Developing and Revising Short Business Messages

Everything should be made as simple as possible, but not simpler. —Albert Einstein ■

So far you have focused on editing sentences to achieve simple, clear, and concise writing. Now you will examine how to edit and revise short messages, focusing specifically on effective paragraphs. The paragraph is the basic unit of all business correspondence, including e-mail, letters, and memos. Once you feel confident composing and revising paragraphs, you will have control over every business and academic document you write.

With paragraphs, you will apply principles of information flow, going from old to new information. Controlling information flow ensures that your messages are *cohesive* and *coherent.* You achieve a cohesive, coherent paragraph by constructing a topic sentence that builds into a topic string. In this chapter, you will be introduced to the PEER model, a guide to structuring information as you compose or revise. In addition, you will review transitions as a means of connecting larger chunks of information.

In the next chapter, you will use all the principles you have learned to compose, edit, and revise e-mail, letters, and memos. Before you take that step you will gain practice in editing short messages so that they are cohesive, coherent, and reader-friendly.

O B J E C T I V E S

When you have completed Chapter 3, you will be able to:

- Develop cohesive and coherent paragraphs.
- Build effective paragraphs by using a topic sentence and a topic string.
- Eliminate empty information from sentences and paragraphs.
- Identify transitional elements and apply them to paragraphing decisions.
- Compose, edit, and revise paragraphs for effective information flow.
- Learn how to format e-mail.

Learning Inventory

1. Effective paragraphs are coherent, which means that sentences can be about different   T/F
   topics as long as each sentence makes sense.
2. Three types of information to control when you are writing are old, new, and empty.   T/F
3. A writer's background thinking is considered "empty information."   T/F
4. In business communication, share all the details of *how* you decided on a course of action.   T/F
5. Which two of the following choices characterize effective paragraphs?
   a. topical   c. edited and revised   e. PEER
   b. cohesive   d. coherent
6. When structuring a document, give substantial background information before stating   T/F
   the purpose.
7. Which of the following is true?
   a. A topic string leads to a topic sentence.
   b. A topic sentence develops into a topic string.
8. Conjunctions function as transitions between sentences and paragraphs.   T/F
9. Since most e-mail messages are short, writers should use abbreviations.   T/F
10. Hedges and emphatics provide transitions for readers.   T/F

■ SECTION A: DEVELOPING PARAGRAPHS

Business documents of all types depend on well-written paragraphs. Readers are confused when writers present ideas haphazardly, jumping from one idea to another without developing a line of thought. Thus, whether you are writing an e-mail, a letter, or a research paper, you need to make good paragraphing decisions.

Readers assimilate information in chunks, and they have difficulty reading one long narrative with no breaks. If you do not insert paragraph breaks naturally as you compose, put them in when you edit and revise. Read your writing out loud, or have someone read it to you. When you hear a new topic, start a new paragraph. Remember, just looking at one long paragraph that seems to go on forever puts dread in the heart of a reader.

Once you have enough experience writing, you will make paragraph breaks as a natural part of composing. When you edit, you will structure the content to make your paragraphs cohesive and coherent.

- **Cohesive paragraphs** present *one main idea* or topic. A cohesive paragraph demonstrates *connectedness* among ideas. Ideas are related; they adhere together for a common purpose. Adequate details support the main idea so that the reader understands the main point.

- **Coherent paragraphs** develop the main idea in a *logical way.* A coherent paragraph demonstrates a *logical flow of ideas.* The writer develops the topic in a consistent, rational way. Readers can make sense of the content because one idea leads to another.

Cohesive Paragraphs

Cohesive paragraphs develop one main idea, and this idea controls the content of the paragraph. The sentence that presents the main idea or topic in the most effective way is called the **topic sentence.** A topic sentence is a broad, general sentence that gives an overview of the paragraph. It presents the main or controlling idea, and the rest of the paragraph radiates from that idea. Though the topic sentence can be placed anywhere in the paragraph, it is most effective as the first or second sentence.

Each sentence in the paragraph should relate to the topic sentence, thereby developing a **topic string.** A topic string is a *series of sentences* that develop the specific idea captured by the topic sentence. Each sentence extends the readers' knowledge about the controlling idea, helping readers digest the topic before linking it to the next main idea.

By developing a topic string from a topic sentence, you are ensuring that your paragraph is cohesive. The topic sentence introduces the common thread, and the topic string pulls that common thread through every sentence in the paragraph.

Here is an example of a topic sentence followed by a topic string:

Listening is an important part of communicating. If you take the time to listen to them, most people will tell you about their lives. Senior citizens, for example, will tell you about the world and the problems they have. People will also reveal more about themselves if you ask them questions. Once you understand people through listening, you can become better friends, even if they think differently than you do.

What is the topic sentence in the paragraph above? Is it the first sentence or the second? The paragraph above is *cohesive* because the topic string develops only the aspect of listening that relates to the second sentence: *getting to know people by taking the time to listen.* However, the paragraph above was originally written as follows:

Listening is an important part of communicating. You can find out about a person just by listening to them. I find that most people will tell you just about anything if you have the time to listen to them. Senior citizens, for example, will tell you everything about the world and problems they have if you listen to them. Asking questions can also encourage the person to reveal more about themselves. One of the areas in retail sales is to find out what the person really wants, and then to sell it to them. If you show an interest and are genuine in your concern, you will make a sale. A good salesperson takes time with a customer and listens to their needs and concerns.

Though the entire paragraph above is about listening, it jumps to very different aspects of listening. For example, *getting to know someone* is a different aspect of listening than *making a retail sale.* Thus, staying on the same broad topic is not necessarily the same as developing that topic through a cohesive and logical flow of ideas. (The paragraph also contains several grammatical mistakes; can you find them?)

By focusing on the ideas related to sales, the writer developed a cohesive paragraph about that aspect of listening:

Listening is also involved in retail sales. A good salesperson takes time with customers and listens to their needs and concerns. As a salesperson, if you find out what a

customer really wants, you can then sell it to the person. If you show a genuine interest in your customer by listening to the person's needs, you will make a sale.

Identify your topic sentence by selecting the sentence that best captures the broader, more general topic that the rest of the paragraph develops through specifics. Every sentence in the paragraph should develop some element of the topic sentence; every sentence should also directly relate to the other sentences in the paragraph. Otherwise, you need to start a new paragraph to develop the new topic.

Though a topic string ensures a cohesive paragraph, it does not ensure a coherent paragraph. Staying on the same topic is not the same as developing that topic through a logical flow of ideas. Let's examine how to develop paragraphs that are coherent as well as cohesive.

