Please take a few minutes before and after today’s workshop to address the following:

**Pre-Workshop:**

1. What do you expect to learn in today’s workshop (list specifics)?

**Post-Workshop:**

2. Did you learn what you expected in today’s workshop?
   - Specify which concepts were most useful to you:
   - Specify what was least useful to you:
   - What do you need to learn more about (be specific):

3. Additional comments:
GAUGING YOUR FIELD FLUENCY –

Please spend a few minutes answering the following questions, so that you will be able to use your answers as a guide for your success.

1. *What does it mean to be fluent in your field of study?* (The dictionary tells us that fluent means: 1) able to express oneself readily and effortlessly; 2) flowing or moving smoothly; graceful.)

2. Do you feel comfortable with your reading and writing fluency in your field? If no, why not? If yes, then why?:

   If not, write what you need to do to become more fluent (under each, jot specifics):

   1. More vocabulary or grammar skills?

   2. Knowing how to structure/organize different sections of a paper?

   3. More background knowledge?

   4. More immersion in your field?

   5. A colleague or two or more for peer reviews/study groups?

   6. More confidence?

   7. Other:
1- Critical Reading Strategies and the Research Notebook

Research: Related Topics
- Critical Reading
- The Literature Review

The Research Process Simplified
1. Ask: What is the assignment? What is your question? Provide a preliminary answer.

   The question will drive and shape your research and writing, and will like change as you go through the process. It could also affect your methodology.

2. Review the literature

   Must be relevant summary
   Summarizes and organizes each work’s ideas around a specific topic or argument
   a. Organizes and synthesizes
   b. Includes a critical analysis of the relationship among different texts with an eye to your project’s argument or purpose (the question it is answering)

3. Conduct research

   - The methodology depends on your field
   - Research may reveal issues and questions that will affect your original question. How do you deal with that?

4. Refine the research

   Look for patterns. A research notebook is essential here.

What is critical reading?

Critical reading is a process of evaluating the context and purpose of written material. More than just what we typically consider “reading,” critical reading requires the reader to process information while simultaneously asking questions and evaluating the text. In doing so, the reader gains insight that can then be applied to later stages of the writing process.

Tips for Reading
- Devote a sufficient segment of time each day
- Look for key words, terms, patterns, overall organization
- Skim
- Understand you won’t and don’t have to understand every single thing
- Practice seeing words in blocks rather than individual items
- Read summaries, beginnings and ends
- Take notes
- Consult advisors, professors, interpretations
- Rest your eyes periodically

**Resources:**
Critical Reading for Grad Students

Study Guides and Strategies
http://www.studygs.net/texred1.htm

Scrivner for Academic Papers
https://www.google.com/?gws_rd=ssl&q=scrivner+for+academic+papers

**Workshop Assignment:** Skim a text, write and report.
SEVEN CRITICAL READING STRATEGIES

1. **Contextualizing:** Placing a text in its historical, biographical, and cultural contexts (especially in relation to your discipline).

2. **Previewing:** Learning about a text before really reading it. Previewing enables readers to get a sense of what the text is about and how it is organized before reading it closely. This simple strategy includes seeing what you can learn from the head notes or other introductory material, skimming to get an overview of the content and organization, and identifying the rhetorical situation.

3. **Reflecting on challenges to your beliefs and values:** Examining your personal responses (identifying your beliefs, biases, what resonates to identify patterns).

4. **Outlining and summarizing:** Identifying the main ideas and restating them in your own words.

5. **Questioning and summarizing:** Asking questions about the content.

6. **Evaluating:** Testing the logic of a text as well as its credibility and emotional impact. All writers make assertions they want you to accept as true. As a critical reader, you should not accept anything on face value but rather you should recognize every assertion as an argument that must be carefully evaluated. An argument has two essential parts: a claim and support. The claim asserts a conclusion - an idea, an opinion, a judgment, or a point of view -- that the writer wants you to accept. The support includes reasons (shared beliefs, assumptions, and values) and evidence (facts, examples, statistics, and authorities) that give readers the basis for accepting the conclusion. When you assess an argument, you are concerned with the process of reasoning as well as its truthfulness (these are not the same thing). At the most basic level, in order for an argument to be acceptable, the support must be appropriate to the claim and the statements must be consistent with one another.

