism of hacking down a language until there is barely anything left; while concision is efficient, it is not the only point and purpose of language. At the time it was written as well as now, language has not changed to focus so heavily on efficiency. But as time goes on, and the general notion of language’s purpose changes, I imagine classrooms may be compelled to teach English as an equal balance between practicality and creativity, allowing diversity in expression while ensuring

³ Hitchings, *The Language Wars*, 4-5.

⁴ *Ibid.*, 5.

one's use of language is appropriate for a number of different contexts, disciplines, and audiences.

Later on, Hitchens makes an interesting observation regarding how grammar is conveyed as a “science” in educational settings, yet provides frequent caveats about how that science actually functions; that is, students in prior times were punished (sometimes physically) for being grammatically incorrect, but faced the dichotomy of seeing improper grammar accepted in a variety of other life scenarios. And to Hitchens, it begged the question: “How can I do the right thing if the principles of doing right are so full of exceptions?”⁵ He makes an excellent point that students remember grammar as something vehemently set in stone, but with unchecked and unpunished exceptions—and that causes the entire notion of English grammar as a foundation of language comprehension to fall out the window. I remember taking English in sixth grade and being so proud of how quickly I caught on to the differences between prepositions, adverbs, adjectives, etc. I felt like I had a solid understanding of what was what in a sentence—*this* is a noun, *this* is a verb, and I have *no* doubt! And then I came to college, and majored in English. This involved taking a grammar class for which my professor wrote his own textbook, just to make sure everything he wanted covered was available to us. Among those pesky topics was adjectivals, nominals, adverbials—basically, every way that a word generally belonging to one part of speech could also be used in another part. Everything I thought I knew was challenged, and the confusing and complicated world of grammar opened my eyes to ideas that at first felt like cheating—“A pencil is a noun, I tell you, a NOUN!”—but soon evolved into an almost embarrassing sense of obviousness. In the classroom we are taught particular parts of speech, and then in real life we use them in ways completely against what we’ve learned... and

⁵ Hitchens, *The Language Wars*, 79.

yet we never question it. “Pencil” is a noun; but in “pencil drawer” it is an adjectival—a noun functioning as an adjective. It makes perfect sense, and nobody with even a moderate command of English would question its use. Yet it took a college-level grammar course for me to realize how frequent and, frankly, how necessary such usages are to comprehending English.

Along the same lines as grammar instruction, something in *The Language Wars* that stood out to me most was just how many topics constitute the “proper grammar” debate. History and past influences aside, English today is going through more than just “Should there be a comma here?” and “Don’t start sentences with ‘but’!” It’s also colloquialism and societal acceptance, such as with curse words that are heard and used constantly (and in an impressively varied number of ways) but are still considered inappropriate from a “proper” English standpoint. And the globalization of English opens the door to the question of what makes English *English*. When we borrow new words from other languages, are we muddying our language in a way that takes away from its proper nature? And does its use in countries where English is not the prominent native tongue bring about changes in semantics or pronunciation that fundamentally affect how “proper” English will be viewed over time, as those changes spread and become prevalent worldwide? There is so much more to “proper grammar” than syntax and punctuation—than the basics we learn as children. Because there really is nothing “basic” about English, its usage, or its effect on modern societies around the globe. It is important, I think, to make this clear from the very beginning of English teaching. There is no doubt that the foundation of English usage is comprised of acknowledging and accepting various “rules” that allow people to understand each other. But opening the door to the very real possibilities of new and changed uses of English sheds a light on the reality that everyone speaks

and writes differently, and that this isn't necessarily a weakness—it could, perhaps, be a strength in language analysis and beyond.

The Language Wars was an eye-opener in the sense that I realize language is complex, for sure, but isn't a stand-alone complexity: there is so much influence on scales that are societal, economic, political—the list goes on—affecting how the English language evolves and is viewed during that evolution. Nobody can definitively say, in this moment, what the proper impressions of English are, because there are too many influences in play to make one point of view the correct one, or even the common one. It demands a respect, I think, for both English and other languages to take that step back and consider the growth and “propriety” of language in the context of global change... change that never stops, and never will, no matter what you're taught in school—because even that is just a blip on the expansive radar of time.

The Language Instinct

The Language Instinct: How the Mind Creates Language by Steven Pinker brings the scientific element of language to the forefront. He details language not from a humanities standpoint, but from a history of hypotheses, experiments and discoveries about the human brain and human evolution that play a part in our knowledge of how language works. Pinker details language as a scientific artform—one that is genetically predisposed to be embraced and even mastered by every human being (though some more than others), but still somehow displays a wealth of diversity as it combines “nature” and “nurture” to be born and developed.

Pinker's book contains 13 chapters, each tackling a specific aspect of language such as lexicography, phonetics, baby-speak, and grammar. He also addresses some aspects of language that the average person doesn't often consider, such as technological influence (like artificial intelligence) and the role of evolution in the development of human language systems over the

past few millennia. As he touches on these topics, each chapter is its own history lesson—not too focused on the past, but providing context for how modern views came to be and how scientists, linguists, scholars, etc. are approaching language now and why. Pinker references a number of professionals, studies and his own experiences, with everything accumulating into a references list, index and glossary at the end. There is even an “About the Book” section (in the 2007 edition) that provides answers to frequently asked questions and context for Pinker’s work, and how his studies have led him to his current conclusions on language.

What makes *The Language Instinct* so fascinating is that with all its detail, observations and scientific inquiry, it makes me realize just how many aspects of language we take for granted. For example, Pinker explains that there has been a long-standing assumption that people think in words, and that a person’s ability to think and how they do so is limited by their linguistic relativity—people who know different languages, then, think in different ways. Pinker goes on to denounce this idea, suggesting that vocabulary and language development have nothing to do with thinking. We often have our thoughts ready, go to convey them in language, and then forget what we were going to say or write, or can’t find the proper words to express our thinking. How, then, can we think in words if we can’t find those very words in the midst of our thinking? Pinker goes on to say that “when we hear or read, we usually remember the gist, not the exact words... And if thoughts depended on words, how could a new word ever be coined?”⁶ I’ve never before really thought about that—that new words are made because our thoughts require it, and our thoughts come from a language-less place where we create words to act as “signs” for those thoughts, subsequently sharing them with others. In the classroom, we are taught to express ourselves through pen, pencil, and speech... but it’s never really discussed just

⁶ Pinker, *The Language Instinct*, 47.

where these thoughts or feelings come from, and the truly pivotal role language plays in being able to share them. Perhaps touching on just how difficult it would be to communicate without any words or signs would give students a lasting perspective on the importance of a strong foundation in language comprehension and expression.

Pinker continues that our social nature requires that we be able to communicate news to each other, and language does that through combinatorial science: putting together a “mental dictionary” and a “mental grammar” to create infinite combinations of sentences that allow us to spread this news and “convey relationships among concepts.”⁷ It’s a very interesting way of describing language: a form of science that combines to create structures to properly convey news—and keep society from caving in from communicative confusion and chaos. He refers to Saussure’s “arbitrariness of the sign” and how words never reflect exactly what they represent, but that linking the word/spelling/sound to the meaning along with others provides the benefit of being able to communicate “mind to mind instantaneously” by respecting the unspoken rules of what words represent.⁸ He goes on to mention that if we attempted to mold language around exactly what the concept is, it would be “comically unreliable,”⁹ and such a notion is in fact mocked in games like charades, where trying to convey concepts without language and its underlying grammar systems is incredibly difficult.

Such challenges have not gone unaddressed in areas like media and entertainment. For example, an episode of *Star Trek: The Next Generation* leaves Captain Picard stranded on a planet with the ship captain of an alien race that only speaks in metaphors. (For the sake of simplicity, I am sure the writers of the series suspended disbelief on how every alien race

⁷Pinker, *The Language Instinct*, 76.

⁸ *Ibid.*, 75.

⁹ *Ibid.*

somehow knows English, let alone solely English metaphors...that's something I want to look up.) Picard and Darmok (the other captain) struggle to communicate as they try to remedy their situation. After being attacked by a wild animal, Darmok is mortally injured. By that time, Picard and Darmok had formed a bond as Picard began to understand why Darmok used certain metaphors how and when he did so. Upon rescue, Picard used what he learned to convey, via metaphor, Darmok's death to his alien crew, offering his condolences in the process.

This episode always struck a chord on my softer side. The message of the episode was clearly about tolerance, and learning to embrace another point of view and work through differences. From a linguistic perspective, though, I have to admit that I have a hard time believing that the swift and thorough learning of the metaphor language could have been very realistic. It takes significant exposure and practice of a language to learn it; while Darmok's language was technically English, it functioned on such a different system of generative grammar and arbitrary signs that it, to me, qualifies as a foreign language to Picard. For Picard to pick it up as quickly as he did, and then be able to speak it so eloquently—from memory and in a new context requiring new metaphors—to its native speakers seems impossible. And it also begs the question... If a grammar system of a language changes, but doesn't change its vocabulary, does it then form a new language? Or is it considered a version of the same? If the former, would this make Victorian English a separate language from American English? Ebonics a different language from Shakespearean? English-straight from English-metaphor? Why or why not? Who chooses? And when this is taught to students in class—with participants of varying cultures, backgrounds, and socioeconomic statuses—how important is it considered to be to have genuine respect for and interest in how one classmate uses English differently from another? Would this contradict the general foundational teaching of English technique as the basis for communicating

among different groups of people? Or would it be an enriching opportunity to study and consider the variances in the English language, which can still somehow function as a whole to bring people together and keep intact the very society that makes it so diverse?

This question resurfaced in Pinker's chapter on the nature of prescriptive versus descriptive grammar. He mentions that there is no "English Language Academy" and that the true "legislators" of English are an informal network of those with a record of "dedication to implementing standards that have served well in the past."¹⁰ This reminded me of the Iceland nation, and how they actually have a council through which the Icelandic language is actively analyzed and preserved. The Icelandic Language Council is a part of the Árni Magnússon Institute for Icelandic Studies—and fittingly, its section of the website has no English translation. (Why would it? The whole point is preserving Icelandic!) Though with a little help from Google Translate, English speaking visitors to their website learn that the Icelandic Language Council consists of 16 men who handle tasks such as recommending language policy, compiling data for reports on the state of the Icelandic language, and promoting public use of Icelandic speech and writing. The institute also boasts a committee for Icelandic sign language, advocating for its preservation and standardization.

If Pinker is right, and the laws of language are created and upheld truly by its very use in social settings, rather than by real legislators, then why do councils such as the one in Iceland exist? How can it be possible to create a body of people with the main purpose of determining appropriate language when the even, controlled measurement of the appropriateness of language in the ebb and flow of social networking would be impossible? I suppose the same argument could be made of writing teachers and English professors: Who are they to determine if I get

¹⁰ Pinker, *The Language Instinct*, 385.

high marks for my writing? If I don't use the English language the exact same way as the teacher—or anyone else—or in the way they expect, who can tell me if I'm right OR wrong, if language is always changing with the people, the places, and the times? What if my mind just grasped language in a different way? Is my brain wrong? Is my "instinct" for language off-kilter? And when it comes to learning and adapting to language from childhood to old age... if we are at any point taught our usage is wrong, how does our attitude toward language change and affect our ability to keep learning and keep adapting as we must to keep up with its unwavering flexibility?

The Language Instinct is easily one of my favorite books on the topic. There is no heavy-handedness on one topic over the other, and the anecdotal-based examples help me relate more to new material. I have also had a long-standing interest in psychology... perhaps that is why I am so drawn to this book. I do wish there was more attention paid to psychology itself; in particular, brain chemistry and makeup, and how language emerges from it. I realize, too, that psychology plays a significant role in determining effective classroom methods and the basis of understanding on how children learn; this would combine well with foundational language teaching to help students realize English is about more than a good grade and spelling a word correctly. But perhaps that will be in another one of Pinker's books. Overall, I am enlightened... and yet, at the same time, I have definitely been given a lot to think about both for myself and my future students.