PRACTICE

Read the paragraph below about health and safety programs, and then answer these questions:

1. Which sentence is the topic sentence? (That is, which sentence best captures the topic in a broad, general way?)

2. Which sentences develop the topic string? (Which sentences directly support the topic sentence and remain related to each other?)

3. Which sentence or sentences should be removed so that the paragraph is cohesive? (Which sentences start to develop a different topic?)

By implementing health and safety programs for employees, a corporation can reap multiple rewards. Reduced absenteeism, increased productivity, and improved employee morale are often the results of a comprehensive health program. In addition, substantial savings in reduced insurance claims and premiums are another result of having a health program. Our corporation implemented a health and safety program and had good results. In addition, the families of the employees appreciated the program almost as much as our employees.

Coherent Paragraphs

In a coherent paragraph, one idea leads logically to the next idea as it extends the reader's knowledge. To achieve a coherent paragraph, aim for a logical flow of ideas: apply principles of information flow, developing ideas from the familiar (old) to the unfamiliar (new). (To review information flow, refer to Chapter 2.)

In each sentence, put old information first and follow it with new information. The old information relates to the main idea (topic) of the paragraph; the new information extends the reader's understanding of the topic. Creating an old to new information flow helps readers make connections; familiar ideas ease readers into the unfamiliar.

The paragraph about health and safety programs in the Practice above sounds choppy and incoherent because new information is presented first and then attached to old information. This cohesive paragraph can become coherent by adjusting the information flow:

- Move the topic *health and safety programs* (old information) to the beginning of each sentence.

- Move information about *rewards* (new information) to the end of each sentence.

The topic string then flows from the topic of "health and safety programs" (which is a constant topic) to new information or "rewards" (which varies or expands). In the examples that follow, old information is in bold and new information in italics.

Puzzling Over Pieces: In writing that is cohesive, separate pieces—thoughts, words, and sentences—stick together to form a picture that is both logical and consistent. What happens to the reader when the pieces of the message don't fit together?

Topic sentence:	**By implementing health and safety programs for employees,** *a corporation can reap multiple rewards.*
Second sentence:	
New to old:	*Reduced absenteeism, increased productivity, and improved employee morale are often the results* **of a comprehensive health program.**
Old to new:	**A comprehensive occupational health program** *reduces absenteeism, increases productivity, and improves employee morale.*
Third sentence:	
New to old:	In addition, *substantial savings in reduced insurance claims and premiums* are **another result of having a health program.**
Old to new:	In addition, **a health program results** *in substantial savings by reducing insurance claims and premiums.*

Now, here is the Practice paragraph revised to have *old to new information flow:*

> **By implementing health and safety programs for employees,** *a corporation can reap multiple rewards.* **A comprehensive occupational health program** *reduces absenteeism, increases productivity, and improves employee morale.* In addition, **a health program** *results in substantial savings by reducing insurance claims and premiums.*

You may have noticed that the topic "health and safety programs" has changed subtly in its form though not in its meaning. This variation in form adds creativity and keeps the writing from being monotonous.

Composing and Editing: The Process of Writing Paragraphs

When composing, do not concern yourself with writing cohesive, coherent paragraphs. Also, as you get your ideas on the page, don't be concerned about information flow; you may find yourself first capturing new information and then linking it to the old. You are still learning about your topic; organize and prioritize your ideas when you edit and revise.

When composing, you may write several sentences before writing your topic sentence, the sentence that best captures your topic. You will know your topic sentence partly because it

WORKING AND LEARNING IN TEAMS

One Step at a Time How do proofreading, editing, and revising differ?

- When you *proofread,* correct the grammar, punctuation, spelling, and word usage. Proofreading is part of the editing process, but it also stands on its own: proofreading is the final—and critical—step in producing any document.
- When you *edit,* improve the flow by changing the wording as well as cutting unnecessary words and phrases. Do not edit as you compose; edit your draft periodically as a break from composing.
- When you *revise,* change the way the ideas are presented on the page. Move sentences to make sure the major parts of the document do what they are supposed to do.

Intertwine revising and editing as your document grows. Then do one final revision check before you proofread for accuracy.

A word of caution: If someone asks you to proofread a document and instead you edit or revise it, you may be disappointed by the response you get. Many people do not like to have their work edited or revised.

TEAM EFFORT

With a partner, review the process memos you produced for Activity 6 in Chapter 1 and for Activity 1 in Chapter 2. Proofread each other's work, marking errors in grammar, punctuation, spelling, and word usage. After you are finished, return the memos and discuss with your partner anything that you wanted to revise but didn't because this is not an editing exercise.

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crystallizes your insight and acts as an umbrella for the details of your topic. When you edit, tag your topic sentence and move it to the beginning of your paragraph. Then work through the paragraph sentence by sentence to adjust the information flow and create a topic string. You may need to cut some sentences and move others. *Cutting is the painful part of editing!*

Even though your objective is cohesive and coherent paragraphs, you cannot follow a recipe: A paragraph cannot be defined by a specific number of sentences or words and cannot be designed by a formula. Good paragraphs relate more to art than to science. Each paragraph is unique, and its development depends on its content and the meaning you create and convey.

PRACTICE

1. Follow these steps to revise the information flow in the paragraph below: (a) Identify the topic sentence and topic string. (b) If a sentence is not part of the topic string, remove it. (c) Adjust the information flow so that old information (or the main topic) introduces new information.

   Our corporation implemented a health and safety program and had good results. Employees were encouraged to take an active role to prevent disease in our new program. A health center was provided by this innovative program where employees could conveniently get daily aerobic exercise and weight training. Periodic tests to monitor blood pressure, cholesterol, and triglycerides were also provided as part of the package. Some employees did not set aside the time to participate in the program. Within one year, a significant percentage of employees had reduced risk factors for heart disease.

2. Write a two- or three-paragraph memo to your instructor about one of the following concepts:

   - *Editing sentences:* What principles can be applied to create simple, clear, and concise sentences?
   - *Today's news:* What interesting business developments have you recently read or heard about?
   - *Your objectives:* What are your career goals? What kind of job do you want to have two years from now?

   Compose freely until you get your main ideas on the page. Then look for the sentence that best captures the essence of your paragraph (your topic sentence). Move your topic sentence to the beginning of the paragraph, and edit each sentence so that it is simple, clear, and concise. Does each sentence relate to the topic sentence? If not, edit it out or use it to start a new paragraph.