   Credibility questions to ask when evaluating a text:

   1) Is the writer an authority on the subject?
   2) Is the work a thorough study of the subject?
   3) Does the author draw on primary sources?
   4) Is the author biased?
   5) Is the work up-to-date?

7. **Comparing and contrasting related readings:** Exploring likenesses and differences between texts to understand them better. (RESEARCH NOTEBOOK)

8. **Reverse outlining and summarizing:** Identifying the main ideas and restating them in your own words. Reverse outlining and summarizing are especially helpful strategies for understanding the content and structure of a reading selection. Whereas reverse outlining reveals the basic structure of the text, summarizing synopsizes a selection's main argument in brief. Reverse outlining may be part of the annotating process, or it may be done separately. The key to both reverse outlining and summarizing is being able to distinguish between main ideas and supporting ideas and examples. The main ideas form the backbone, the strand that holds the various parts and pieces of the text together. Reverse outlining the main ideas helps you to discover this structure.
Bridges from Critical Reading to Writing: Reverse Outline & Research Notebook

REVERSE OUTLINE:

1. **What is the Reading About and How Do I Understand It?** Try to read (or at least skim) the essay in its entirety before you begin. Get an idea of what the essay is about and reflect on your initial understanding of the piece.

2. **What is the Purpose, Thesis or Main Argument?** Identify the author’s purpose for writing the essay. Then, identify and write out the writer’s thesis or main argument. Remember, the thesis statement isn’t necessarily at the beginning and it’s not always just one sentence.

3. **The Role of Each Paragraph.** Identify each paragraph/section by number, beginning with the first paragraph/section, and provide a brief analysis of each. Consider the following questions as you analyze:
   - What is the main purpose of the paragraph/section? In other words, what is the writer hoping to accomplish?
   - What does the writer do to try to get his or her point across in the paragraph/section? For example, does he or she include facts or expert opinions, try to manipulate your emotions, make comparisons, use similes or metaphors, etc.?
   - Does the author achieve his or her intended purpose in the paragraph/section?
   - How does the paragraph/section function in the argument the author is making?

4. **Patterns in the Text.** After analyzing each paragraph/section, look at what the reverse outline reveals about the organization of the text. What patterns do you see? Write them in your notes.

5. **Post-Outline Changes.** Return to the purpose and thesis which you wrote down earlier. After constructing your paragraph/section analyses, are there any changes that you feel need to be made? If so, write your new purpose and/or thesis at the end of your outline. Leave the originals as a basis for comparison.

COMPARING AND CONTRASTING RELATED READINGS (Research Notebook):

Categories that can be useful for organizing a research notebook:

**Lexicon**
- Discipline-specific definition of term (discipline’s jargon, terminology)
- Definition of term (inology) written in your own words

**Author information**
- Pertinent biographical information for each author
- List of each author’s important works
- Brief description of each author’s contributions to the field

**Trends/historical events list**
- Important dates
- Trends
- Current problems
- Proposed solutions

**Works list** – (may want to keep a separate loose-leaf binder with copies of articles)
- Bibliographic information
- Purpose of each piece
- Salient points (use notes or create a reverse outline)
- Critical comments and questions
- Important quotes
• Summary of each work’s purpose and argument

Ideas list
• Provocative questions that arise in class lecture or discussion
• Topics in your textbook that appear ripe for further explanation
• Issues that come up in your conversations with classmates
• Outlines of papers to write
• A sheaf of small project sketches – one or two pages of formally presented ideas on a single subject
• Skeletal papers – title, abstract, section headings, fragments of text. May be found useful in documenting what you are up to

Outline/Summary of work
• Purpose of piece
• Main points

Comments and questions

Links to past readings (briefly explain)

Quotations of note
SOFTWARE RESOURCES

RefWorks — Rutgers, Newark - from http://www.libraries.rutgers.edu/refworks/

RefWorks is a Web-based bibliography and database manager that enables you to:

- Organize your research
- Import references from many electronic databases
- Include citations while you write your paper
- Build a bibliography according to different stylesheets (APA, MLA, etc.)
  Create a bibliography in different document formats (Word, RTF, HTML, etc.)