Lessons in Language from Pinker and Hitchings: A Unit Plan

Hitchings' *The Language Wars* and Pinker's *The Language Instinct* have a lot to teach us about the nature of language. In particular, the formation of language is superbly complicated. Development of thoughts and feelings into expressions, mutually accepted signs and signifiers, comprehension of "proper" and "appropriate" usage in a given context—all of these add up to a fact that most anyone likely takes for granted: language takes a lot more than a classroom and practice book to grasp, let alone master.

Using the above books and supplemental material, I've constructed a possible unit plan for teaching concepts about the English language as a societal tool. Understanding and respecting the deep reliance on mutual signs, grammatical minutiae, and clear but creative expression may help students to pay stronger attention to how they structure their written work, and improve their critical thinking both in how they construct their compositions and how they absorb the writing of others.

This unit plan, which I've tentatively named "Social Context in Language and Writing," would last approximately three weeks, covering how language is formed, its use in multiple contexts, and how that makes a difference in the writing students will do over the course of their lives. The unit will integrate reading with in-class activities that allow students to share their ideas and directly apply what they've read to a new situation; the unit will end with a reflection paper to discuss the impact of what was learned on future writing. This unit plan would ideally be a part of a low-level collegiate composition course, so that students just entering college can explore not just *how* to write, but why writing changes according to context, topic, audience, etc. Having that foundation will, I hope, help my students have a stronger awareness for their own writing effectiveness for future projects.

Unit Plan: Social Context in Language and Writing

Week 1

Day 1:

Topic: Memory/Introduction to Language

Assignment: Read Pinker's *The Language Instinct*, Chapter 3 and pages 45-48.

Day 2:

Topic: Linguistic Determinism

In-Class Workshop: Finding Words for the Wordless. Think of a feeling, thought, idea, etc. that is commonplace in the human experience, but that English doesn't have a particular word for. For example, *gigil* is the Filipino word for the irresistible urge to pinch something cute. Try not to cheat by Googling! Then, once you have an expression with no English word, try to come up with a word for it. Is it easy or difficult? Why?

Assignment: Read Pinker's Chapter 4, Chandler's *Semiotics for Beginners* introduction (PDF)

Day 3:

Topic: Signs and Language

In-Class Workshop: Finding isolated and constant signs

Assignment: Word Replacement Assignment. In the following three sentences, replace the noun and the adjective with a different word—real or invented. For instances where the noun in one sentence as the noun in another, stay consistent with what word you used to replace it. Then write a new sentence using all of the new words you made. Remember, the meaning remains the same. For example, if you replace “cat” with “coffee,” then the sentence “The coffee ran away” in your new “language” should mean “The cat ran away” in regular English.

Sentence 1: The tree looks green.

Sentence 2: I see six bananas.

Sentence 3: There are six trees here.

Week 2

Day 1:

Topic: Signs and Language continued

In-Class Workshop: Discuss and compare word replacement assignment results. Pair up and say each other's sentences and try to translate, based on what you know of syntax and noun-verb agreement. Is it easy to figure out what your partner's new words translate to? If not, what problems did you encounter? How do you think this difference between signs and sign systems affects writing?

Assignment: Read Killingsworth and Gilbertson's *Signs, Genres, and Communities in Technical Communication*, Chapter 7

Day 2:

Topic: Audience Comprehension

In-Class Workshop: Read excerpts from both creative and technical writing. Discuss their effectiveness: What kind of audience is the excerpt meant to reach? What kind of language is used that caters to that audience base? In what ways (if any) does the excerpt use language that detracts from its form, purpose, and audience?

Assignment: Read Pinker Chapter 23; Read Henry Hitchings's *The Language Wars*, Chapter 7

Day 3:

Topic: “Correct” Grammar

In-Class Workshop: Analyze sentences with different grammar usages, varying in punctuation, spelling, sentences structure, etc. Discuss if the sentences can be considered having “correct” grammar or not. Is it hard to decide in some cases? Why?

Assignment: Read “The Linguistic Development of Genie,” *Language*, 1974 (PDF)

Week 3

Day 1:

Topic: Language Development and Social Influence

In-Class Workshop: Pick a language you don’t know and learn as much as you can about it in 10 minutes. Then try to say and write, in that language, an English sentence I provide *after* the 10 minutes is up. Discuss Genie reading: If this exercise was hard for you, how do you think Genie felt? How does social interaction shape your use of language? How does that show in your writing?

Assignment: Read Hinchings Chapter 24

Day 2:

Topic: Technology and Writing

In-Class Workshop: As a class, create a Venn diagram of differences in writing for technical contexts versus writing for non-technical contexts. How does the language change? How has technology influenced a change in language usage for speech and writing? How has it changed *your* writing and speaking styles in particular?

Assignment: Read Hinchings Chapter 27; Read Pinker Chapter 12, refresh Pinker Chapter 4

Day 3:

Topic: The Purpose of Language

In-Class Workshop: Discuss questions raised by chapters: Is language meant solely for sharing “news,” or is creative expression another purpose—and along that vein, is creative expression still considered “news?” Can language be exclusively personal and serve personal purposes, or always societal and constantly influenced by others? How does this dichotomy between self and societal language affect writing in various contexts?

Assignment: Write 2-5 page reflection on language topics covered in the unit. What is the most interesting aspect of language? How do you think knowing this will (or will not) affect how you write in the future? Due next class period.

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Appendix: Activity Writing Excerpts

Audience Comprehension: Week 2, Day 2

The world is too much with us; late and soon,
Getting and spending, we lay waste our powers:
Little we see in Nature that is ours;
We have given our hearts away, a sordid boon!
This Sea that bares her bosom to the moon;
The winds that will be howling at all hours,
And are up-gathered now like sleeping flowers;
For this, for everything, we are out of tune,
It moves us not.--Great God! I'd rather be
A Pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;
Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathed horn.

--poem, "The World Is Too Much With Us," William Wordsworth, 1807

is consistent with GPS phase residuals, and the only difference is that the RMS of orbit differences for Swarm in 3D direction from Experiment (4) is the best.

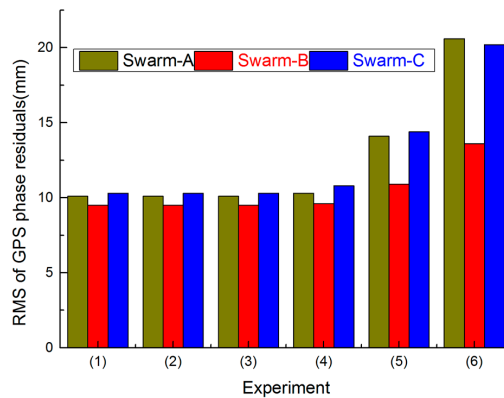


Figure 1. Root Mean Square (RMS) values of GPS phase residuals for all three Swarm satellites on 1 November 2014.

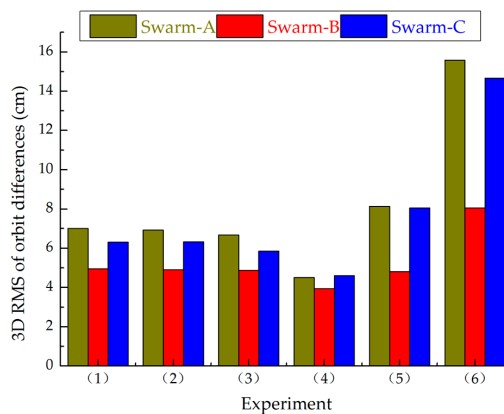


Figure 2. RMS values of orbit differences for all Swarm satellites in 3D direction between Swarm POD and Precise Science Orbits (PSOs) released by the European Space Agency (ESA), 1 November 2014.

According to Figures 1 and 2, we can conclude that the Swarm orbit solutions are basically the same when a priori STD is better than 10^{-2} mm/s, and the Swarm orbit solutions are worse when a priori STD is less than 10^{-2} mm/s. Moreover, F10.7 of the chosen day is 118.1 sfu, which indicates that ionospheric activity is high on the chosen day. If pseudo-stochastic pulses are not optimized (e.g., a priori STD is less than 10^{-2} mm/s), Swarm ZD reduced-dynamic POD cannot obtain high-quality precision orbit determination.

The above experiments show that when a priori STD of the pseudo-stochastic pulses is set to 10^{-2} mm/s in R, T and N directions, the Swarm orbit solution is the best. In order to keep the consistency of the experiments, this paper studies the Swarm orbit accuracy when a priori STD of pseudo-stochastic pulses is different settings in different directions on the basis of the above experiments.

Case 1: A priori STD is 10^{-2} mm/s in T and N directions, a priori STD ranges from 10^1 mm/s to 10^{-4} mm/s in R direction, which are set as follows from Experiments (7) to (12).

- (7) A priori STD is 10^1 mm/s in R direction,
- (8) A priori STD is 10^0 mm/s in R direction,

IT was a special pleasure to see things eaten, to see things blackened and changed. With the brass nozzle in his fists, with this great python spitting its venomous kerosene upon the world, the blood pounded in his head, and his hands were the hands of some amazing conductor playing all the symphonies of blazing and burning to bring down the tatters and charcoal ruins of history. With his symbolic helmet numbered 451 on his stolid head, and his eyes all orange flame with the thought of what came next, he flicked the igniter and the house jumped up in a gorging fire that burned the evening sky red and yellow and black. He strode in a swarm of fireflies. He wanted above all, like the old joke, to shove a marshmallow on a stick in the furnace, while the flapping pigeon-winged books died on the porch and lawn of the house. While the books went up in sparkling whirls and blew away on a wind turned dark with burning.

Montag grinned the fierce grin of all men singed and driven back by flame.

He knew that when he returned to the firehouse, he might wink at himself, a minstrel man, burnt corked, in the mirror. Later, going to sleep, he would feel the fiery smile still gripped by his face muscles, in the dark. It never went away, that smile, it never ever went away, as long as he remembered.

--excerpt, *Fahrenheit 451*, Ray Bradbury, 1953

“Correct” Grammar: Week 2, Day 3

The voice so filled with nostalgia that you could almost see the memories floating through the blue smoke, memories not only of music and joy and youth, but perhaps, of dreams. They listened to the music, each hearing it in his own way, feeling relaxed and a part of the music, a part of each other, and almost a part of the world.

--excerpt, *Requiem for a Dream*, Hubert Selby Jr., 1978

We were both crying now. My mother asked me to teach her proper English so old white ladies at Target wouldn't laugh at her pronunciation. It has not been easy. There is a measure of guilt when I sew her letters together. Long vowels, double consonants — I am still learning myself. Sometimes I let the brokenness slide to spare her pride but perhaps I have hurt her more to spare mine.

As my mother's vocabulary began to grow, I mended my own English. Through performing poetry in front of 3000 at my school's Season Finale event, interviewing people from all walks of life, and writing stories for the stage, I stand against ignorance and become a voice for the homeless, the refugees, the ignored. With my words I fight against jeers pelted at an old Asian street performer on a New York subway. My mother's eyes are reflected in underprivileged ESL children who have so many stories to tell but do not know how. I fill them with words as they take needle and thread to make a tapestry.

You know, the military and the law enforcement, generally speaking, but all of it - but the military gave us tremendous percentages of votes. We were unbelievably successful in the election with getting the vote of the military. And probably almost everybody in this room voted for me, but I will not ask you to raise your hands if you did. But I would guarantee a big portion, because we're all on the same wavelength, folks. We're all on the same wavelength, right? He knows. It took Brian about 30 seconds to figure that one out, right, because we know we're on the same wavelength.

But we're going to do great things. We're going to do great things. We've been fighting these wars for longer than any wars we've ever fought. We have not used the real abilities that we have. We've been restrained. We have to get rid of ISIS. Have to get rid of ISIS. We have no choice. Radical Islamic terrorism. And I said it yesterday -- it has to be eradicated just off the face of the Earth. This is evil. This is evil. And you know, I can understand the other side. We can all understand the other side. There can be wars between countries, there can be wars. You can understand what happened. This is something nobody can even understand. This is a level of evil that we haven't seen. And you're going to go to it, and you're going to do a phenomenal job. But we're going to end it. It's time. It's time right now to end it.

--excerpt, President Donald Trump's speech to CIA headquarters, January 21, 2017

Project 4

Elizabeth Scoville

Editing Portfolio

April 2017

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Elizabeth Scoville

(phone number withheld for privacy) • escovil@bgsu.edu • Peoria, IL

Seeking positions in communications, administration, writing, marketing, and related fields.