✓ SECTION A: CONCEPT CHECK

1. When building a paragraph, where should you move the sentence that best captures the essence of your topic?

2. When evaluating the "flow" of your paragraph, should you arrange information from new to old or from old to new?

3. Two words that describe well-written paragraphs are *cohesive* and *coherent.* What does each quality entail?

■ SECTION B: ELIMINATING EMPTY INFORMATION

As previously discussed, information flow relates to old and new information, but there's another important element: **empty information.** Empty information consists of words, phrases, sentences, and maybe even paragraphs that add no value for your reader. Here is a summary of the three types of information to control when editing:

- *Old information:* information that is obvious or that the reader already knows.
- *New information:* information that you wish to convey to the reader.
- *Empty information:* information that adds nothing of value for your reader.

At first glance, empty information may seem like an irrelevant category. However, writers often include empty information on the way to discovering their message. While editing, a writer needs to identify key points and evaluate the message from the reader's point of view. Information that is insignificant to the reader should be cut.

Joseph Williams, author of *Style: Toward Clarity and Grace,* identifies various types of unnecessary information.[1] Williams uses the term **meta-discourse** for the language a writer uses to describe his or her own thinking process. A great deal of meta-discourse is empty information. Here are some types of meta-discourse to avoid:

- Background thinking
- Your opinions and beliefs
- Reader's perception
- Hedges and emphatics
- Fillers and tag-ons

Background Thinking

Background thinking can be defined as *how* you arrived at your conclusions. Explaining background thinking is different from explaining an issue or giving evidence to support a point. Here is an example:

> **Poorly worded:**
> After giving much thought to our discussion about product innovation, I realized I might find some answers by doing some informal research. I first called several of our colleagues, but none of them had heard of the product. Although I was discouraged, I continued to search. That's when I realized that I could go right to the source to find the information. I checked out our competitor's Web site and found out that they will be putting a similar product on the market this summer.

> **Revised:**
> After our discussion, I checked our competitor's Web site. They already have a product similar to the one that we discussed, and it will be on the market this summer.

Your Opinions and Beliefs

You do not need to tell how you feel about the points you make. When you can, delete phrases such as *I think, I feel,* and *I believe.* Sometimes these phrases make writers sound indecisive. Get right to the point.

Weak:	Revised:
I think that this is an issue worth pursuing.	This issue is worth pursuing.
I believe we ought to go ahead with the project.	We ought to go ahead with the project.
I feel that now is the time to address the issue.	The time to address the issue is now.

However, leaving out *I believe, I think,* and *I feel* will change the tone of your document. Some writers may choose to soften the tone by leaving them in. (In such situations, it is still a good idea to avoid overusing "I" statements.)

Also, at times you may use these phrases in conjunction with someone else's position. Rather than boldly telling someone what to do, you can soften the tone and sound less assuming by leaving in the "I" statements. For example:

> I believe this issue is important to you.
> I think you should go to the meeting.
> I feel you should consider the proposal.

Otherwise, your comments might sound as if you are ordering someone to do something rather than offering your advice. For example, these revisions may sound too bold:

> Go to the meeting.
> Consider the proposal.

Reader's Perceptions

Do not tell your reader *how* to interpret your message; such comments may give the reader the impression that you are unsure of your message or that you lack confidence. Thus, remove phrases or sentences that tell your readers *how you think* they will react. For example:

Poorly worded:
I'm not sure if you will be interested in the information in this message, but I am sending it along just in case this could help you with the current project you are working on. I know you are under the wire to make progress with a project relating to our New York office. So, in case you don't already know this, I'd like to let you know that the New York office has a new district manager, and her name is Sylvia Reynolds.

Revised:
Good luck with your work on the New York project. Did you know our New York office has a new district manager? Her name is Sylvia Reynolds.

Poorly worded:
You may already be aware of the information I am sending in this message. If it is the case that you already know this, please forgive me for taking up your valuable time with another unnecessary message. I believe that by reviewing this, you will be more equipped to make a decision in regard to our sales staff and the use of rental vehicles. I have just discovered that our company can rent vehicles at a discount if we do so in minimum numbers of 25 rentals per month.

Revised:
Since you are working with the sales staff, you may be interested to know that we can rent vehicles at a discount if we rent at least 25 a month.

Hedges and Emphatics

Joseph Williams also encourages writers to use hedges and emphatics sparingly.[2] A **hedge** qualifies a statement; an **emphatic** "supposedly" places emphasis on the word it describes. Getting rid of hedges and emphatics will make your point stand out more. As Robert Browning said, *less is more.* Here are some common hedges *to avoid:*

kind of	may be	for all intents and purposes
sort of	perhaps	to a certain extent
rarely	rather	supposedly
hardly	in my opinion	usually
at times	more or less	often

COMMUNICATION CHALLENGES

No Apologies Julia Child once said, "Don't apologize for your cooking." This applies to writing, also. Say what you need to say, and get on with it. If you find yourself apologizing or going into lengthy explanations, refer to the principle: *When in doubt, leave it out.*
CHALLENGE
Your dentist's office has just called to let you know they can schedule you tomorrow to fix your loose filling. You need to get your tooth fixed even though you are a little behind on your current project at work. You believe you can finish your project on time, whether or not you go to the dentist. Your supervisor has already left the office for the day. Write a one-paragraph note explaining that you will be out of the office tomorrow.

tend	possibly	almost always
sometimes	probably	and so on
maybe	seemingly	

Weak:

For all intents and purposes, listening is an important part of communicating. Listening *may* help you connect with your audience by understanding *some of* their needs. By becoming a better listener, *to a certain extent* you become a better communicator, *at least in my opinion.*

Below are some common emphatics; *use them sparingly* or they will detract from the meaning.

very	certainly	totally
most	inevitably	it is quite clear that
many	as you can plainly see	as you may already know
often	as everyone is aware	undoubtedly
literally	as you know	first and foremost
virtually	always	and so on
usually	each and every time	

Weak:

As everyone knows, listening is a *really* important part of communicating. Listening *certainly* helps you connect with your audience by understanding *most, if not all, of* their needs. By becoming a better listener, you *literally* become a better communicator, *as you may already know.*

Without the hedges and emphatics, here is the short paragraph:

Revised:

Listening is an important part of communicating. Listening helps you connect with your audience by understanding their needs. By becoming a better listener, you become a better communicator.