How do I get an account on RefWorks?

If you are currently affiliated with Rutgers University as student, faculty, or staff, you are eligible to use RefWorks. Start at the Rutgers Refworks Account Creation, page and enter your NetID and password. If you do not have a NetID, you can get one at https://netid.rutgers.edu/index.htm

If you don't remember your NetID, you may look it up using NetID Query https://identityservices.rutgers.edu/netidquery/query.html

Other resources - Cornell University Library - from http://guides.library.cornell.edu/c.php?g=31450&p=199968

Learn how to use Zotero

- Free
- Web-based add on for Firefox
- Citations with notes
- Notes as "index cards" linked to citations
- Excellent at capturing publicly available web pages
- Beware: doesn't interface well with all databases

EndNote

- Has to be purchased (updating requires re-purchase)
- Desktop based (with web-based companion)
- Interfaces seamlessly and powerfully with most databases
- Notes as "documents" linked to citations

Scrivner (also see page 2) https://www.literatureandlatte.com/scrivener.php

Workshop Assignment: Timed research of notebook options and report.
2- Writing: Structure and the Basics

Structure of a Paper and Elements of a Text: Three main components

Intro (Beginning): The map for your whole paper. Each part works with the others (chain of logic).

- **Hook (optional):** should be relevant to the text & paper topic and is best when it is part of:
- **Context:** title(s), author(s), brief but specific summary of text(s). Sets up or can be part of the:
- **Thesis:** direct, full response to the prompt questions with brief reasons provided which help
- **Set-up:** a good intro gives readers a clear idea of that to expect in the whole paper; readers don’t have to guess what the point is or what you may or may not discuss.

You are focusing your ideas. You are starting to build a case.

Body Paragraphs: in an Evidence-Based Argumentative-Analytical Paper

- **Topic sentence (T):** can be more than one sentence; presents a thesis point; can be part of
- **Set-up claim (S):** presents ideas or info supporting your point that will be illustrated in an effective
- **Quote (Q):** which is direct text evidence, properly cited, that “shows” the claim operating in the text and is important for
- **Analysis (A):** which does more than explain what the quote says; it also explains how/why the ideas presented in the quote support the paragraph point, and the thesis overall.
- **Repeat TSQA as needed to support the point convincingly.**
- **Transition:** between paragraphs

Each body paragraph should contain these elements. You are continuing to build a case, using effective thesis-related points organized least to most important.

Conclusion:

- **Reiterates** the main points of the argument the way a summation might and ends on a
- **Final insight or recommendation**

Tips for Presentations Applicable to Writing*

Types of Presentations

- Informative
- Persuasive/Argumentative
- Findings from an Analysis or Study

Writing a Presentation:

- have an intro, body, conclusion
- know your audience
- list objectives/main points early
- simplify - use key words, phrases or brief sentences (but be grammatically correct and typo free)
- use key quotes, ideas, theories as talking points for further elaboration
- repeat/refer back to concepts (especially in talking/conversation)
- use graphs, figures, tables to supplement/illustrate text
- do not load visuals with text
- use logical transitions
- investigate presentation platforms other than PowerPoint:
  - emaze: [www.emaze.com](http://www.emaze.com)
  - https://www.emaze.com/@AQOWCFFW/DuVernay%27s-The13th
  - canva: [www.canva.com](http://www.canva.com)

*add'l handout
Sample Paper Intros: Evaluate for Structure

Understanding Machismo and Recognizing Its Effect on the Father-Son Relationship and Their Attitudes