Education

Bowling Green State University, Bowling Green, OH (online program)

Master of Arts in English, expected May 2017

- Concentration in writing studies; GPA: 4.0
- Coursework: Writing Assessment; Professional Editing; Literary Theory and Criticism; Graduate Writing; Teaching Grammar in the Context of Writing; Digital Humanities; Visual Rhetoric; Teaching of Writing; Introduction to Linguistics; Professional/Technical Communication

Bradley University, Peoria, IL

Bachelor of Arts in English, May 2013 (Summa Cum Laude)

- Overall GPA: 3.8, Major GPA: 4.0 (4.0 scale)
- Minor: Business Management and Administration
- Completed coursework includes: Survey of Communication; Journalistic Writing; Introduction to Media Production; Audio Production; Advanced Studio Production; English Grammar; Language Theory; Creative Writing I, II, & III; Argumentative Writing

Skills and Proficiencies

- Typing speed: 80-90 wpm.
- Proficient in Windows OS; working knowledge of Mac OS.
- Proficient in Microsoft Office: Word, PowerPoint, Excel, Outlook, and Publisher.
- Proficient in various style guides: Chicago Manual of Style; AP Stylebook; MLA.
- Proficient in Salesforce.com administration and setup.
- Working knowledge of Adobe Acrobat, Photoshop, and InDesign.
- Familiar with CRM and data entry processes, and analytics software (Google Analytics).
- Inbound Marketing Certification via Hubspot, valid until March 2018.

Work Experience

Peoria Magazines, Peoria, IL

Associate Editor, July 2016 – March 2017

peoriamagazines.com

- Produced feature writing copy for three magazines centered on business, arts and community.
- Edited columns and articles submitted for publication.
- Wrote sidebars and short pieces covering press releases and items of note.
- Proofread final magazine proofs before printing.
- Conducted research for articles, including data collection and interviews.
- Designed and send weekly e-newsletter via Mailchimp.
- Assisted in the planning, execution, and evaluation of company-hosted events.

ARi (Automotive Robotics, Inc.), Peoria, IL

Marketing Coordinator, January 2016 – June 2016

- Designed and produced marketing materials such as brochures, PowerPoints, and press releases for company products and services.
- Maintained consistent brand presence on social media through posting on Facebook, LinkedIn, Twitter, and Glassdoor.
- Created and edited quotes and proposals for B2B opportunities.
- Performed market research and compiled market research reports.

- Planned for and attended industry trade shows, including set up and execution of exhibit booths and marketing.
- Acted as administrator for Salesforce tool for business development and sales teams.
- Edited job descriptions for grammar, concision, uniformity, and format before posting on website and social media.
- Created flyers, informational brochures, and tracking sheets for internal needs including job fairs, employee events, and trade shows.

ARi (Automotive Robotics, Inc.), Peoria, IL
Technical Recruiter, April 2014 – December 2015

- Assembled and posted job openings obtained from hiring managers.
- Edited job descriptions for grammar, concision, uniformity, and format before posting.
- Proofread documents including email drafts, posters, and proposals for company executives.
- Created flyers, informational brochures, and tracking sheets for company-related needs such as job fair preparation and yearly volleyball tournament.
- Researched and compiled top priority positions and distributed them company-wide and through social media to maintain PR presence and increase referrals of candidates.
- Participated in communications planning committee for company globalization initiatives.
- Designed template for revamped employee newsletter using Publisher.
- Filled open requirements with qualified candidates for in-house and client positions.
- Searched for potential candidates using resources including CareerBuilder, Monster, and résumé search sites.
- Networked with recruiters, company managers, and candidates and maintain contact with new connections.
- Utilized several databases serving to post jobs, keep candidate records, and track the progress and status of positions on a consistent basis.
- Maintained spreadsheets using Excel to track calls, candidate submissions, and requirements.

Illinois Student Assistance Commission (ISAC), Peoria, IL
Community Outreach Worker, June 2013 – April 2014

- Mentored students and parents in Illinois Central College district about college options, career planning, and financial aid information.
- Designed flyers, pamphlets, and posters to promote FAFSA completion initiatives and encourage applications for college admission.
- Prepared and conducted PowerPoint presentations to students and their families about the college-going process.
- Hosted more than ninety events including informational presentations, FAFSA completion workshops, and college application sessions.
- Near-peer mentored more than 100 students across high schools and community organizations.
- Received professional development training in FAFSA preparation and completion.

Relevant Internship and Leadership Experience

The Great Work Begins Theatre Troupe, Peoria, IL
Active Member, July 2012 – present

- Participate in local theatre group in multiple central IL locations.
- Serve multiple functions in each performance including actor, director, writer, publicist, and production manager.
- Promote upcoming performances on social media through group page and personal account.
- Conduct outreach to local organizations and business to obtain new production venues and increase publicity for shows.

Peoria Public Library, Peoria, IL
Public Relations Intern, June 2011 – August 2011

- Wrote press releases and news stories to be featured in library publication, "Passages."
- Publicized library news and events via social media including Facebook and local newspaper online calendar event submissions.

Editing Policy for Elizabeth Scoville

Objective

I, Elizabeth Scoville, agree to perform editing tasks to the best of my ability. I will ensure the text provided to me will be grammatically correct, consistently and sensibly formatted, and styled understandably. I will edit text thoroughly and make suggestions frequently to improve the overall flow and comprehension of information within the text provided.

Standards

In order to perform editing to meet widely-accepted standards of English usage, I will consult the Chicago Manual of Style, the AP Style Handbook, and the Merriam-Webster Collegiate Dictionary. If any standards or guidelines must be used due to the nature of your work (e.g. company writing guidelines), such must be provided to me before editing work begins.

Acceptable Texts

I will perform editing on any of the following types of documents:

- Academic: Essays, portfolios, scholarly articles, theses, dissertations.
- Professional: Proposals, grants, portfolios, news articles, resumes, cover letters, memos.
- Personal: Emails, invitations, letters, announcements.

All documents to be edited must be 100% complete and final drafts unless otherwise agreed upon.

Editing Schedule

Editing jobs will take up periods of time that will be scheduled on a daily basis. Priority is given to jobs of significant length and with closely upcoming deadlines (the latter comes first). Scheduling is to be discussed prior to the start of editing to ensure both parties are meeting necessary timing needs (see Communication Needs section). Last-minute edits outside the original contract can be performed at a 20% upcharge per hour, and is dependent on the availability of the editor; a second, last-minute editing contract must be drafted at that time.

Editing Breakdown

Unless otherwise stated, I will edit for the following:

- Format: Ensuring text is properly formatted in terms of spacing, page breaks, paragraphs, font size, and font type. Ensuring tables and figures do not interfere with text formatting.
- Mechanical Style: Ensuring text remains consistent according to required guidelines and rules (see Guidelines section) including abbreviations, use of numbers, and font style.
- Language: Ensuring text conveys ideas and concepts understandably and maintains same objective in meaning throughout.
- Copy Editing: Ensuring text adheres to conventions of spelling, sentence structure, punctuation, grammar, and usage according to guidelines. Ensuring headlines, table and figure titles, etc. match the text appropriately.

Communication Needs

- **Pre-Editing:** The writer and I must agree to a schedule of deadlines for text copy to be provided (each copy must be 100% complete). Once the schedule is established, it cannot be changed to any EARLIER time; however, later deadlines can be made. If copy is not received by deadlines, other scheduled jobs will take priority until copy is provided. Editing can be performed electronically or handwritten – the writer must indicate preference before editing begins.
- **During Editing:** The writer must alert me as soon as possible of any schedule changes, change in editing needs, and change in writing purpose or objective. As editor, I agree to alert the writer immediately if I cannot meet a certain deadline for editing copy. I will also check in with the writer 1-2 times per week to ensure editing is aligned with writer needs.
- **Post-Editing:** I strongly recommend the writer and I meet for a post-editing briefing to discuss changes made and for me to answer any questions regarding queries or unclear editing marks. I will require feedback regarding my work and any problems or concerns with my performance as an editor. At the end of the project, my final edits may be accompanied by a list of recommendations and a table summary of changes. This will depend on any frequent errors found or explanations needed. If no summary follows the edits, I did not deem it necessary to provide it; however, you are welcome to request one (for an additional fee depending on length of time needed to assemble the summary).

Pay Rate

I charge \$20-30 per hour depending on writer experience and length/type of manuscript. A final rate will be agreed upon with the writer and dictated on the final contract copy.

Contract

I certify that I, _____, hereafter to be known as Writer, agree to provide compensation for the editing services of Elizabeth Scoville, hereafter to be known as Editor. Writer agrees to pay \$_____ per hour for _____ (number) pages of text to be edited by Editor. Both Writer and Editor agree to the terms and conditions outlined in the above policy to employ editing services. Any exceptions or additions to the above policy are provided below, and both Editor and Writer agree to these changes.

Changes to Policy: _____

Signed: _____
(Writer)

Signed: _____
(Editor)

Date: _____

Date: _____

Document Resume (“Katrina” Short Story)

Client: G. S., aspiring author

Audience: Young adults ages 16-25

Purpose:

- Tell fantasy short story through imagery and dialogue

Edits Performed:

- Punctuation edited for proper placement and to avoid excessive use
- Sentences fragments altered to form complete sentences in order to avoid misunderstanding of content
- Words changed or replaced to avoid redundancy in imagery

Katrina sat on the tallest hill of the Great Plains under gray skies, overlooking endless acres of land. From her perch, she could see the two great nations, and the border that intersected them. She could see her village, Ingenti, to her right, in the mighty nation of Maltania, where over a hundred people worked, harvested food, or went about their lives in their small cottages made of stone and straw. It was the nation of Maltania where the plains stood. It stretched out, never ending, flat fields and hills of grass under an open sky, with only the giant stone pillar of the church piercing the sky.

Katrina looked to her left. It seemed as though the two nations wanted their distinctions to be perfectly clear. Starting in a straight line, cutting right through the plains a large forest grew. It was this forest where Gōnglǔ began, with the border being where the base of the trees started.

Katrina felt raindrops touch her head, her long, rough shirt becoming heavy. She closed her eyes and raised her head, letting the water fall on her face. She moved her hands through her long black hair, feeling the water wash away bits of dirt and sweat. She caught a few drops in hands, and tried smearing it on her cheeks to wash her a bit more. Katrina looked over at Gōnglǔ, watching birds fly from underneath the trees as they rustled in the rain. Soon, the rain dispensed, moving on through Gōnglǔ. In the distance, thunder boomed and shook the Earth.

Katrina felt herself smile. She loved the rain, the gray, and the storms. Alone on this hill, overlooking the only world she had ever known during storms was the only time she let herself relax, where she felt safe.

"I thought I'd find you here," a voice called out behind her.

Katrina did not turn to look. She could not quite decide if she wanted company now or not, but it would be rude to turn him away.

He's just trying to be nice, Katrina thought, *be good.*

The person the voice belonged to sat down next to her. It was Bryce, a boy of fifteen, one year her senior. Bryce had messy brown hair that reached to his ears, and wore the same inexpensive brown cotton vest and pants the rest of the Ingenti villagers wore.

"Hello," Katrina said, still staring at Gōnglǔ.

She turned to Bryce.

Why does he let his hair grow like that? Katrina wondered. He's from the capital; he would look so much better if he groomed himself like it.

"So what are you doing here?" Bryce asked. "Out doing chores?"

"Already finished them," Katrina said, pointing behind her. "My mother asked me to gather firewood. I finished it in less than an hour. She doesn't expect me back for a couple more. What about you? Classes ended early?"

"They canceled them," Bryce said, lying on his back. "And not just mine. The entire school is closed until this whole mess is sorted out. They're telling everyone who isn't from the village to go back from wherever they came from."

Katrina gazed off, nodding her head. Bryce might not be someone she wanted to surround herself with every day, but she did not want him to leave completely.

"They?" Katrina asked. "The teachers?"

Bryce let out a small chuckle.

"The day teachers make the decisions is the day I become king," Bryce mused, smiling, staring at the sky. "The church. They say great change is coming, and that Gōnglǔ placing soldiers at the border is the catalyst."