Fillers and Tag-Ons

Fillers are empty words and add no value to your message. Two words that are often inserted as fillers in speech and writing are *just* and *like:*

Incorrect:	She *like just* said that we could *like* go to the meeting.
Correct:	She said that we could go to the meeting.

Incorrect:	I *just like* went to the meeting before *like* I knew it was canceled.
Correct:	I went to the meeting before I knew it was canceled.

In addition to fillers, pay attention to **tag-ons.** Sentences should not end in unnecessary prepositions; at times, speakers and writers place a preposition unnecessarily at the end of a sentence as a tag-on. Tag-ons are grammatically incorrect. The word *at* is a common tag-on:

Incorrect:	Where do you work *at?*
Correct:	Where do you work?

Incorrect:	Where did you go to school *at?*
Correct:	Where did you go to school?

Which unnecessary words do you repetitively put in your speech or writing? Have you ever used words such as *like, just,* or *totally* unnecessarily? Do you have a tendency to use these words when you are feeling confident, or are you more likely to use them when you are unsure of yourself? Is this use an unconscious habit?

Some people refer to such habits of speech as "Valley girl talk"; however, they are common in all parts of the country. In social situations, using fillers and tag-ons is acceptable. However, if you use these types of expressions in a social situation, you are likely to carry over the habit into a business environment. Consistently using fillers and tag-ons in the business world can affect the way more sophisticated speakers judge your talent.

✓ SECTION B: CONCEPT CHECK

1. Write a short paragraph that leads to a valid point but is filled with empty meta-discourse.
2. Revise the paragraph so that you get right to the point.
3. Identify common hedges, emphatics, fillers, and tag-ons.
4. Write a few sentences that contain unnecessary hedges, fillers, or tag-ons: you *might like just* work *kind of* hard on this one, but you will see results! Now, edit out the empty words so that each sentence states its point concisely.
5. Write a few sentences that include emphatics: *really, really try* to make your point! Now edit out the emphatics so that your message is clear.

■ SECTION C: REVISING

Revising deals with *substance* as well as *structure*. You are reshaping content on the basis of meaning, putting the most important information first. With paragraphs, you are moving the best-written and most comprehensive sentence to the topic-sentence position. On a larger scale, you are moving your most relevant information to the beginning, clearly stating your purpose up front.

Revising is a *re-visioning* process. According to writing instructor Cathy Dees, revising is "reseeing, rethinking, questioning, rewriting, and re-creating. Revising is recursive; it is a cycle."[3] Being a cyclical process, revising requires that you recycle your thinking; you must see your material with fresh eyes and an open mind and set new priorities to restructure the content.

Revising demands that you shed some of your original thinking; it also demands that you shed some well-constructed sentences and paragraphs that do not add value. Cutting is painful; you worked hard to sculpt ideas and shape paragraphs that you now discover do not add strength to your document.

Here are some factors in the revising process:

- *Re-visioning:* Step back and evaluate your document and its purpose. Has your vision shifted? Does your thesis or purpose statement still capture the essence of your document? What are your main points? Can your reader readily identify your main points? Rethink your content on the basis of what you now understand.

- *Questioning:* Questions are the doorways to answers; continue to probe and explore your content. Are there gaps in your thinking? Have you developed your thinking beyond first responses or superficial ones? Are you overly attached to an answer that may not be complete? Are you trying to make answers fit where they don't? Change is inherent in the thinking process, and answers will change as your thinking evolves.

- *Identifying critical issues:* When your content is familiar, you are ready to prioritize key points. Have you presented critical information first? Do you need to reorganize information or eliminate empty information? What is relevant to your readers, and what adds clutter? Highlight the most important information by presenting it first.

- *Rewriting:* On the basis of a new perspective, you may need to rewrite parts of your document. First drafts are the most difficult because the content is unfamiliar. When the topic becomes familiar, ideas flow and writing becomes easier. Your deeper understanding will reflect your new vision.

Even successful writers sometimes take their own words too seriously, thinking there is one "right way" to state information. Most ideas can be stated in many different ways, each having a slightly different effect on the reader. It's a matter of syntax and choice.

An important skill in revising is presenting the same information in different ways and understanding how readers might be affected by the differences. Once you capture an idea in writing, you have completed the most difficult part of the process. Try not to become attached to a specific sentence.

To loosen up your revising skills, let's examine how to write the same information in different ways. The following six sentences all present the same information:

We would like to convey our appreciation for your assistance with the discrepancy in our account.

Thank you for helping us to correct the misinformation in our account.

We appreciate your help with the problem in our account.

Your help with our account was valuable, and we appreciate it.

The valuable assistance you gave us with our account is appreciated.

Please accept our appreciation for your assistance with the discrepancy in our account.

With which of the above sentences would you have started your letter? Why did you choose that sentence? Could you have stated the same information in a more effective way?

Here's another example:

The accumulation of funds in your checking account is not sufficient to cover recent activity such as checks and withdrawals.

Your checking account does not have sufficient funds.

You need to deposit funds into your checking account.

Your withdrawals have exceeded the amount of funds in your checking account.

Your checking account is overdrawn.

PRACTICE

Instructions: Revise each of the sentences below in three or four ways. Use principles you have learned to make changes; for example, change voice (active or passive), turn nominals into verbs or verbs into nominals, change the point of view, and add or eliminate redundancy. You may even add words to improve the tone (such as words of appreciation or apology) or turn one sentence into two sentences.

As you work through these sentences, analyze the changes you are making. Be creative; your goal is *variety,* not clarity.

1. An incorrect invoice was accidentally sent to you last week by our accounting department.

    _____

    _____

    _____

    _____

2. Your position for a sales representative is of interest to me.

    _____

    _____

    _____

    _____

    _____

3. George was not in attendance at the meeting.

    _____

    _____

    _____

4. An omission was inadvertently made in your order, and the items in question are being
    sent to you immediately.

    _____

    _____

    _____

    _____

    _____

    _____

Basic Structure: The Beginning, Middle, and End

All documents, even short ones, have a beginning, a middle, and an end. It might sound trite
to discuss this topic; however, many writers think basic structure applies only to longer docu-
ments or formal ones.

- The *beginning* of any document should connect your purpose with your reader. With
  short, informal documents, the beginning sets the tone of the message. Thus, beginnings
  are important even with the shortest, simplest documents, such as e-mail. Of course, with
  formal documents, the introduction is critical and must be developed meticulously.

- The *middle* contains the body of evidence and examples that support your purpose,
  validating its relevance. If a bit of information does not support your purpose, cut it. Every
  time you give the reader excess or irrelevant information, it diminishes your purpose.