To possess a macho personality is a universally desired trait of men among many cultures. The Latino culture, especially, expect the men within their culture to be masculine and to act brave, or otherwise they face the risk of being viewed as feminine, or weak by other women, or men within their culture. In order to have an appreciation of the demanding macho-man culture, outsiders need to first understand the significance of the machismo to the Latino culture. Yolanda Mayo in her article, “Machismo, Fatherhood and the Latino Family: Understanding the Concept,” evaluates the Latino culture, values, lifestyle, and the machismo itself in an attempt to support the role of fathers as the designated leader of the traditional Latino family, like the father, Ramón, described in Junot Díaz’s story “Fiesta.” She explores on the misinterpretation of the Latino father’s domineering role in Puerto Rican families, specifically, by critics of the American culture that fail to understand that a Latino man’s abusive, or domineering behavior is him enacting the role of the machismo and establishing his power in the family. Donald L. Mosher and Silvan S. Tomkins in their article, "Scripting the Macho Man: Hypermasculine Socialization," evaluate the behaviors of the macho man and determine that “[t]he macho man creates, interprets, and responds to scenes that threaten, challenges, or afford opportunities to enact his role as a macho man according to the set of rules in the macho script” (61). Mosher and Tomkins introduce a script theory about factors that interact with the average macho man’s behavior, and support their violent and callous sexual behavior as being qualities of the machismo character. The ideas presented in both articles allow for the evaluation of the different kinds of father-son relationships portrayed in Latino families such as, “Fiesta” by Junot Díaz, “Borders” by Hugo Dos Santos, and “Spanish Roulette” by Ed Vega, that all reveal the machismo as being the taught quality to have to become the leader of the family-- a kind of ideology that many of the adolescent sons of the already machismo father are exposed to, during their childhood. Each father-son relationship use different parenting styles in an attempt to bring out the machismo in their sons, but they all prove to have an effect on the kind of men the sons grow up to be. Acquiring a better understanding of the machismo character--its qualities and expectations-- allows for critics of the Latino culture, such as the dominant American Anglo culture, to better understand the harsh, or abusive--physically, verbally, emotionally-- parenting styles of fathers toward their sons, as being their culture’s acceptable way to raise the soon-to-be men. Having such knowledge can then better explain the developed macho personality of the adolescent boy growing up under the parenting of a machismo father.

Immigrants and Assimilation

America has always been seen as a “melting pot”. Many immigrants come here with that in mind and in hopes of being welcomed to a new place to start their new lives. But due to lack of knowledge, many people question if assimilation is actually beneficial to those immigrating. “Assimilate” by definition means “to absorb into the cultural tradition of a population or group” (Merriam-Webster Dictionary). But setting aside when a person decides to immigrate to America, assimilation does not solve their problems. They leave their countries in search for a better life and improve upon their situations in their homelands. No one said the process would be easy, but assimilation can be just as hard for them. Although immigrants assimilate, they still face many obstacles. “What Does It Take to ‘Assimilate’ in America” by Laila Lalami talks about assimilating in America as a while for immigrants. Along with that article, I Don’t Cry, But I Remember: A Mexican Immigrant's Story of Endurance by Joyce Lackie talks about Viviana Salguero, a Mexican immigrant of the United States, and her struggles of assimilating into the American culture. The book not only covers her early years but also acknowledges her love for her homeland as she progresses and struggles as an adult and creates a life in America. But as immigration becomes a wider spread topic, it is also represented in multiple television shows. In a recent episode of Grey’s Anatomy by Shonda Rhimes titles “Beautiful Dreamer”, an agent from ICE arrives at the hospital looking for a surgical intern. Through the episode, she is helped by her co-workers but she talks about her struggles as an immigrant and her fight to assimilate. We also see immigrant assimilation represented in “Spanish Roulette” by Ed Vega and “Borders” by Hugo Dos Santos. In “Spanish Roulette” we see a young Puerto Rican faced with the conflict of sticking to his macho like heritage or assimilating to the American way of life. As for “Borders” we see a young child pointing out a way of life that is completely different from the one he is taught to live. Yet full assimilation is not impossible, it does become a struggle for immigrants when they are seen as “other” and not American.
3 - “Writing an Abstract or a Book Review”

Generally, a good abstract should:

- Be short and substantive
- Be academic “click bait”
- Provide either information or a “thumbnail” of the overall work (thesis, methodology, findings overview)
- Adhere to the publisher’s or submission entity’s requirements: format, word length (which can vary from 100 to 500), etc.
- Use proper citation format (Chicago, MLA, APA, etc.)
- Avoid first person
- Be written in active voice (The researchers tested vs. The subject were tested by researchers…)
- Include keywords
- Use the same language as the larger work

Types of abstracts:

Critical: describes main findings and evaluates them in relation to other works on the same or related topic. Is usually closer to 500 words because of added evaluation

Descriptive: briefly summarizes or describes what the work is about without results or evaluation. Includes purpose, methods and scope. Normally short in length (100-150).