Commented [ES1]: Change to comma.

Commented [ES2]: Because "plains" is the last noun used, it seems as though "it" is referring to the plains and not to Maltania. If this is the case, change "it" to "they" for plural agreement. If not, consider revising to make it clear Maltania is the subject of the sentence.

Commented [ES3]: Change comma to colon so the following details serve to describe the subject before the colon. It otherwise introduces two subjects "it" and "fields and hills" and may create confusion.

Commented [ES4]: Query: This first paragraph is in Cambria while all the others are in Times New Roman. Is there a reason for this?

Commented [ES5]: Insert comma after "plains"

Commented [ES6]: Consider revising for clarity — "the base of the trees" does not give a clear image of what the border quite looks like.

Commented [ES7]: Insert "her" in front of "hands"

Commented [ES8]: Consider changing to "herself," since the action being done to Katrina is self-acting, and generally includes "self" to make this clear.

Commented [ES9]: It is not clear whether the birds or the trees are rustling. Consider revising to "their leaves" or "their wings" to clarify the subject of the rustling.

Commented [ES10]: "Dispense" means either to distribute or to omit or get rid of. In this case, there is no noun doing the dispensing of the rain. Consider revising to ...

Commented [ES11]: Lowercase "e"

Commented [ES12]: Transpose the comma and quotation marks.

Commented [ES13]: Change from comma to period.

Commented [ES14]: Capitalize

Commented [ES15]: Transpose comma and quotation mark.

Commented [ES16]: Keep this sentence in the same paragraph as the previous sentence. Since the subject doi ...

Commented [ES17]: Transpose comma and quotation mark.

Commented [ES18]: Transpose comma and quotation mark.

Commented [ES19]: Change to "to"

Commented [ES20]: Join this paragraph to the previous sentence, since the subject of both is the same.

Commented [ES21]: Transpose comma and quotation mark.

Katrina quickly shot a glance at the church at its mentioned. The church and its large stone pillar was the tallest building in the village. The pillar stood several meters high, with a large eye sculpted at the top, representing the Watcher, their god. As Katrina had heard, the churches were always the tallest buildings in the various villages and cities in Maltania, showing that all the people were constantly being watched.

“They say”, Bryce, continued, “the Watcher is warning us. That war is coming.”

“And people believe him”, Katrina stated, staring at the ground. “Have people ever heard of a self-fulfilling prophecy?”

“No matter what”, Bryce said, “People are leaving. I passed no less than five classmates leaving on my way over here.”

“And what about the people who have lived here?” She asked, fearfully.

Bryce raised his head to look at Katrina.

“Then they’re saying you should leave anyway,” Bryce said, his eyes meeting directly with Katrina’s.

Katrina got lost looking into Bryce’s eyes. They were blue, as deep as oceans. Katrina felt safe around Bryce because of his eyes. They had compassion, and worry for her, a luxury.

“So what are you going to do?” Katrina asked.

Bryce stared at the ground.

“I’m leaving”, he said, through gritted teeth. “Three days. I have to pack my dorm and set a few things in order first.”

Katrina turned back to the view.

“I see”, Katrina said.

Bryce raised himself, and put a hand on Katrina’s shoulder.

“It’s not safe here”, Bryce said, suddenly fearful. “Tensions with Gōnglǔ have been rising for months, maybe years. They’re about ready to come and tear all our heads off! Guess what they are going to attack first. Villages along the border.”

“I know all this”, Katrina said, her voice trailing off into a growl.

Why does he think everybody but him is an idiot?

“Then come with me!” Bryce cried.

The two sat in silence. Bryce removed his hand from Katrina.

“I would have been out of here today”, Bryce said, his voice calm and firm. “Maybe even yesterday. But there’s one thing keeping me here. The one reason that keeps me coming to Ingeti year after year, the one thing that keeps me sane through all the stupidly of, well, everything. You.”

Bryce got up and rested on one knee, facing Katrina. Katrina turned her head to meet with him. Amused with how dramatic Bryce was being, yet, his words uplifted her. He was someone in this world who cared.

“I managed to convince Hager to give me three horses”, Bryce said.

“Who?” Katrina asked.

“You know”, Bryce said, moving to sit in front of Katrina, “the farmer whose farm always smells like ale?”

“Oh”, Katrina said. “How?”

“Sixty gold coins. But that’s not important”, Bryce said, shaking his head. “We have a chance here. Three horses. One for me, one for you, and one to carry enough food and water for a month.” Bryce grabbed Katrina’s hand, clenching it with his own. “You can live with me and my family in the capital.”

Commented [ES22]: Consider either omitting “at its” to avoid grammatical confusion, or omit “at its mentioned” altogether since the church has been brought up, and there will be no confusion about which church Katrina is looking at.

Commented [ES23]: Transpose comma and quotation mark.

Commented [ES24]: Omit this comma

Commented [ES25]: Consider revising to make the subject of this new sentence clearer – is the Watcher warning of war, or are they saying war is coming?

Commented [ES26]: The “him” who is referred to here does not match the “they” from the previous sentence. Consider revising this and/or the previous sentence to make subjects and pronouns agree.

Commented [ES27]: Transpose comma and quotation mark.

Commented [ES28]: Transpose comma and quotation mark.

Commented [ES29]: Lowercase “s”

Commented [ES30]: Omit comma

Commented [ES31]: Consider omitting “then” as he was not continuing a thought that would merit a transition word to answer her question.

Commented [ES32]: Omit comma

Commented [ES33]: Replace with a dash to introduce a quick new thought connected with the sentence.

Commented [ES34]: Consider revising to avoid redundancy – you already said Katrina was staring at the ...

Commented [ES35]: Transpose comma and quotation ...

Commented [ES36]: Omit comma

Commented [ES37]: Transpose comma and quotation ...

Commented [ES38]: Omit comma

Commented [ES39]: Transpose comma and quotation ...

Commented [ES40]: Change period to a comma so the ...

Commented [ES41]: Transpose comma and quotation ...

Commented [ES42]: Transpose comma and quotation ...

Commented [ES43]: Lowercase “a” and start sentence ...

Commented [ES44]: Omit comma

Commented [ES45]: Transpose comma and quotation ...

Commented [ES46]: Transpose comma and quotation ...

Commented [ES47]: Transpose comma and quotation ...

Commented [ES48]: Transpose comma and quotation ...

Bryce started to rise, pulling Katrina up with him. Bryce started at Katrina. She could see fear in Bryce's eyes. He was begging her.

"Will you come with me?" Bryce whispered, his eyes never leaving hers.

Katrina stared at Bryce for a long while, not knowing what she should say. Did he want her to be grateful? Happy? Should she say yes?

I could do it, Katrina thought. I could live. But...

Katrina, staring directly at Bryce, raised her right arm. Slowly, she rolled down her sleeve. Right above her elbow, taking up a quarter of her lower forearm was a large bruise. The bruise was a deep purple, making her arm look infectious and disease ridden.

Bryce looked at her arm, his eyes widening for an instant. Katrina glanced downwards and saw his fists clench. The two looked at each other again.

"And what about my parents?" Katrina asked, her voice flat.

Bryce turned away from Katrina and walked a few steps away. Katrina looked on, her face unmoving and unresponsive. Bryce turned back around.

"What was it for this time?" Bryce yelled back, his snarl turning into a wide grin, laughing. "Did you break a plate? Did you happen to speak while he was angry?" He stepped back towards Katrina until he was face to face with her, the sneer returning. "Or did he just not like the sound of you breathing?"

Bryce's eyes were wide, his nostrils flaring. Katrina stayed still, unmoving, just staring directly at Bryce.

Bryce broke contact, staring at the ground and staggered backwards a few feet. He cupped his face in his hand, and then pulled himself up straight. He stared at Katrina, a tired expression on his face.

"Let them fend for themselves," Bryce finally said.

Rage built up in Katrina. She wanted to slap Bryce. But Katrina turned away, and started to walk to her pile of firewood. Bryce ran after her.

"I should go now," Katrina said as Bryce ran beside her.

Katrina continued to walk, and stopped when she reached her pile of logs. She bent down to grab them. As her hands touched the logs, she felt a wet dampness as the bark crumbled at her touch.

Dammit! She thought.

"What's wrong?" Bryce called.

Katrina stared at her failed task, and then turned around.

"My firewood," she yelled back. "The rain made them useless."

Bryce walked to Katrina, and felt the logs.

"Yup," he said, after examining, "these aren't good anymore."

"It's fine," Katrina said. "I can just pick new ones."

"It's going to get dark soon," Bryce, said. "Let's go back into town. I can buy some for you."

"You don't have to," Katrina said.

"It's fine," Bryce replied, producing a small smile. "Let me do this."

A small rumbling coming from Katrina's stomach broke the silence.

Shut up stomach! Katrina thought, remembering she had not eaten since the morning yesterday.

Bryce chuckled.

"Food as well," Bryce said grinning.

Commented [ES49]: Consider revising to clarify grammatically, and also to keep point of view consistent with Katrina.

Commented [ES50]: Consider changing to "up" as "down" usually implies the sleeve is covering the arm. Even though the arm is raised, the rolling up or down of a sleeve is in relation to the body as a whole, and not just the arm.

Commented [ES51]: Insert comma

Commented [ES52]: Insert a hyphen to create a two-word adjective.

Commented [ES53]: Consider revising the sentence to keep the subject clear. As it stands, it sounds like the smile itself is laughing.

Commented [ES54]: Transpose comma and quotation mark.

Commented [ES55]: Transpose comma and quotation mark.

Commented [ES56]: Consider omitting "wet" to avoid redundancy – "dampness" implies enough that the logs are wet.

Commented [ES57]: Transpose comma and quotation mark.

Commented [ES58]: Omit comma

Commented [ES59]: Transpose comma and quotation mark.

Commented [ES60]: Omit comma

Commented [ES61]: Transpose comma and quotation mark.

Commented [ES62]: Transpose comma and quotation mark.

Commented [ES63]: Transpose comma and quotation mark.

Commented [ES64]: Transpose comma and quotation mark.

Commented [ES65]: Continue this sentence after the previous sentence, keeping the same paragraph since the subject of both is the same.

Commented [ES66]: Transpose comma and quotation mark.

Katrina locked eyes again. Still angry.
 “They can come with us. I’ll... I’ll ask Hager for two more horses. I’ll have to pay double, but I can do it.”
 Katrina let herself relax.
 “Fine”, Katrina said, smiling from embarrassment, eager to put the argument aside.
 The two walked down the hill to Ingenti. It was very nearly deserted. Where there might have been flocks of people carrying wheat or crops, wagons going to and from, children playing in the streets, there were only empty dirt roads and deserted homes. Only a handful of people walked, most with a look of fear. Katrina saw a small girl walking with her mother clenching hands, running.
 “How many people left?” Katrina asked, walking closer to Bryce.
 “I don’t know”, Bryce said as he grabbed Katrina’s shaking hand. “I think about half.”
 They continued walking for half a mile before arriving at the village market. Usually, there were over twenty carriages with fruits, vegetables and meat, but now there was only one with an old man with a straw hat behind it. Bryce went towards the single carriage.
 “Hello mister Regs!” Bryce shouted happily.
 The man behind the carriage turned towards Bryce. His tired eyes squinted beneath his large bushy gray eyebrows examining Bryce.
 “Why hello there!” Regs said, letting out a small chuckle. “And here I thought all the children from the school had left.”
 “You thought wrong”, Bryce said smiling. “Two fish please.”
 Regs looked over his stock, and pulled two bass out of it.
 “Here you go. Two of the finest fish from Bursha. Probably the last stock we get from them until this whole thing blows over.”
 Bryce turned around and beckoned Katrina, waving his arm. Katrina went to him.
 “Ah”, Regs sighed. “Katrina.”
 “Hello sir”, Katrina said.
 Bryce handed Katrina one of the fish.
 “Thank you”, Katrina muttered to Bryce.
 “Your father treating you right?” Regs asked softly.
 Katrina looked up. She hated that question. She could take care of herself; besides, it was not anyone’s business.
 “Yes”, Katrina said softly.
 “Do you have any firewood as well?” Bryce asked, quickly changing the topic.
 “Yeah”, Regs said. “I picked some up today, going to be using it though.”
 “How much?” Bryce asked.
 Regs stroked his beard.
 “How much is worth sleeping in the cold tonight? Well, the fish cost three silver coins, so by worth, lets say three gold coins for the wood.”
 Bryce smiled.
Bryce always loves doing what no sane person would do, Katrina thought, knowing what would come next.
 Bryce reached into his pocket and took out a bag. He rummaged through it, dropping a gold coin on the counter.
 “Let’s see what we’ve got here”, Bryce said, dropping more golden coins. “One... two... three... four... five. Keep the change.”