- The *ending* brings closure for the reader and indicates next steps, defining action for the
  reader and/or writer. For formal documents, the ending should tie back to the problem ini-
  tially posed in the introduction. The conclusion may reveal new questions for readers to
  explore, opening the door for further discussion and research. For informal documents
  such as e-mail, you may bring closure in much simpler ways by ending with a short
  closing.

For writing an academic essay, some writing models recommend a specific number of para-
graphs. For example, a five-paragraph essay would include one paragraph for an introduction,
three for the body, and one for the conclusion. This model may be a good point of reference for
academic writing; however, for business writing, no writing model provides such an absolute
formula.

In business, all writing must be tailored for its purpose, which varies from piece to piece.
The number of paragraphs will vary from document to document. Whether you are writing a
business letter, an e-mail, a memo, a proposal, or a research paper, the purpose will determine
its length and format.

FIGURE 3.1 | E-Mail Format

Electronic messaging is one of the most common forms of communication in business. Although memos are used only for internal clients, e-mail is sent to both internal and external clients. An e-mail is more casual than a business letter.

To: The name or names of those to whom you are sending the e-mail

Cc: The names of those who will receive courtesy copies

Subject: A few words that reflect the purpose and content of the e-mail

An e-mail is like a phone call in that you should respond within a day or two. Try to keep the body of an e-mail short, one screen if possible.

Use correct grammar and punctuation. Also, do not take unorthodox shortcuts: follow standard rules for capitalization, and do not abbreviate unnecessarily. Keep information short and to the point. Also, don't press the send button if you have any doubts about your message. If you feel unsure, either save your message as a draft or make a phone call.

Let's review the purpose of each part.

Introduction:

- States the purpose and provides an overview.
- Explains why the purpose is relevant.
- Connects the reader to the purpose.
- At times, poses questions.

Body:

- Breaks the topic into component parts.
- Covers all main points.
- Supports main points with evidence, examples, and details.
- Answers questions that may be posed in the introduction.

Conclusion:

- Summarizes and draws conclusions for readers.
- Clarifies and restates main points.
- Reinforces the introduction, solidly establishing the purpose.
- At times, reveals new questions and suggests additional research.

The introduction is usually the most difficult part of any document to write. A good beginning captures the essence of the entire document, but you may be unclear about your purpose when you begin to write. Once you have composed your document, your purpose should be clear and meaningful to you. Let's take a moment to examine how this relates to the process of writing.

Process and Structure

While you are composing, the easiest place to start writing is the part of your document that reflects your current understanding of the topic. Thus, you may wish to start writing the body of a document before writing the introduction. In the body, you are immersed in research, discovering the main points of your topic. As you develop the body of evidence and evaluate data, your thinking will evolve. The insights you gain will lead to the conclusion. After writing the conclusion, your purpose will be clear to you; you can now articulate it clearly to your audience.

When you finally have a deep understanding of why your topic is relevant, you may even feel intense about what you have learned. Translate this excitement to your introduction; this critical piece sets the stage for how the reader will perceive everything that follows. If you wrote your introduction first, go back and read it freshly now that the body and conclusion are completed. Does your introduction capture your vision?

We will now examine how to structure information through a model. Though writing shouldn't follow a recipe, a model can help you organize your ideas as you are composing and revising.

The PEER Model

You are familiar with peer editing, but now *peer* will be used to assist you in structuring information. Rather than relying on "introduction, body, and conclusion," the **PEER model** breaks down each part on the basis of purpose. Use this model during the composing or revising stage of writing for documents of any length.

If you loosely apply the PEER model as you compose, your content will be somewhat structured before you revise. The letters in *PEER* correspond to the four elements of the model:

P   What is your *purpose*? What *points* are you making, and why are they relevant?

E   What *evidence* demonstrates your main points? What are the facts and details?

E   What *explanation* do you need to make, or what *examples* do you need to provide so that the reader understands the evidence and its significance?

R   What are your *recommendations* for your reader? *Recap* the main points and draw conclusions for the reader.

By breaking down each part according to purpose, the PEER model can serve as a memory tool. Use it as a self-check to ensure that you have developed all relevant aspects of your documents. Here is how the paragraph on health and safety programs (see the Practice on page 92) breaks down:

Purpose:	By implementing health and safety programs for employees, a corporation can reap multiple rewards.
Evidence and examples:	The results of a comprehensive health program include reduced absenteeism, increased productivity, and improved employee morale. In addition, a health program results in substantial savings and reduced insurance premiums.
Recap:	Thus, consider adding a health and safety program to your existing employee benefit program.

When you are composing, use the PEER elements as *side headings,* or a page map, as you rough out your ideas. When you are revising, make sure you have developed each aspect of your topic, giving specific evidence and adequate examples.

EXPLORE

Instructions: Read an article in a recent publication and summarize it. Use the PEER model as a template to organize and prioritize your ideas as you read and compose.

✓ SECTION C: CONCEPT CHECK

1. What are some of the factors in the revising process?

2. What are the basic parts of a business message? What information is contained within these parts?

3. Describe the PEER model by identifying its elements.

■ SECTION D: USING TRANSITIONS AND CONNECTORS

Transitions are important because readers need to make connections to find meaning. Good writing makes those connections for the reader through transitional words, phrases, sentences, and even paragraphs. Transitions enable the reader's thinking to follow along with the writer's intention. At times, readers may argue with a narrative because the writer has not drawn a sufficient connection between ideas. When good transitions are missing, the reader may need to stop, question the meaning, and reread a section.

Think of transitions as connectors: they are the elements that bridge ideas between sentences and paragraphs. After a short review of transitional words, we will examine larger transitions, such as transitional phrases, sentences, and paragraphs.

Conjunctions as Connectors

The three types of conjunctions (adverbial, coordinating, and subordinating) function as transitions and connectors. Since these were covered in previous chapters, only a few points are included here on using conjunctions as transitional words and connectors.