Informative: Most common abstract. Snapshot of work, includes main arguments, results, conclusions and possibly recommendations. Mid-length, @300 words.

Highlight: acts like an ad, designed to capture attention not necessarily present the work. Rarely used.

Sample abstracts from various disciplines (source, unless noted otherwise: http://writing.wisc.edu/Handbook/presentations_abstracts_examples.html)

Humanities Abstracts

"The Commemoration and Memorialization of the American Revolution”
Benjamin Herman and Jean Lee (Mentor), History

This project involves discovering how the American Revolution was remembered during the nineteenth century. The goal is to show that the American Revolution was memorialized by the actions of the United States government during the 1800s. This has been done by examining events such as the Supreme Court cases of John Marshall and the Nullification Crisis. Upon examination of these events, it becomes clear that John Marshall and John Calhoun (creator of the Doctrine of Nullification) attempted to use the American Revolution to bolster their claims by citing speeches from Founding Fathers. Through showing that the American Revolution lives on in memory, this research highlights the importance of the revolution in shaping the actions of the United States government.

Rich Johnson

This essay is the fourth chapter of Bahrani’s book on the representations of women in the material and figurative record of ancient Mesopotamia. The essay opens with an overview of the traditional art historical treatment of the human nude figure in antiquity, with its binary opposition of Near Eastern and Greek attitudes toward the human body, particularly that of the female. According to this
Bahrani’s second section, The Near Eastern Record, considers evidence from the textual and material artifacts of the ancient Mesopotamia. Bahrani analyzes the textual record in order to determine prevailing attitudes toward the female nudity and sexuality in advance of the incursion of the Greeks in the Near East. Although Bahrani focuses only on two of the four principal iconographic categories of female nudes, The Mother and The Seductress, she argues that each of the four types represented ideals of feminine beauty and sexuality. In contrast to earlier nude figures from prehistory, whose oversized hips and breasts emphasized the reproductive function of women, the images of the nursing Mother are generally depicted in more naturalistic terms. The figures are slim and youthful, with small rounded breasts. Bahrani argues that these images eschew the earlier representations of the female as an instrument of reproduction and instead promote an ideal of female beauty and overt sexuality. By the term Seductress, Bahrani refers to figures whose full frontal nudity and suggestive gestures are clearly meant to express an erotic sexuality and elicit an equally erotic response from the viewer. Using evidence from erotic poems and other textual sources, Bahrani supports her assertion that ancient Mesopotamian culture viewed erotic allure rather than reproduction as the most valued aspect of femininity (89).

(Source: http://www.harpercollege.edu/~rjohnson/zainabcritabs.htm)

**Social Science Abstracts**

“Subtype of Autism: Developmental Verbal Dyspraxia”

Amanda Babin and Morton Gernbascher (Mentor), Psychology

The purpose of this research is to identify a subtype of autism called Developmental Verbal Dyspraxia (DVD). DVD is a motor-speech problem, disabling oral-motor movements needed for speaking. The first phase of the project involves a screening interview where we identify DVD and Non-DVD kids. We also use home videos to validate answers on the screening interview. The final phase involves home visits where we use several assessments to confirm the child’s diagnosis and examine the connection between manual and oral motor challenges. By identifying DVD as a subtype of Autism, we will eliminate the assumption that all Autistics have the same characteristics. This will allow for more individual consideration of Autistic people and may direct future research on the genetic factors in autism.
Hard Science Abstracts

“Understanding Cell-Mediated Immune Responses Against Simian Immunodeficiency Virus (SIV)”
Sean Spenser and John Loffredo, David Watkins (Mentors), Primate Research Center

Each day 14,000 people become infected with HIV/AIDS, making the development of an effective vaccine one of the world’s top public health priorities. David Watkins’ laboratory is attempting to develop HIV vaccines that elicit cellular immune responses utilizing the simian immunodeficiency virus (SIV) – infected rhesus macaque animal model. A major component of the cell-mediated immune response are cytotoxic T-lymphocytes (CTL). It is thought that CTL play an important role in controlling HIV and SIV. Most standard immunological assays do not measure antiviral activity directly, limiting our understanding of CTL effectiveness. To address this, the Watkins laboratory developed a novel neutralization assay that quantifies the ability of virus-specific CTL populations to control viral growth. Evaluating the antiviral activity of CTL of different specificities will identify those CTL most effective against SIV. This information will likely impact the design of future HIV vaccines.