Commented [ES67]: Consider revising to include what her eyes are locking with. As it stands, it sounds like the eyes are locked with themselves.

Commented [ES68]: Change period to comma, lowercase “s”

Commented [ES69]: Consider revising to include who is stating this. As it stands, it appears to be Katrina since she was the last person referenced.

Commented [ES70]: Transpose comma and quotation mark.

Commented [ES71]: The font changes back to Cambria here. Is there a reason for the change?

Commented [ES72]: Transpose comma and quotation mark.

Commented [ES73]: Comma after “eyebrows”

Commented [ES74]: Transpose comma and quotation mark.

Commented [ES75]: Transpose comma and quotation mark.

Commented [ES76]: Transpose comma and quotation mark.

Commented [ES77]: Transpose comma and quotation mark.

Commented [ES78]: Transpose comma and quotation mark.

Commented [ES79]: Consider changing this adverb, as you already used “softly” a few lines before.

Commented [ES80]: Transpose comma and quotation mark.

Commented [ES81]: Insert apostrophe to create “let’s”

Commented [ES82]: Transpose comma and quotation mark.

Commented [ES83]: Consider changing to “gold” – golden is an adjective used more to describe color, while these coins are actual gold.

Regs's eyes widened. He looked up at a smiling Bryce, and then slowly took the coins.

"I'll be right back", Regs said, turning to a large bag beside him.

Bryce turned to Katrina.

"See? Everything is fine." Bryce said.

Regs turned back and gave Bryce six large logs tied together.

"That enough?" Bryce asked Katrina.

"Yes", Katrina answered quickly.

Bryce took the logs and handed them to Katrina.

"So what are you still doing here?" Bryce asked Regs. "Trying to set up a monopoly here?"

Regs leaned in close to Bryce.

"Boy", Regs started. "I have lived here for sixty eight years. Born and raised. I have lived through a lot, and I can promise you I will live through this." Regs leaned back. "King Vincent will send an army, you'll see. And then all those people that left will seem pretty stupid."

"You think the king cares about us?" Bryce asked, raising an eyebrow.

Regs laughed.

"No. No I don't", Regs started, "but I think he cares about his image. He doesn't want to seem weak. Especially compared to Gōnglǔ scum."

Bryce's smile faded for an instant, before coming back.

"I don't think they're scum", Bryce said weakly. "They don't have much."

"It's their own fault", Reg said laughing. "Maybe they should have kept a closer watch on their population and resources. If they did, they wouldn't have asked us for more."

"And if the king had given them some", Bryce said, his voice hard and flat, "or opened more trade with them or something besides spitting in their faces, maybe they would not need to invade at all."

"You take care of yourself", Regs said, a knowing smile appearing on his face. "That's what this world has taught me."

Bryce's hands clenched into a fist again. Katrina noticed, and quickly grabbed one of them.

"I suppose that's what all of the people who left are doing", Regs continued, not noticing Bryce. "I thought some would be of sterner stuff though. Especially the farmers. Their whole business is here? What are they going to do now? I just saw Hager pack and leave this morning. Thought he would have stayed for sure."

All color immediately drained from Bryce's face. Katrina lost her breath.

Commented [ES84]: Transpose comma and quotation mark.

Commented [ES85]: Continue this sentence after the previous sentence to keep the same paragraph, since the subject is the same.

Commented [ES86]: Transpose comma and quotation mark.

Commented [ES87]: Transpose comma and quotation mark.

Commented [ES88]: Hyphenate "sixty-eight"

Commented [ES89]: Transpose comma and quotation mark.

Commented [ES90]: Font changes back to Times New Roman here.

Commented [ES91]: Omit comma

Commented [ES92]: Transpose comma and quotation mark.

Commented [ES93]: Transpose comma and quotation mark.

Commented [ES94]: Transpose comma and quotation mark.

Commented [ES95]: Font changes to Cambria here.

Commented [ES96]: Transpose comma and quotation mark.

Commented [ES97]: Consider omitting "a" and changing "fist" to "fists" since the subject is the plural "hands"

Commented [ES98]: Transpose comma and quotation mark.

Commented [ES99]: Indent paragraph one em.

Dear G.S.:

Thank you for allowing me to review and edit this chapter of your upcoming novel. It is a joy to read new material, especially fiction. I really enjoy your knack for dialogue and strong attention to detail. You have a great ability to really convey the images of your world and characters, and to help me as the reader see what you have created.

Many of my edits are primarily grammatical in nature. The most prominent feature I have edited is punctuation. There are several instances of commas being placed outside of quotation marks, when proper grammar is to keep them inside the quotation marks – I have noted this as appropriate. I also noticed you use commas rather frequently, while it may not always be necessary. An overuse of punctuation can interrupt the flow of a sentence and paragraph, so it is best to stick to minimal commas when possible.

I wish you the best of luck with the final writing of this novel! Please let me know if you have any questions, and I hope we can work again in the future.

Thanks,

Liz Scoville

Editing Suggestions for “Katrina”		
	Location	Suggestion
1	Throughout – placing commas outside of quotation marks	At the end of a quotation, punctuation always remains inside the ending quotation marks. You do this with everything except commas. I have noted each place where the comma needs to be put inside the quotation marks.
2	Throughout – font change	Text changes from Times New Roman to Cambria several times. Text should be changed with indicated a new chapter, section, or for another deliberate purpose. If the font changes are not deliberate, pick your favorite and make all text follow it.
3	Throughout – merging paragraphs	In dialogue, lines of dialogue generally get their own paragraph when a new speaker is introduced, to make it clear it is a separate person speaking. However, if a previous sentence is about the person about to speak, the dialogue can stay in that paragraph until a new person speaks. The importance is subject – statement agreement.

Document Resume (Stress Testing Technical Report)

Client: G. F., engineering student

Audience: Engineering professors and project coordinators

Purpose:

- Explain results of stress testing experiments
- Analyze forms of testing and reasons for results

Edits Performed:

- Changed sentence structure to avoid run-on and unclear sentences
- Edited punctuation to avoid confuse due to incorrect usage (such as commas as periods)
- Suggested changes in diction to maintain consistent professional tone

Introduction:

When designing new, and more efficient machines and/or buildings engineers face a problem which limits almost all engineering projects: the properties of the material being utilized to create such things. Materials in their raw form such as iron normally tend to not be able to fulfill of the stresses that the structure will be facing throughout its life span. In order to solve or the very least remediate this problem engineers have designed methods of combining elements in order to create stronger alloys, and processes that can increase the desired properties of a material to fulfill the requirements of a specific project.

Even though these processes can vary wildly in the way they are executed they are all focused on the changing of the microstructure of the materials. In order to better explain why the microstructure of the material has to be changed, let's think of this as if was a living organism; in any living being all of the functions performed by each specific organ is controlled by the wide array of different cellular structures present at each organ, and each of this different type of cell confers different properties to each organ. A muscle has cells that are able to withstand different loads and can be used for locomotion, a lung is composed of cells that are specialized in removing oxygen out of the atmospheric air in order to convert it into energy that can be used for different cellular processes and so on. Much like these cellular structures, the arrangement of crystalline structures within a material may provide it with a wide array of properties which dictate how the material behaves under different stresses, as an example a piece of 1018 steel with a mostly Martensitic microstructure will be a very hard material, however it will not be very ductile and thus will break quite easily. While a similar piece of 1018 steel with a microstructure composed of mainly spheroidite will be much more ductile and easy to machine into different shapes, however it will not be as hard as the previous mentioned microstructure. Figures 1 and 2 shows a comparison between these two microstructures, with figure 1 detailing martensite and 2 detailing spheroidite. By analyzing these figures it becomes easy to notice that the microstructure in 1 tends to be composed of mostly linear structures while 2 shows a structure that is filled with small round elements, these subtle differences in between these two is what dictates for the most part the actual behavior of the material which is why martensite with its mostly linear structures is much stronger however more brittle than the spheroidite which is malleable but does not constitute a strong material.



Figure 1: Martensite microstructure

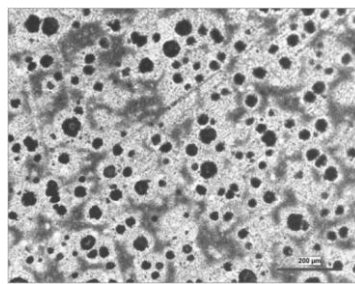


Figure 2: Spheroidite microstructure

- Commented [ES100]: Omit comma
- Commented [ES101]: Insert comma after "buildings"
- Commented [ES102]: Consider changing to "be unable" for concision.
- Commented [ES103]: Omit unnecessary word (if this word is necessary, revise sentence to clarify).
- Commented [ES104]: Insert "at" before "the" (the phrase commonly used is "at the very least")
- Commented [ES105]: Insert comma after "problem"
- Commented [ES106]: Consider revising to avoid redundancy – "in order" is already used in this sentence.
- Commented [ES107]: Insert comma after "executed"
- Commented [ES108]: Consider revising to avoid first-person point of view (the piece has not used first-person thus far).
- Commented [ES109]: Insert "it" before "was"
- Commented [ES110]: Change from semicolon to colon (since following information will serve to describe what the beginning of the sentence implies is coming).
- Commented [ES111]: With the use of "each", change what follows to plural: "each of these different types of cells confer..."
- Commented [ES112]: Consider removing "atmospheric" to avoid redundancy.
- Commented [ES113]: This sentence runs rather long – consider breaking it up with a semicolon or into two separate sentences.
- Commented [ES114]: Change to the commonly used semicolon-however-comma format (material; however, it ...)
- Commented [ES115]: Make the example a separate sentence to avoid overly-long sentences.
- Commented [ES116]: There is no need for this word as you already have "while" at the beginning to serve as the ...
- Commented [ES117]: Change to "previously" (since it ...)
- Commented [ES118]: Change to a plural verb (you nam ...)
- Commented [ES119]: Capitalize "Figure"
- Commented [ES120]: Insert "Figure" before "2" (avoid ...)
- Commented [ES121]: Change to "Figure 1"
- Commented [ES122]: Change to "Figure 2"
- Commented [ES123]: Start this new information as a n ...
- Commented [ES124]: Comma after "material"
- Commented [ES125]: Insert comma after "spheroidite"

By controlling the formation of the different microstructures of the material engineers can create a type of alloy that will have the specific traits required for the specified project. Among the many ways to alter the microstructure of a materials such as cold working and hot rolling, for the matters of focusing on what was performed in this specific study, the process of heat treating a material will be the one to be discussed in detail. Heat treating a materials as a whole involves the idea of increasing or decreasing a material's temperature in a controlled manner in order to obtain the formation of different microstructures within the material, which in turn has the ability to change the different physical and chemical properties of the alloy being modified. However when talking about heat treatment it is important to note that heat treatment is a general term used to refer to different processes that are all based on this general idea but utilize different ways in order to reach the same end result, these processes are:

- 1- **Annealing:** Annealing is performed with the general end product being the production of a softer material, that is for the most part more ductile and that can thus be further machined in order to be transformed into different materials. This technique is performed by increasing the temperature of the material until it passes its austenitic temperature, the material is then allowed to cool slowly to room temperature by utilizing air cooling.
- 2- **Case Hardening or Surface Hardening:** A rather simple process in comparison to some heat treatment processes, it focuses on the creation of a much harder outer material wall by the exposition of the material to a flame or any other manner that will only allow the heat to penetrate rather shallowly into the material increasing the temperature of the outside while keeping the core of the material at its original temperature which allows for the interior portions of the material to maintain a much softer structure. This is normally done for parts that are subjected to constant impact forces such as firing pins and rifle bolts in modern firearms.
- 3- **Precipitation Hardening:** This process is performed with the intent of increasing the strength of a malleable material by heating the alloy to the desired temperature. After the material is heated, as it cools down back to room temperature fine impurity particles are formed along the material, these particles are generally more dense than the actual alloy and thus help to prevent the dislocation of defects in the crystal lattice of the material. This adds to the overall strength of the material as it increases its yield strength which allows it to be under higher stresses before the material can crack or suffer any sort of noticeable plastic deformation.
- 4- **Tempering:** Used mostly on iron based alloys, this process is performed with the main desired result from this technique being the increase in toughness of the material, this is due to the fact that tempering is normally done to materials that generally have a great degree of hardness (which makes them not too malleable), by reheating alloys after they go through the hardening process the microstructure of this material becomes softer, more ductile and less brittle. As previously mentioned this process is performed by reheating a previously hardened alloy to a desired temperature, that is normally below its eutectoid temperature of the material for the amount of time necessary to allow the material to form into a microstructure which would yield the desired characteristics.
- 5- **Quenching:** Quenching as the name implies is a process in which a material sample that has previously been heated to a desired temperature is quickly cooled by quenching the sample into either water or oil, the difference being that water quenching produces a much more violent reaction due to the water's ability to absorb more of the heat energy from the sample than the oil can, which produces a much faster cooling rate and thus

Commented [ES126]: Comma after "material"

Commented [ES127]: Omit "s"

Commented [ES128]: The placement of this phrase suggests it is describing the material, rather than ways of altering. Consider moving or revising to clarify.