- **Adverbial conjunctions** provide transitions between sentences and paragraphs. Each signals the meaning of the ideas that follow; here are some of the roles adverbial conjunctions play:

Contrasting:	however, nevertheless, conversely, on the other hand
Drawing attention:	indeed, accordingly, as usual, in any event
Adding information:	furthermore, in addition, also, what is more, moreover
Drawing a conclusion:	consequently, as a result, therefore, thus, of course, in general
Concluding:	in summary, in conclusion, finally
Illustrating:	for example, for instance
Showing reaction:	fortunately, unfortunately, regrettably
Summarizing:	in short, in summary

- **Subordinating conjunctions** define the relationship between ideas. The subordinating conjunction shows an inequality between ideas, highlighting one idea over another. Here are a few common subordinating conjunctions and their roles:

Contrasting:	even though, although, if, whereas, though
Indicating time:	after, before, while, as soon as, during, as, when, until
Drawing a conclusion:	whereas, since, because, unless, so that, in order that

- **Coordinating conjunctions** also provide transitions between ideas. These conjunctions can help smooth the flow of choppy writing. Each coordinating conjunction defines a different relationship between ideas; for example:

  And: similar to *as well as;* implies an addition.

  But: similar to *however;* implies a *contrast.*

  Yet: similar to *even though;* implies an exception.

- **Correlative conjunctions** are pairs of conjunctions that add power to the connection because they place emphasis on the comparing or contrasting aspect of it. Here are the common pairs:

<div align="center">

either . . . or

neither . . . nor

both . . . and

not . . . but

not only . . . but also

</div>

When conjunctions come in pairs, the structure following the second part of the correlative must be parallel with the first part. Therefore, you must create parallel structure, or your writing will be *not only* grammatically incorrect *but also* choppy. For example:

Incorrect:	We will *not only* service your account *but also* are providing monthly reports.
Incorrect:	We *not only* will service your account *but also* provide monthly reports.
Corrected:	We will *not only* service your account *but also* provide monthly reports.

Incorrect:	The messenger *neither* brought the new product line *nor* the samples.
Corrected:	The messenger *neither* brought the new product line *nor* brought the samples.
Corrected:	The messenger brought *neither* the new product line *nor* the samples.

PRACTICE

1. Correct the following sentences for parallel structure.

    a. My manager said that our department will not only break sales records but also will surpass quality standards.

    _____

    _____

    b. Neither Margaret will go to the meeting nor George.

    _____

    _____

    c. Sam will either deliver the proposal on time or he will not.

    _____

    _____

2. Write three sentences demonstrating *incorrect use* of correlative conjunctions. Share them with a partner, who will correct the structure. Then reverse roles.

    a. _____

    b. _____

    c. _____

Transitions to Add Flow

You may already use transitional elements effectively but not be aware of it. The objective now is for you to use transitions consciously and purposefully. Without transitions, writing is choppy because no connections are drawn for the reader. Here is how choppy writing can get without transitions:

Weak:

We left for the off-site meeting at 11 o'clock. No one remembered to bring directions. Mark had been there before. He remembered how to find the correct location. The meeting had already started when we arrived. Not much had happened yet.

How boring and monotonous. Even without being aware of transitions, a novice writer puts them in. Once you become aware of the function of connectors, you can consciously control how you use them. With transitions, you can combine sentences to achieve rich ideas and maintain an effective flow. Here is the paragraph above with transitions added:

Revised:
We left for the off-site meeting at 11 o'clock, but no one remembered to bring directions. Fortunately, Mark had been there before, and he remembered how to find the correct location. The meeting had already started when we arrived, but not much had happened yet.

Here's another possible revision:

We left for the off-site meeting at 11 o'clock. However, no one remembered to bring directions. Because Mark had been there before, he remembered how to find the correct location. Even though the meeting had already started when we arrived, not much had happened yet.

Phrases as Transitions and Connectors

A *phrase* is a group of words without a subject and verb (whereas a *clause* has both a subject and a verb). Phrases can function as transitions for clauses. When a prepositional or verbal phrase (gerund, infinitive, participial) introduces a main clause, the phrase defines the context for the clause that follows it.

Building Bridges: *Transitions connect ideas between sentences and paragraphs, thereby making it easier for the reader to follow along.* When the transition is not smooth, or simply is not there at all, what is the effect on the person who receives the message?

Prepositional Phrases   A *preposition* is a connective that shows a relationship between ideas. Here are some common prepositions: *to, from, by, with, between, before, after,* and *during,* among others. The following are examples of **prepositional phrases** used as introductory connectors:

During that time, <u>we</u> <u>welcomed</u> their suggestions.
After the game, <u>Bill</u> <u>wanted</u> to resume the meeting.
Between the two of them, <u>Martin</u> always <u>had</u> more work.
From that time on, <u>they</u> never <u>asked</u> us another question.

Of course, when a prepositional phrase is used as an introductory phrase, a complete sentence must follow.

PRACTICE

1. In the sentences below, use connectors to bridge ideas. Develop two or three different versions for each set.

    a. We will review the feedback. We will not immediately suggest changes.

    _____

    _____

    _____

    b. Our company has changed its mission. Our brochures need to be updated.

    _____

    _____

    _____

c.   The conference was canceled. Several members protested.

_____

_____

_____

2.   Revise (or rewrite) the paragraph below by adding transitions and adjusting the informa-tion flow; you may change words as well as add or delete information.

The shipment of designer jeans had not arrived at our Pittsburgh outlet. Several customers called to complain that the jeans were not in stock. A national sales campaign had promoted the brand intensely. Sales were negatively affected. Customer relations were jeopardized. Customers could not purchase the jeans. The jeans were not in stock. TV and newspaper ads ran a promotional price. The ads promised an abundant supply of jeans were in stock.

_____

_____

_____

_____

_____

Gerund Phrases   **Gerund phrases** often function as introductory connectors. (A *gerund* is the "ing" form of a verb that is used as a noun.) Here are examples of gerund phrases that could be used as introductory phrases:

Walking into the meeting late, Jeff stumbled and dropped his papers.
Stopping to speak to employees, the president developed increased rapport.
Finding the key on the ground, the director immediately chastised the staff.
Listening with great intent, the instructor nodded compassionately.

When a gerund phrase begins a sentence, be careful to construct the sentence correctly. Not only must a subject and verb follow the phrase, but the subject of the sentence must also be the subject of the phrase.

PRACTICE

Instructions: The sentences below have introductory gerund phrases. To correct the errors, you will need to rewrite part of each sentence. Your goal is either to turn the phrase into a clause (with a subject and verb) or to make the subject of the phrase the subject of the inde-pendent clause. For example:

Incorrect: Arriving late to the interview, the résumé was not in Linda's briefcase.
Corrected: Arriving late to the interview, Linda could not find her résumé in her briefcase.