Some Online Abstract Writing Resources:
https://owl.english.purdue.edu/owl/resource/752/04/
https://www.american.edu/cas/src/pdf/upload/abstracts-guide.pdf
http://www.ncbi.nlm.nih.gov/pmc/articles/PMC3136027/

Workshop Assignment: Write an abstract of a current project or problem.
**Book Reviews:**

Structural principles of good reviews are applicable to article, book or chapter reviews.

A good book review should consider:

- **Author:** Who is the author? What else has s/he written? Has this author won any awards? What is the author’s typical style?
- **Genre:** What type of book is this: fiction, nonfiction, romance, poetry, youth fiction, etc.? Who is the intended audience for this work? What is the purpose of the work?
- **Title:** Where does the title fit in? How is it applied in the work? Does it adequately encapsulate the message of the text? Is it interesting? Uninteresting?
- **Preface/Introduction/Table of Contents:** Does the author provide any revealing information about the text in the preface/introduction? Does a “guest author” provide the introduction? What judgments or preconceptions do the author and/or “guest author” provide? How is the book arranged: sections, chapters?
- **Book Jacket/Cover/Printing:** Book jackets are like mini-reviews. Does the book jacket provide any interesting details or spark your interest in some way? Are there pictures, maps, or graphs? Do the binding, page cut, or typescript contribute or take away from the work?
- **Characters [or principals]:** Are there characters in the work? Who are the principal characters? How do they affect the story? Do you empathize with them?
- **Themes/Motifs/Style:** What themes or motifs stand out? How do they contribute to the work? Are they effective or not? How would you describe this author’s particular style? Is it accessible to all readers or just some?
- **Argument:** How is the work’s argument set up? What support does the author give for her/findings? Does the work fulfill its purpose/support its argument?
- **Key Ideas:** What is the main idea of the work? What makes it good, different, or groundbreaking?
- **Quotes:** What quotes stand out? How can you demonstrate the author’s talent or the feel of the book through a quote?

In writing a book review:

- **Establish a Background, Remember your Audience:** Remember that your audience has not read the work; with this in mind, be sure to introduce characters and principals carefully and deliberately. What kind of summary can you provide of the main points or main characters that will help your readers gauge their interest? Does the author’s text adequately reach the intended audience? Will some readers be lost or find the text too easy?
- **Minor principals/characters:** Deal only with the most pressing issues in the book. You will not be able to cover every character or idea. What principals/characters did you agree or disagree with? What other things might the author have researched or considered?
- **Organize:** The purpose of the review is to critically evaluate the text, not just inform the readers about it. Leave plenty room for your evaluation by ensuring that your summary is brief. Determine what kind of balance to strike between your summary information and your evaluation. If you are writing your review for a class, ask your instructor. Often the ratio is half and half.
- **Your Evaluation:** Choose one or a few points to discuss about the book. What worked well for you? How does this work compare with others by the same author or other books in the same genre? What major themes, motifs, or terms does the book introduce, and how effective are they? Did the book appeal to you on an emotional or logical way?
- **Publisher/Price:** Most book reviews include the publisher and price of the book at the end of the article. Some reviews also include the year published and ISBN.

Source: https://owl.english.purdue.edu/owl/resource/704/01/
Samples for evaluation:

Nick Flynn
*The Captain Asks for a Show of Hands*
Graywolf Press

Rec by Paula Neves
Venturing from the personal to the political, these heartbreaking poems chronicle everything from absent fathers, to an indifferent God, to the brutality at Abu Ghraib. Their lyrical integument both covers and cracks to reveal personal fragmentation and general inhumanity, and one’s inextricable relation to the other. Flynn’s vision is, thankfully not entirely bleak. After the cruelty, “First thing we should do / if we see each other again is to make / a cage of our bodies—inside we can place / whatever still shines.” Long after reading, these poems still shine.