Commented [ES129]: Omit "s"

Commented [ES130]: Insert comma after "However"

Commented [ES131]: Omit extra space

Commented [ES132]: Is this the same as the "general term" you describe earlier in the sentence? Consider revising to clarify (using a consistent term for the same process/idea will help).

Commented [ES133]: Start "These processes" as a new sentence.

Commented [ES134]: Omit comma

Commented [ES135]: Either start "the..." as a new sentence or use a conjunction word/phrase to connect the independent ideas in the sentence.

Commented [ES136]: Break this sentence into multiple sentences to avoid overly-long sentences.

Commented [ES137]: Comma after "temperature"

Commented [ES138]: Start a new sentence with "These ..." since this is a new independent thought.

Commented [ES139]: Start "This is" as new sentence.

Commented [ES140]: Start a new sentence with "By reheating"

Commented [ES141]: Comma after "process"

Commented [ES142]: Omit comma

Commented [ES143]: Omit extra "L"

Commented [ES144]: Consider breaking up this sentence to avoid an overly-long sentence.

Commented [ES145]: Consider omitting – it is not necessary, and some readers may not get the implication you state is there, making them feel disconnected from the information.

Commented [ES146]: Change to comma

creates a much harder but yet more brittle part. Oil quenching however, while still cooling the part much faster than air cooling, will allow for a far slower cooling rate than water which in turn gives the sample a structure that is hard but more ductile than a similar sample that has been water quenched. Quenching is a process that is performed in order to not allow the material to form the microstructures that are normally formed when a material slowly cools while in contact with the atmospheric air, this as previously mentioned allows for the creation of materials that are quite hard but are quite brittle, with some quenched samples reaching their breaking point after only being subjected to very small loads.

- Commented [ES147]:** Consider changing “not allow” to a more concise action verb, such as “stop” or “prevent”
- Commented [ES148]:** Consider omitting “atmospheric” to avoid redundancy.
- Commented [ES149]:** Start “this as” as a new sentence.

Heat treatment is a process that is solely dependent on a physical process commonly referred to as heat transfer. Heat transfer is the exchange of heat energy between two mediums one at high temperatures (i.e. high energy levels) to a lower energy object; this process of exchanging internal energy can be done in three distinct manners: conduction in which energy is transferred by means of molecular agitation within a material without any motion of the material; radiation in which energy is transferred through any mean (including a vacuum) by electromagnetic waves; and convection (the method utilized in heat treatment) in which heat is transferred by means of a flowing mass (air, water, oil), as this mass is heated it tends to move away from what is heating it and thus is drawn to the cooler surface of another material. Heat transfer by means of convection can be described by the utilization of a few different equations, but for the purposes of this experiment the focus will be on 2 equations, however before discussing the equations in detail it is important to note that in order to utilize these equations to analyze the heating or cooling of heat treated material samples, these have to be first considered as lumped-heat capacity systems which is an idealization that allows for the assumption of uniform temperatures throughout the entirety of the sample. Equation 1 is used to describe how heat is transferred by means of convection, and by assuming that $T=T_0$ at time $t=0$ we obtain equation 2. Equation 2 becomes extremely important as it allows for the estimation of the sample’s temperature at any given time t , which will later allow for the creating of specimen cooling diagrams.

- Commented [ES150]:** Insert dash before “one” to introduce information to follow
- Commented [ES151]:** Start “this process” as a new sentence.
- Commented [ES152]:** Insert comma after “conduction”
- Commented [ES153]:** Insert comma after “radiation”
- Commented [ES154]:** Insert “s” after “mean”
- Commented [ES155]:** Insert comma after ending parentheses
- Commented [ES156]:** Either change from comma to dash or start “as this” as a new sentence.
- Commented [ES157]:** Spelling out
- Commented [ES158]:** To avoid overly long sentence, omit “however” and start new sentence at “before”
- Commented [ES159]:** Is the idealization referring to the systems? If so, change “is” to the plural verb “are”
- Commented [ES160]:** Capital “e” (since Equation 2 is functioning as a figure in this paper)
- Commented [ES161]:** Change to “creation”

$$q = hA(T - T_{\infty}) - c\rho V \frac{dT}{dt} \quad \text{Equation 1: Heat transfer by convection}$$

$$\frac{T - T_{\infty}}{T_0 - T_{\infty}} = \exp\left(-\frac{hA}{\rho cV}t\right) \quad \text{Equation 2: Heat transfer by convection modified}$$

Where: q = heat flux; h = heat transfer coefficient; A = surface area; T = temperature; T_{∞} = Environmental temperature; c = specific heat; ρ = material density; V = volume

In order to test the properties of a material sample engineers perform a variety of different tests such as Charpy Impact Testing, Tensile stress test, Brinell hardness testing, compression tests, among others. All of these tests are based on the idea of putting different samples of a material to endure some stress and strain forces until the part fail, this allows engineers to decide what kind of material and treatment procedures for the material are the best for a specific project. But in order to once again focus on the necessities of this specific laboratory experiment, this report will be focused on the two types of testing performed during this experiment which were the Izod impact test and the tensile load test.

- Commented [ES162]:** Insert comma after “sample”
- Commented [ES163]:** Why is this capitalized while the other methods are not? Is this intentional?
- Commented [ES164]:** Omit among and replace with “and” (since this is still a sentence rather than a list)
- Commented [ES165]:** Add “s” after “part”
- Commented [ES166]:** Start a new sentence

The Izod impact test is an ASTM standard test which is performed in order to determine the fracture resistance of a particular material sample. Figure 3 gives a general representation of how the Izod test machine is assembled, and by analyzing the figure it becomes easy to explain how the test is performed and how the results are obtained. The procedure starts with the sample being positioned in the base of the machine in the way that is shown in figure 4, with the sample positioned in the correct orientation the striking surface being held by the armature is then raised to the desired height and then released in order for the hammer to gain momentum, as the hammer hits the sample some of the energy gained by the hammer is then absorbed by the sample as the impact happens. After the hammer is past the sample it will either have broken the sample entirely or it will have caused a major fracture with a very drastic bending of the sample. The results of the test can then be gathered from the friction pointer as the pendulum travels to its maximum height after impact. It is important to note that if the sample does not experience a total failure and thus does not break completely the results obtained through the test will indicate an impact resistance which is actually smaller than the actual value, however it is impossible for the actual value for that sample to be obtained as the test cannot be performed twice on the same sample and consequently only a general estimation of the actual value can be done. For a picture of the actual machine utilized during our testing please refer to Appendix A.

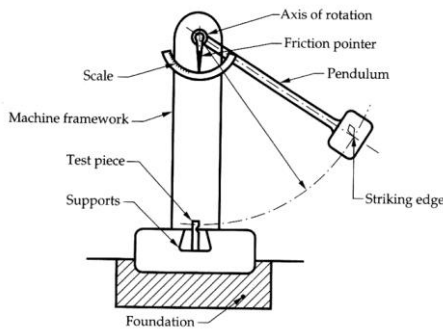


Figure 3: Izod Impact Test Machine

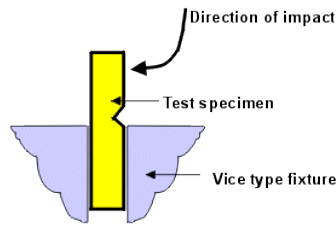


Figure 4: Izod Impact Test sample placement in the machine

The other type of testing performed during the experiment was a tensile test. While the Izod test is performed to try to discover the impact resistance of the material sample, tensile testing is performed for a variety of reasons which include quality control of a material, selection of the best material for a specific project and to predict how a material will react under different types of stresses and strains. This test is performed by placing a specially shaped sample into the tensile testing machine as shown in figure 5; this sample is held in place by two holding grips one placed on a stationary base and another one placed in a way in which it is connected to a tension load cell. With the sample in place the machine is activated and starts to subject the sample to a tensile stress (in the specific case of the machine used at Bradley University) by utilizing the increase in hydraulic pressure in the pistons of the machine. This load is placed on the sample until the sample breaks or the machine reaches a maximum resolution reading and the technician must stop it in order to prevent any damage to the equipment. The load exerted data is recorded by the load cell in the machine and is then sent as electric signals to a computer which saves that data in a format that can be used by programs such as excel. There is also another sensor utilized called the extensometer, this device is placed in the general area where the break

Commented [ES167]: Capitalize "figure"

Commented [ES168]: It is hard to determine grammatically what this portion of the sentence means. Revise for clarity.

Commented [ES169]: Start "as the" as a new sentence.

Commented [ES170]: Start "however" as a new sentence; insert comma after "however"

Commented [ES171]: Insert comma after "sample"

Commented [ES172]: Insert comma after "testing"; omit "please"

Commented [ES173]: Insert comma after "project"

Commented [ES174]: Capitalize "figure"

Commented [ES175]: Insert comma after "place"

Commented [ES176]: Capitalize "excel" (it is the formal name for a software)

Commented [ES177]: Insert semicolon or colon (it does not need to start a new sentence since both parts are closely related, but a semicolon or colon will allow the second part to start off like a new sentence with a subject/predicate)

in the sample is expected to happen and it measures how much the sample elongates as the load is placed on the sample. Figure 6 shows a picture of a tensile test machine that is similar to the one utilized in the experiment.

Commented [ES178]: Omit "it" (the subject has already been established and does not need to be repeated in the same sentence)

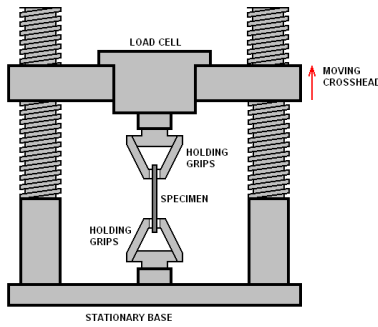


Figure 5: Diagram which depicts the basic parts of a tensile test machine



Figure 6: Hydraulic tensile test machine

Commented [ES179]: Why is there so much white space between sections?

Procedure:

In order to better describe, organize and explain the methodology utilized in the lab the report will be split into subsections, each dealing with a different portion of the lab. But since there are a variety of ways in which the test samples could have been prepared during this experiment the following section will discuss what was done by the group rather than give a general outline of what could be done.