1.   Running across the hallway, the copy paper fell from the assistant's hands.

_____

2.   Waiting impatiently, the résumé of the applicant became crumpled.

_____

3.   Causing a commotion in the hallway, the security guard asked the visitors to leave.

_____

4.   Filling the cup to the brim, the hot coffee spilled on Allana's desk.

_____

5.   Leaving his attaché case in the taxi, it was 10 o'clock before Mark reached his office.

_____

Infinitive Phrases   **Infinitive phrases** can also be used to introduce clauses. (An *infinitive* is the base form of the verb plus the word *to*.) For example:

> *To go to the conference,* he first had to complete his presentation.
> *To communicate effectively,* a person must express feeling behind the words.
> *To show compassion,* Jasmine sent her heartbroken colleague a bundle of roses.
> *To avoid a confrontation,* Rodney called Alex before the meeting.

As with gerund phrases, when an infinitive phrase begins a sentence, place the subject of the phrase immediately after the phrase.

PRACTICE

Instructions: Find the errors in the sentences below and correct them. You may need to select a subject that is not in the sentence, such as "you understood." To determine the subject, identify who is the subject of the infinitive phrase; you may need to reword the entire sentence. For example:

Incorrect: To arrive on time, it was urgent that Jim leave immediately.
Corrected: To arrive on time, Jim needed to leave immediately.

1.   To fill out the application form, a pen was needed.

     _____

2.   To succeed in life, your dreams should not be abandoned.

     _____

3.   To find an answer, another book should be referenced.

     _____

4.   To get the job, a good interview is a prerequisite.

     _____

5.   To finish the assignment, the resource must be cited.

     _____

Transitional Sentences and Paragraphs

Transitional sentences and paragraphs relate to information flow; they connect old information to new information on a broad level. **Transitional sentences** provide logical connections between paragraphs. The transitional sentence glances forward and links the topic of one paragraph with the main idea of the next. Transitional sentences prepare the reader to understand the content of the next paragraph by "seeding" the purpose of that paragraph. By the time the reader reaches the new paragraph, key ideas are already familiar. Here are examples of transitional sentences:

> In the next section, a detailed analysis will demonstrate the strengths and weaknesses of the model employed in our study.

> Next we will show how communication relates to corporate success.

> Although production waste relates to the economy, it also relates to the environment.

In addition to transitional sentences, transitional paragraphs play an important role for readers. **Transitional paragraphs** need to achieve two purposes:

- Summarize the key ideas of the current section.
- Indicate how the major theme of the document will be developed in the next section.

Here are some transitional paragraphs:

> The educational reform process enabled the faculty to make effective curriculum changes. The new construct of general education reflected a common understanding of courses and adapted content to our unique educational environment. The evolving curriculum also brought us closer to achieving the aims and purposes of general education within our stated mission, which is discussed in the next section.[4]

> This chapter discusses several of Deming's famous 14 points, known as the Deming Management Method, as they relate to workforce diversity and managing change. . . . The following sections discuss barriers that can limit an institution's performance: poorly implemented management systems, disrespectful and fearful work environments, interdepartmental antagonism, and weak leadership.[5]

✓ SECTION D: CONCEPT CHECK

Find transitional sentences and paragraphs in papers that you have written (for this class or other classes), textbooks, and newspapers. Then answer these questions:

1. Do some transitions seem awkward to you? Identify why that might be.
2. Are there cases where an abrupt transition is acceptable, even necessary?
3. How do the transitions in your papers compare with the textbook transitions?

SUMMARY

In this chapter, you learned more about editing and revising paragraphs. A paragraph is a group of sentences that develop a controlling idea (or specific line of thought) in a logical way. Two words that describe effective paragraphs are *cohesive* and *coherent*.

In cohesive paragraphs, each sentence contains a thread of a common element that holds them together. The common thread is introduced in the topic sentence and is developed through a topic string.

In coherent paragraphs, information flows logically. To adjust a paragraph for information flow, move your most effective sentence to the topic-sentence position at the beginning of the paragraph. Then make sure that each sentence starts with the familiar and extends the reader's knowledge to the unfamiliar. Sentences that contain only old information will not extend the reader's knowledge and should be revised or eliminated. Sentences that contain only new information will seem overwhelming to the reader; they should be edited so that the new information connects with familiar information.

You are now familiar with many principles that enable you to edit sentences and revise paragraphs effectively. In the next unit of this text, you will work on longer, complete documents such as letters, memos, and e-mail.

CHAPTER 3 CHECKLIST

Have you screened your paragraphs for the following?
___ Cohesiveness (staying on one topic)
___ Coherent flow (controlling for information flow)
___ Topic sentence
___ Topic string
___ Information flow: old to new
___ Elimination of empty information:
  Background thinking
  Your opinions and beliefs
  Hedges and emphatics
  Fillers and tag-ons
___ Structure: beginning, middle, and end
___ Transitions and connectors

Have you screened your sentences for the following?
___ Change complicated words to simpler words.
___ Cut empty and redundant words.
___ Change passive voice to active voice.
___ Correct for parallel structure.
___ Align modifiers correctly.
___ Place the subject and verb close to each other and the beginning of the sentence.
___ Limit sentence length to no more than 22 words.
___ Connect information through transitions: connective words, phrases, and sentences.
___ Control information flow by building on old or familiar information that leads
  to new information.

END-OF-CHAPTER ACTIVITIES

ACTIVITY 1: PROCESS MEMO

Instructions: Select a paragraph you have written for this or another class. Edit and revise your paragraph, and then write a process memo describing what you did to produce a more effective product: what principles of editing or revising did you apply? If you have Internet access, you can complete this exercise online at <http://www.mhhe.com/djyoung> and then send an e-mail to your instructor.

ACTIVITY 2: TEAM ACTIVITY

Instructions: With a partner, spend 3 minutes each discussing part- or full-time work experience. If you have not yet held a paying job, discuss volunteer work or your hobbies and interests.

When you are finished interviewing each other, write a short paragraph discussing your partner's experience. Assume that you have conducted an informal interview and are passing the information on to a colleague who is looking for an assistant to do light office work.

ACTIVITY 3: ALL PRO TEMPS

Instructions: All Pro Temps is trying to beef up its staff. An e-mail promotion allows interested job seekers to apply to the company via e-mail. Write an e-mail to Sydney Milestone (address: smilestone@allprotemps.com), director of human resources, summarizing your skills and talents. Keep the message short; highlight your skills and qualities in only one or two paragraphs.

ACTIVITY 4: EDITING SENTENCES

When you revise paragraphs, you must do more than adjust for information flow to ensure cohesive, coherent paragraphs. To make your writing clear and powerful, you must also edit paragraphs at the sentence level so that the writing is simple, clear, and concise.