Millicent Borges Accardi
*Only More So*
Salmon Poetry
by paula neves


*JPMSP* ([http://www.jpmsp.com/volume-14/vol14-iss1](http://www.jpmsp.com/volume-14/vol14-iss1))
“Domestic Violence Redefined”

- 83 –

**Domestic Violence Redefined**

Review by Samuel L. Brown
*The University of Baltimore*

In *Coercive Control: How Men Entrap Women in Personal Life*, Evan Stark broadens our understanding of violence against women as a major human rights violation. Scholars, law enforcement officers, shelter providers, social workers, and legal professionals interested in improving society’s approach to dealing with the abuse of women should examine this work. At the onset, the book seems too theoretical, sketching a new definition for a long-standing problem that prevents women from achieving personhood. Its argument, that domestic violence violates constitutional rights and causes the suppression of liberty, has remained unaddressed by policymakers and practitioners even long after the success of the domestic violence revolution. Stark’s theory however, provides a persuasive argument as to why physical violence is only one dimension of the complex political issues that play out within interpersonal relationships characterized as abusive. His argument also makes an important connection to compelling empirical evidence that permits the analysis of the social context of women’s entrapment and resulting male social and economic privilege.

The book begins with the story of two well-publicized cases of domestic violence to carefully distinguish the everyday experiences of abused women from the failures of the current approach to dealing with the issue. Because the law did not recognize or provide legal standing for the hostage-like aspects of the abuse of these women, they were left unprotected and, as result, were murdered. Stark uses these well-known cases to anchor the book and outline the historical, theoretical, and strategic dimensions of coercive control. He goes on to argue that entrapped women are denied the opportunity to achieve full personhood because of the restrictions on their liberty. He develops what he calls the “theory of coercive control” to encapsulate gender violence, intimidation, economic oppression, limitations of speech and movement, and the denial of human rights. By making a social connection to the human rights literature, Stark is able to identify specific rights violations for each of the broad tactical categories embodied in coercive control. His true interest is in advancing public policy that would permit women to have an equitable chance of achieving full citizenship.
Stark examines the multiple dimensions of physical violence, abuse, and coercive control and argues that coercive control is the most important element. Coercive control in this case is conceptualized in a framework of constitutional rights violations with the suppression of liberty as the principal harm. The integral components of the theory of coercive control are learning theory, conjugal terrorism, and human rights. Stark spends considerable energy connecting his work to that of Camella Serum, Margaret Singer, Lewis Okun, and Ann Jones. Coercive control is rooted in the application of learning theory, in that tactics of control identified from the experiences of persons subjected to war prisons, mental facilities, and hostage situations parallel those of abused women. Okun’s study of abusive men and battered women made the connection between women being conditioned to prostitution by their pimps and the coerced persuasion of abused women. Ann Jones established the connection to the human rights literature to extend Okun’s work by incorporating psychological control skills that men could use in place of physical violence. The enduring effects of such control are critical to redefining partner abuse as controlling behavior created and sustained by power asymmetries between the perpetrator and the victim.

The richness of Stark’s work is enhanced by the chapters that follow his explication of the theory of coercive control. Having sketched the evolution of coercive control from previously identified forms of physical violence against women and identifying the suppression of personal liberty as its primary harm, he goes on to examine the role of technology in its implementation. Stark carefully distinguishes the strategic aims, dynamics, and effects of coercive control from partner assaults, identifying its tactics and documenting the prevalence of their use. Drawing on case material from 30 years of practice, he details the full range of the effects of violence, intimidation, isolation and control which usually results from men using this technology.