Commented [ES180]: Insert comma after "lab"

**Part 1) Heat Treatment of Samples
Equipment list:**

- 3 1018 steel impact test samples 2.18 x .37 x .37 inches

Commented [ES181]: Spell out (do this throughout: when two numbers are put next to each other, spell out the first and leave the second numerical to avoid confusion)

- 1 1018 steel tensile test sample
- 1 heat treatment oven set at 1700° F
- 1 heat treatment oven set at 650° F
- Water Bath for water quenching
- Oil Bath for oil quenching
- Protective Equipment
- Different types of metal tongs
- Firebricks for air cooling

Wearing the necessary protective gear to perform the experiment and with the help of a partner place all 4 samples into the 1700°F oven and leave the samples in the oven until their temperature has reached the approximate temperature of the oven. With the samples glowing at a general orange color proceed to remove one of the impact test samples and quickly place the sample in the water bath, quenching it until its temperature has cooled enough by which point sample can be manually handled. place sample on a firebrick to allow it to cool back down to room temperature. Removing another impact test sample, quickly place this sample into the oil bath in order to quench the sample in a slower and more controlled manner, this will allow the sample to gain hardness as well as some ductility, as the temperature of the sample approaches room temperature of the oil, place the sample on a firebrick and let it cool down back to room temperature. The following process will be repeated for both the tensile specimen and the last remaining impact test sample, remove the sample from the oven at 1700°F and place the sample onto the oil bath once again in order to let it gain some hardness as well as some ductility. As the sample is removed from the oil bath, quickly clean the sample from any excess oil residue and place the sample into the second oven at 650°F, this will allow the sample to be tempered and thus increase its ductility by reforming some of the martensite in the steel into tempered martensite. Leave the sample inside of the tempering oven for as long as necessary for the sample to reach the temperature of the oven; after the sample has reached the desired temperature remove it from the oven and place it on a firebrick and allow it to air cool back to room temperature.

Part 2) Izod Testing
Equipment list:

- 3 1018 steel impact test samples 2.18 x .37 x .37 inches
- Izod test machine
- Safety Glasses

Before discussing how to perform the actual test it is important to stress that due to safety concerns and the high probability of injury that might come from the use of the testing machine, this experiment should always be performed with the help of a partner. With that concern addressed, when preparing the test raise the pendulum arm of the Izod test machine to its initial position and lock it in place utilizing the locking mechanism built in to the machine, after locking the arm in position make sure to maintain a partner holding the arm in position in order to decrease possible equipment failure and thus release of the armature. In order to make ensure good results for the test it is vital to perform a calibration procedure for the equipment; with all participants clear of the swing radius of the machine release the armature so that it can swing freely without hitting a sample. As the pendulum starts its backswing go ahead and activate the

Commented [ES182]: Spell out

Commented [ES183]: Spell out

Commented [ES184]: Spell out

Commented [ES185]: Insert comma after “partner”

Commented [ES186]: Spell out

Commented [ES187]: Insert comma after “color”

Commented [ES188]: Insert “the” before “sample”

Commented [ES189]: Start new sentence at “place”

Commented [ES190]: Insert “the” before “sample”

Commented [ES191]: Start new sentence at “this” (OR semicolon instead of comma after “manner”)

Commented [ES192]: Start new sentence at “as”

Commented [ES193]: This phrase can be confusing. Is the oil itself also at room temperature? I recommend revising to indicate the sample should be the same temperature of the oil, since that seems to be the actual step (rather than the sample approaching room temperature).

Commented [ES194]: If the oil previously mentioned was already at room temperature, this step would not make sense. (See last comment.)

Commented [ES195]: Change to colon

Commented [ES196]: Start new sentence at “this” OR change comma to semicolon.

Commented [ES197]: Insert comma after “temperature”

Commented [ES198]: Spell out

Commented [ES199]: Lowercase “g” (to stay consistent with capitalization of the other bullet points)

Commented [ES200]: Start new sentence at “after”

Commented [ES201]: Consider revising the verb – as it stands, the partner is the object of “maintain,” which may be confusing to the reader. (Partners are very rarely “maintained.”)

Commented [ES202]: Either change to “make sure” or omit “make” and leave “ensure”

Commented [ES203]: Insert comma after “test”

Commented [ES204]: Either start a new sentence at “with” or change semicolon to colon (since you will be introducing the information the previous sentence is prefacing)

Commented [ES205]: Insert comma after “machine”

Commented [ES206]: Consider revising – as it stands, “go ahead” is a more colloquial term that may not be appropriate in a technical report.

brake on the machine, and record the number indicated on the machine's dial. Optimally the machine should indicate a value of 0 however if the machine does give a different numerical value, make sure to record said value and subtract from your further test results. With the calibration completed proceed to perform the test, secure the arm once again and request that a partner hold the armature in place to ensure that the locking mechanism will not give out; proceed to place the sample into the anvil base of the machine (the placement of the sample can be seen in figure 4), the sample should be lined up with the base of the notch that is carved into the sample flush with the base of the anvil in order to maintain a good amount of surface area exposed for the hammer to hit the sample, it is vital to make sure only the designated striking surface of the anvil will be able to impact the sample, as failure to do so might cause results to be skewed and might not represent the true value of the impact resistance of the sample. Clear the area around the machine and release the safety lock mechanism, as the machine gains momentum it gains energy which is then transferred on to the sample as the hammer hits the sample. After the hammer has hit the sample let it swing until it stops and starts to swing back down at this point the machine will record on the dial the results of your test, record your results and make sure to take into account the results of your calibration. Place the pendulum back to the starting position and with a partner holding it in place remove the sample from the base of the machine. Replace the sample with the other two and repeat the process.

**Part 3) Tensile Testing
Equipment list:**

- 1018 steel tensile test sample
- Tensile test machine
- Safety Glasses
- MTS 10183241A Extensometer

With the tensile test machine correctly connected to a computer, and with the machine set to not be applying any loading place the tensile specimen to be tested in within the holding grips of the machine and securely fasten the specimen within the grips by tightening the bolts placed on top and around the grips the correct positioning of the sample in the machine can be seen in figure 7. With the sample correctly placed and fixed in position on the machine correctly place the extensometer sensor around the area of interest in the sample, this extensometer will record how much the sample increases in length as a tensile force is applied to the sample. With the extensometer correctly placed and the machine correctly set to run the experiment proceed to activate the machine so that it can start to apply a tensile force to the sample, make sure while the machine is under operation to utilize protective gear as when the sample does inevitably fails fragments of the sample might fly off and cause injury. As the machine applies a constant force on the sample it will come to fail, as soon as the sample breaks interrupt the action of the machine and proceed to remove the extensometer from the sample. With the extensometer removed proceed to remove the sample from the machine's grips; save your recorded data to the computer connected to the machine and reset the equipment for further testing.

- Commented [ES207]:** Insert semicolon after "0" and a comma after "however"
- Commented [ES208]:** Insert comma after "completed"
- Commented [ES209]:** Start new sentence at "proceed" (changing previous semicolon to a period)
- Commented [ES210]:** Capitalize "figure"
- Commented [ES211]:** Start new sentence at "the"
- Commented [ES212]:** Start new sentence at "it"
- Commented [ES213]:** Start new sentence at "as"
- Commented [ES214]:** Insert comma after "energy"
- Commented [ES215]:** Insert comma after "sample"
- Commented [ES216]:** Insert semicolon after "down" (no new sentence is needed since these two parts are so closely related)
- Commented [ES217]:** Start new sentence at "record"
- Commented [ES218]:** Lowercase "g"
- Commented [ES219]:** Lowercase "e"
- Commented [ES220]:** Insert paragraph indent before "With"
- Commented [ES221]:** Insert comma after "loading"
- Commented [ES222]:** Omit "in" (it appears to be an unnecessary extra word; if it is necessary, edit to clarify)
- Commented [ES223]:** Start new sentence at "the"
- Commented [ES224]:** Capitalize "figure"
- Commented [ES225]:** Insert comma after "machine"
- Commented [ES226]:** Consider revising to a new verb – "correctly placed" has already been used in the sentence.
- Commented [ES227]:** Start new sentence at "this" OR change comma to semicolon.
- Commented [ES228]:** Insert comma after "experiment"
- Commented [ES229]:** Start a new sentence at "make"
- Commented [ES230]:** Insert comma after "gear"
- Commented [ES231]:** Change to "fail" (since you used the helping verb "does" before it)
- Commented [ES232]:** Start new sentence at "as soon as" OR change comma to semicolon
- Commented [ES233]:** Insert comma after "removed"
- Commented [ES234]:** Start new sentence at "save," changing semicolon to period.

Dear Authors:

Thank you for the opportunity to edit your engineering report. The information provided in your paper is extensive, and your explanations of the testing process are quite thorough. I admire your formatting for the paper and your clear references to the graphs and figures provided. I had no trouble following along with your conclusions and found your writing style very agreeable.

The edits I have made have been primarily grammatical. I imagine the focus on keeping an accurate representation of the results of your experiments has taken the forefront over grammar and structure. I understand this, but also urge you to consider more detailed use of punctuation and proper sentence structure to ensure audiences of multiple backgrounds will understand your paper without any distractions or points of confusion. This can be addressed by using commas in breaks in thought as appropriate, and breaking up longer sentences into single complete sentences. I also addressed a few moments of colloquialism in the paper: while certain phrases used in common conversations would make sense to be used grammatically in this paper, they are also conversational and may impart a less-than-professional tone to accompany your serious experiment results. I encourage you to look over the paper and endeavor to change any words or phrases that would suggest an informal tone in your work.

Please don't hesitate to contact me if you have questions or concerns about the editing changes I have made. I am excited to see this report officially published, and look forward to working with you on your publications in the future.

Thank you,

Elizabeth Scoville

Proofreading Edit	Check that spelling is correct for words that are spelled similarly to irrelevant words (“below” vs. “bellow”).
Grammar Edit	Check that commas are used as needed for sentence flow and clarity. Check that capitalization is appropriate for proper nouns and common nouns. Make sure no words are missing that improve understanding of a sentence (such as article adjectives).
Full Edit	Check that sentences are not too long or run-on sentences (break into two when independent clause appears twice). Make sure that paragraph format is appropriate for subject matter (new paragraphs are made when information begins on a newer topic).

Document Resume (Anti-Foundationalist Essay)

Client: J. B., English graduate student

Audience: Graduate professors and reading committee

Purpose:

- Convey mastery of subject matter through analysis
- Explain significance of research and conclusions

Edits Performed:

- Edited punctuation for appropriateness and clarity
- Changes in capitalization to avoid confusion and promote consistency
- Word and punctuation changes to avoid run-on sentences

How Could Affect the Anti-Foundationalist Classroom

I vaguely remember specifics from my junior high years, but one thing that I remember is the writing process poster that hung on the wall. This poster guided my class of fifth graders through our first essays. The poster described a three step, which included prewriting, writing, and editing. This process worked for me until high school. When I was a freshman in college, I realized that there was so much more to writing. I realized that it was more than restating the facts that I had read in a history book and that it was more than a three-sentence paragraph.

My first year writing course was a typical English 101 course. We wrote and revised three papers, an informative paper, an expressive paper, and a persuasive paper. Our professor instructed us to think critically about our topics and our arguments that we would make. She did not instruct us to simply regurgitate information that we had already learned. Of course we had to research and outline our papers, but we were not constrained by the writing process. She knew that everyone in that class had different educational backgrounds and knew that everyone worked at their own pace and in their own process. During this class, I broke free from the writing process and began writing more freely and more critically. Throughout college, I developed my writing skills and have developed my own personal way of writing. My way of writing is unique to me and would not work for everyone.

During graduate school, I have read about and discussed the difference between Foundationalism and Anti-Foundationalism and the many underlying theories. After reading about several theories regarding the teaching of writing as well as the writing process, I have come to believe that Thomas Kent's idea of Paralogic Rhetoric is the best way to approach the teaching of writing and to view the writing process. Kent's Paralogic Rhetoric is an anti-

Commented [ES235]: There is no clear subject here on what is affecting the "Anti-Foundationalist classroom"

Commented [ES236]: Consider changing this heading so it is better established as the title of the essay. As it stands, it looks like a heading of the section like the other section headings.

Commented [ES237]: There is no noun for the "three step" to describe.