Instructions: Revise the following sentences by removing nominals and putting them in the active voice:

Weak: The explanation of why the date was changed was given by the president of the company.

Revised: The president of the company explained why the date was changed.

1. Management of the account is the responsibility of the account holder.

   _____

   _____

2. Our department's implementation of the new dress policy occurred last August.

   _____

3. A suggestion was made by our auditing department that December meetings be rescheduled.

   _____

4. Should we expect a call from the broker with information about when our insurance took effect?

   _____

5. Will there be a discussion of the new account process at our next team meeting?

   _____

ACTIVITY 5: EDITING AND REVISING

Instructions: Revise the following sentences for active and passive voice, parallel structure, and information flow (old to new). Also cut empty information, such as hedges and emphatics, as well as outdated expressions.

Weak: Per our discussion, the pilot project is a really good idea.

Revised: As we discussed, the pilot project is a good idea.

1. Our department had a really good meeting this morning about some really interesting topics.

   _____

   _____

2. Investment portfolios were discussed by Gerry at the meeting.

   _____

   _____

3. As per your recommendation, a follow-up call was made by myself to the human resources director.

   _____

   _____

4. At the Chicago Mercantile, where commodities are traded, investors make money and money is lost every day.

   _____

   _____

5. The implementation of new trading hours will occur at our branch offices next week.

   _____

   _____

6. Management training was one of the significant factors identified in the survey.

   _____

   _____

7. A survey was conducted by an organizational development specialist to gain an accurate view of our perceptions of ourselves.

   _____

   _____

8. My associate in finance is looking for someone to hire with experience in accounting and who has also done telemarketing.

   _____

   _____

9. The development of management skills in new hires is a key responsibility for the training department.

   _____

   _____

10. The expectation of our president is that we will make an acquisition of the Houston corporation by early fall.

    _____

    _____

ACTIVITY 6: TOPIC SENTENCES AND TOPIC STRINGS

Instructions: The paragraph below provides information about the Chicago Mercantile Exchange. From this information, write a topic sentence and develop a topic string. (You do not need to include all the information below in your paragraph.) Apply all the editing principles you have learned so far to write a cohesive, coherent paragraph (or two) that consists of three to five sentences.

The Chicago Mercantile Exchange (CME) is the largest futures exchange in the United States. Beef, dairy, hogs, and lumber are some of the commodities traded at

the CME to this day. A futures exchange is a market where investors can protect against price changes in commodities and investments and even profit from those changes. Investors started trading in the fluctuating value of domestic and foreign currency in the 1970s. The CME was founded in 1898 as a not-for-profit corporation to protect investors from price changes in physical commodities. When it was first organized, most investors were farmers who wanted to protect themselves so that they would not lose their farms if the price of livestock dropped significantly before they could get them to market. Financial commodities, including equity indexes such as the S&P 500 and NASDAQ, are also traded at the CME.

_____
_____
_____
_____
_____
_____
_____
_____
_____
_____

ACTIVITY 7: ELIMINATING EMPTY INFORMATION

Instructions: In the paragraph below, cut empty and irrelevant background information. Your changes will assist the reader in getting right to the point. (Assume you are writing a short thank-you note to someone you interviewed about financial institutions.)

As per our discussion, I immediately began to research the Chicago Mercantile Exchange (also referred to as "the Merc"). Prior to our discussion, I didn't even know such financial exchanges even existed. I am very excited to learn more about the CME and even plan to visit it some day. You mentioned the Merc traded commodities other than beef and hogs but weren't sure what they were. Well, I was so motivated by our discussion that I visited its Web site and found out investors can also trade in T-bills as well as other equities. If you'd like to find out more about what the Merc is like today, you can visit its Web site at <http://www.cme.com>. Once again, thank you for telling me about the Chicago Mercantile Exchange and your part-time job as a runner when you were in college.

_____
_____
_____
_____

Instructions: Revise the following paragraph by changing the information flow and adding transitions that relate to old information.

> New members is something our investment club is seeking. We organized our invest-ment club two years ago. We have been meeting once a month since then. Identifying stocks and bonds that we can agree to purchase is a goal for every meeting. We are waiving the initial orientation fee to generate interest in our club. Call me today if you are interested in joining our club and investing.

_____
_____
_____
_____
_____

ACTIVITY 9: EDITING REVIEW—WORDS AND SENTENCES

Instructions: Edit the following paragraphs.

1.

Qualities of an Effective Paragraph

A paragraph consists of a group of sentences that really only discuss one main topic. The presentation of the main topic is made in the topic sentence. The development of the topic occurs through a topic string. A paragraph is cohesive when it totally stays on the same topic. Old to new information flow is the deciding factor in making a paragraph more coherent. A specific number of sentences for a paragraph is not a requirement. There is no exact recipe in how a person should write a paragraph. Paragraphs are dependent on the content the writer is attempting to convey. A writer shouldn't jump from idea to idea when writing a paragraph. All of the sentences should absolutely support the topic sentence.

_____
_____
_____
_____
_____
_____
_____
_____
_____
_____

2. You may include a list in your paragraph, if you choose.

Qualities of a Good Sentence

A sentence is a group of words that have a subject and a verb. It expresses a complete thought. The length of a sentence should be between 10 to 22 words. Only one main topic should be presented in a well written sentence. The active voice is often more effective than the passive voice. Avoid nominals by turning them into active verbs. You should try to keep the subject and verb close to each other. Maybe you should even try to keep the subject and verb close to the beginning of the sentence. The reader can become really confused if the subject and verb are way too far apart. Also remember to make an adjustment of the sentence for information flow. New information should occur subsequent to old information. That is some of the information about how to write an effective sentences, even though they will vary. And the bottom line is that sentences should be clear in meaning and correct.

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

ACTIVITY 10: COMPOSING, EDITING, AND REVISING PARAGRAPHS

Instructions: Follow the steps outlined below:

1. Compose a paragraph about your perfect job.
2. Exchange your paragraph with a partner.
3. Edit your partner's paragraph, and explain why you made your selected changes.
4. What kinds of changes did your partner make with your paragraph?

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5. Trisha Svehla and Glen C. Crosier, *Managing the Mosiac,* American Hospital Publishing, Inc., 1994, p. 75.

KEY TO LEARNING INVENTORY

1. F
2. T
3. T
4. F
5. b and d

6. F
7. b
8. T
9. F
10. F