The contributions of Coercive Control are varied. First, this text elevates coercive control from a rarely enforced misdemeanor to a major human rights violation. Previous efforts to combat domestic violence have failed to ensure women’s rights to live independently in relationships. Stark details this failure to uncover the techniques used to enslave women. He makes use of cases from his 30 years of experience as a researcher, advocate, and forensic expert, along with FBI statistics and popular film material, to show the particulars of how men use coercive control to undermine women’s autonomy, isolate them, and invade their personal space. On a practical level, Stark effectively reframes the “battered wives” definition of domestic violence to that of coercive control to show the rational nature of crimes committed in the context of abuse. Second, Coercive Control extends the story of physical and sexual violence against women by showing that most abused women seek help not only because they have been injured but also because their rights and liberties have been violated. Third, Coercive Control provides well-reasoned responses to three challenges concerning abused women: (1) Why do women continue in abusive relationships? (2) Why do coercively controlled women develop a set of problems unique among assault victims? and (3) Why, in spite of the legal system, does justice still elude these women?

Stark is quick to point out that sexual justice is not likely to be addressed within the current political and economic environment. He does, however, remain hopeful that the scope of civil and human rights will continue to expand. He recognizes that justice is a dynamic concept and, as a result, the law offers the capacity to achieve greater equality and freedom for all. Until equal personhood for women is achieved, the “dance of justice” will go on to enrich our understanding of how coercive control entraps women in their daily lives.

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4- Revision and Editing

The following information, where indicated by page number, is taken from this source:


What is revision?
**It is important to remember that revision is a very different process than editing or proofreading.** Revision incorporates changes to an essay that "reflect new thinking or conceptualizing" (227). Therefore, during the stages of revision, you want to focus on the strength of your ideas, the organization of the content, and the appropriateness of the evidence incorporated.

Editing and proofreading are the final steps after revision, and you can think of them as "polishing"—or focusing exclusively on style and presentation.

When you sit down to revise a paper, another person can be extremely beneficial in helping you realize where the paper is strong and where it needs work.

The following steps break down the stages of revision into two stages prior to the final stage of editing.

1. **Revising Early Drafts**
   In this stage it is important to realize that you must focus on the content of your essay and the evidence you use to support your ideas. As you are beginning to revise you should consider the following: (1) has the assignment been met, (2) is the argument/issue clearly presented and has a "working" thesis been established, and (3) who is the audience.

   As a reader helping another revise (or in attempting to revise your own work) you should address each of the following issues (235):
   - Are the questions and issues that motivate the writer clear?
   - Has the writer effectively related the conversation that published writers are engaged in?
   - What is at issue?
   - What is the writer's thesis?
   - Is the writer addressing the audience's concerns effectively?
   - What passages of the draft are most effective?
   - What passages of the draft are least effective?

2. **Later Drafts**
   Revising later drafts will almost certainly come after you have done additional reading or research. Oftentimes new ideas are presented to you, the writer, through revising with a partner that need to be addressed in the essay. This is good—after you have collected evidence to substantiate those ideas, you must return to the essay and incorporate them.
   This stage of revision deals with organization and an examination of the evidence. You must make decisions on *information to add, information to remove, information that must be replaced, and specific paragraphs/sections that need to be rearranged.*

   As a reader helping another revise (or in attempting to revise your own work) you should address each of the following issues (237):
   - How effectively does the writer establish a conversation—identify a gap in people's knowledge, attempt to modify an existing argument, or try to connect some misunderstanding?
   - How effectively does the writer distinguish between his or her ideas and the ideas he or she summarizes, paraphrases, or quotes?
How well does the writer help you follow the logic or his/her argument?
To what extent are you persuaded by the writer’s argument?
To what extent does the writer anticipate possible counterarguments?
To what extent does the writer make clear how he or she wants readers to respond?
What do you think is working best? Explain by pointing to specific passages in the writer's draft.
What specific draft is least effective? Explain by pointing to specific passages in the writer's draft.

3. Final Draft
The final draft should require editing and proofreading, not revising. You should work on sentence structure, grammar, and word choices—but you should not be adjusting the substance of the work. A final attempt at proofreading, or polishing the piece to improve its style and to ensure that you have not made any simple mistakes in spelling is also necessary. Again, even at this stage, it is best to have another pair of eyes examine your work, and usually they will be able to uncover mistakes that you overlooked.

Workshop Assignment: Revise a current draft (section).

Grammar and Citations
The best way is still immersion in the language and practice.

2. Find citation check software and recommendations: Check with your academic library, e.g. https://www.libraries.rutgers.edu/tutorials