Commented [ES238]: Hyphenate

Commented [ES239]: Change to a colon since the rest of the sentence serves to describe the papers.

foundationalist theory and suggests that there is no absolute standard for the formation of knowledge or communicating that knowledge. Kent believes that writing cannot be taught or reduced to a process. I will begin by defining Anti-foundationalism by combining several theorists' definitions. Then, I define Paralogic Rhetoric and discuss its relationship to Anti-foundationalism and how they both could be used to transform writing pedagogy and the writing classroom.

The Big T: Anti-Foundationalism Defined

To understand Paralogic Rhetoric, one must first understand the concept of Anti-Foundationalism. In the first chapter to his book, *Constructing Knowledges: Composition and the Politics of Theory Building*, Sydney I. Dobrin defines Anti-Foundationalism. He cites definitions from Ruth E. Ray and James C. Raymond. Ray defines Anti-Foundationalism as the denial of the existence of universal truths; knowledge is socially constructed because the truth is inseparable from the groups that produce them. One who inquires is always a member of a certain belief system, which influences their view of the truth. Raymond believes that people fear theory because it questions and threatens their own beliefs that they have based their lives on. Anti-Foundationalist theories "reject absolute standards by which truth can be found" (Dobrin 13). Dobrin acknowledges that many theorists struggle with the idea of uncertain truth; especially those who want to ground their practices in a stable theory.

In another article entitled "Hall of Mirrors: Anti-Foundationalist Theory and the Teaching of Writing," David W. Smit uses Stanley Fish's definition of Anti-Foundationalism. He defines it as:

Commented [ES240]: Consider changing to "that" since the rest of the sentence describes the theory.

Commented [ES241]: Omit the apostrophe

Commented [ES242]: Lowercase "a"

Commented [ES243]: You use "Anti-Foundtionalism" and "anti-foundationalism" interchangeably. Revise to use the same term consistently – whichever capitalization is appropriate.

Theory that questions of fact, truth, correctness, validity, and clarity can neither be posed nor answered in reference to some extracontextual, ahistorical, nonsituational reality, or rule, or law, or value; rather anti-foundationalism asserts, all of these matters are intelligible and debatable only within the precincts of the contexts or situations or paradigms or communities that give them their local and changeable shape. (Smit 35)

Fish is defining Anti-Foundationalism theory as one that understands that knowledge and communications are defined within certain contexts and communities and that knowledge changes from one group to another. Smit goes on to define Anti-Foundationalism as the understanding of our world through language, which is determined through our cultural condition, not through the connection of words and what they mean. Anti-Foundationalists do not believe in concrete definitions, but in interpretation of language and communication.

Commented [ES244]: Insert comma after "communities"

I identify with the Anti-Foundationalists ideas because throughout college, especially my first two years, I was in very diverse groups of students. Coming from a low ranking high school in the Illinois educational system, with minimal diversity, I was shocked when I went to college and was combined with students from different educational and cultural backgrounds. I was concerned that the "one-size fits all" education would not fit me. Luckily for me, my professors were not like my junior high and high school teachers. My professors understood that there was not a universal truth that had been taught to our group. Like Anti-foundationalists, most of my professors recognized the fact that each student had a unique set of knowledge and beliefs.

In his article "Paralogic Rhetoric: An Overview," Thomas Kent is suggesting that there are several different types of rhetoric that exist. In order to define this term, Kent first breaks them down separately. He defines rhetoric as, "the study of the production and reception of discourse" (143). Paralogy "refers to the moves we make within the give-and-take of communicative interaction, nor can they be codified or conventionalized in any meaningful way." (143)

Commented [ES245]: Omit comma

Commented [ES246]: There is no author attribution here for the article just referenced.

Commented [ES247]: You interchange your placement of periods when giving attributions. If you are using MLA, I believe the period comes after the attribution, and not placed within the quotation marks.

He relates the relationship between these two terms to the terms *langue* and *parole*. *Langue* is related to rhetoric because it corresponds to the "underlying system of rules in a language game. *Parole* refers to paralogic because of the moves that one makes when playing the game. Paralogic Rhetoric suggests "no rules or conventions exist at either the synchronic or diachronic level that control or determine in advance the efficacy of our utterances." (143) Like anti-foundationalism, Paralogic Rhetoric suggests that there is no absolute standard for language.

Commented [ES248]: This quotation never has ending quotation marks ... where exactly does this quotation end?

Paralogic Rhetoric: In Depth

Thomas Kent admits that Paralogic Rhetoric is an anti-foundationalist idea and believes that communication is more than the use of language. He believes that communicative interaction requires belief, meaning, and human understanding. Kent says:

Commented [ES249]: Consider revising to "states" – "says" refers to statements said aloud while "states" refers to statements made in print.

Paralogic Rhetoric holds that we believe and understand others only through our communicative interactions with them, and in order to believe and to understand others, we do not need to employ the same language or even belong to the same discourse community as others. (Kent 144)

We do not need the same language because human communication is based on understanding and beliefs. Language is simply a device that helps simplify communications; humans are able to communicate without language, but with understanding.

Furthermore, in an article entitled "Paralogic Hermeneutics and the Possibilities of Rhetoric," Thomas Kent further explains the understanding that is necessary for writing and that writing and discourse production cannot be reduced to formal systems because of the need for understanding. This need for understanding is known as the Heideggerian conception of pre-understanding or skill. There are three levels of pre-understanding: Vorhabe or fore-**having** meaning that know-how will help us employ our skills and carry out communication in society, Vorsicht or fore-sight, and Vorgriff or fore-shaping. These skills are necessary to have in order for a speaker or writer to perform the skills required to communicate with others in their community (Kent 29). These terms are the requirements that one needs to have in order to understand, communicate, and write.

Commented [ES250]: Insert comma after "fore-having"

Document Resume (Georgia Pacific Funding Request Proposal)

Client: J. C., English student and 4-H member

Audience: Grant Review Committee

Purpose:

- Obtain grant funds for 4-H Robotics program
- Explain significance of funding for student career and academic growth through STEM-focused program

Edits Performed:

- Suggested alternate wording to avoid misrepresentation and false tone
- Edited for formatting where alignment implied disorganization
- Edited font and punctuation for clarity and adherence to style needs

Funding Request Proposal: Georgia Pacific

Submitted By: Jersey County 4-H
201 W. Omitted St.
Omitted, IL 62052
Phone: 618-123-4567
FAX: 618-324-0101

Contact: Judy Omit, Program Coordinator
E-Mail: omitted@illinois.edu

Website: <https://omitted.edu/cjmm/>

Proposed Project: 4-H Robotics Challenge
Amount Requested: \$2339.55

Organization History and Mission Statement:

4-H is a non-profit organization dedicated to enriching youth ages 8-18 through a variety of programs. The 4-H mission statement **claims**: *4-H empowers youth to reach their full potential, working and learning in partnership with caring adults.* This mission works toward the organization's larger vision, *a world in which youth and adults learn, grow and work together as catalysts for positive change within their community.* They do this through the four 'H's': head, heart, hands, and health. These four H's teach youth that managing skills, empathy, hard work, and overall health improve not only the individual but the community from the county level through the national level.

The 4-H Robotics program began in 2009 as an initiative to engage one million children in science by 2013. Due to the popularity, and demand, for the program Jersey County is extending the program for an indefinite period of time. Engineering is one of the fastest growing fields in the world. Introducing youth to basic ideas and concepts involved in engineering can only serve to further their ability and interest within the field. The purpose of this initiative is to help youth develop decision-making and critical thinking skills, and implement an understanding of scientific and engineering design processes as they build real and virtual robots.

Project Summary Statement:

4-H Robotics Challenge will be an after school program focused on students, grades 3-8. The program will be comprised of six meetings, as well as four workshops. The workshops will be focused in Jersey county but they will be open to 4-H members from the surrounding counties: Macoupin, Christian, Montgomery, and Calhoun. The purpose of the program is to make science, engineering, technology, and math engaging, meaningful, and fun. Youth will learn the concepts of following directions, problem solving, teamwork, construction, physics, robotics engineering, and computer programming through the use of Lego Mindstorm Construction Kits. These kits are durable, and reusable, so they will be able to be used by Jersey County 4-H for several years. These sessions will be led by trained teachers, volunteers, and Extension staff; this will both allow for the greatest educational experience for students and ensure that the kits are maintained.

The 4-H Robotics curriculum will challenge participants to:

- Learn to create simple machines: gears, levers and pulleys

Commented [ES251]: Lowercase "fax" with "F" capitalized

Commented [ES252]: Consider revising – as it stands, the connotation of "claims" suggests the organization may not live up to its proposed expectations, which would not support your grant argument.

Commented [ES253]: Omit comma

Commented [ES254]: Omit comma

Commented [ES255]: Insert comma after "program"

Commented [ES256]: Change to "an"

Commented [ES257]: Capitalize "county"

Commented [ES258]: Omit "they" (the subject is already established and does not need to be repeated to ensure understanding)

Commented [ES259]: Omit comma

- Design and create a working model
- Program robots using Lego software
- Control speed and power using a motor
- Use data involving distance, time, turning angles, degrees of rotation, sound volume, light and gear ratios
- Use data from specialized sensors such as rotation, sound, light, ultrasonic, color and touch
- Build a prototype, test it, evaluate it and revise it
- Complete a team challenge project

Commented [ES260]: Revise for clarity – a working model of what?

Commented [ES261]: Indent second line to align with first line

Commented [ES262]: Indent second line to align with first line

Amount Requested:

We respectfully request the amount of \$2339.55. The supplies required for the 4-H Robotics challenge include six Lego EV3 Core Sets, \$399.95 each, and three EV3 Expansion Sets, \$99.95 each.

Overall budget is as follows:

EV3 Core Set, 5003400	\$339.95
(Quantity: 6)	Total: \$2039.70

Commented [ES263]: Right align first and second dollar amounts to improve format

EV3 Expansion Set, 45560	\$99.95
(Quantity: 3)	Total: \$299.85

Commented [ES264]: Right align first and second dollar amounts to improve format

Combined Total	\$2339.55
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Please note that partial or single item funding is appreciatively accepted.

Specific Purpose of Funds Requested:

Jersey County 4-H will allocate the funds directly to the purchasing of the Lego Mindstorm kits mentioned above, to be used by the 4-H Robotics Challenge program. The funds received will not be used for any other program, purchase, or labor.

Need for Project in Community:

The 4-H Robotics Challenge is particularly needed in Jersey County due to the fact that the schools lack the funding to offer such programs. This initiative offers the youth a chance to engage in a hands on learning scenario that they would not otherwise have the opportunity to experience. It also supplies the community with a safe extra-curricular activity for families to partake in, keeping children engaged in a fun and educational manner. It encourages science and technology in a community that has little else to encourage students to pursue fields of study such as the sciences and helps to prepare them for the challenging programs of study outside of the community.

Commented [ES265]: Hyphenate ("hands-on")

Commented [ES266]: Insert comma after "sciences"

This program is in accordance with GP's Four E's: education, enrichment, entrepreneurship, and environment. The program is designed to educate and enrich youth in the sciences, which leads to youth being able to join the work force or to attend college. This enriches the communities

Commented [ES267]: Insert apostrophe ("communities'") unless "community" is meant to be singular; in that event, change to "community's"

business through young entrepreneurs joining businesses or starting new businesses. The fourth 'E' is environment. The 4-H program is highly invested in environmental efforts in the community and the Robotics group is no different. They strive for sustainability within their club and in the larger community. The use of reusable Mindstorm kits is just one example of this.

Commented [ES268]: Change to colon

How the Grant Will be Publicized:

Jersey County 4-H will inform the community through the publication of an article in the *Jersey County Journal*, a weekly publication provided to the population of Jersey County. Jersey County 4-H will also place a sign, recognizing the donation, at all Robotics Challenge events. This will allow the community to recognize your generous donation.

Commented [ES269]: Italicize (it is a proper name for a journal)

Statement of Fact and Administration:

I, the undersigned, warrant and testify in good faith that the information provided within this request proposal is accurate and truthful. I also affirm that the monies/funds/items that may be provided as a result of the proposal will be used as declared within this request. Should this proposal require any amendments or modifications the Commission to which this proposal was submitted will be notified immediately.

Commented [ES270]: Insert comma after modifications

Commented [ES271]: It is not clear what this second line is for – is it for a second signature, or for a date? Label to clarify