



5 Revising and Editing

Once you have a draft of your paper, you can approach it with a critical eye. In the **revising** stage of the writing process, you review the whole paper and its parts, adding, deleting, and moving text as necessary. After you are satisfied with the substance of your paper, **editing** begins. When you edit, you polish sentences so that you say what you want to say as effectively as possible.

This chapter focuses on revising and includes a complete student essay in several drafts.

It also introduces the concepts and principles of editing, which are covered in much greater detail in Parts 6 through 12.

5a Get comments from readers.

Asking actual readers to comment on your draft is the best way to get fresh perspectives on your writing. (Be sure that your professor allows this kind of collaboration.) Because you can send drafts to readers by e-mail or post them on a class Web site, computers can make it easier to get comments and use them to revise your work.

1. Trying peer review

Whether it is required or optional, **peer review** is a form of **collaborative learning** that involves reading and critiquing your classmates' work while they review yours. When you have a fairly solid draft to share, you can send it to your peer reviewers by e-mail (also print out a hard copy for yourself), or you can meet in person to exchange and read drafts. Consider including printouts of some of your peers' responses with your final draft so that your teacher knows you have taken the initiative to work with other writers. If you meet in person, you can ask your peer reviewers to write out their responses and then include these written responses with your final draft.

Most readers genuinely want to be helpful. When sharing your drafts with your peers, help them give you the assistance you need by asking them specific questions. The best compliment they can pay you is to take your work seriously enough to make constructive suggestions. When you share a draft with readers, give them the answers to the following questions:



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Re-Visioning Your Paper

Revising is a process of “re-visioning”—of looking at your work through the eyes of your audience. Here are some tips for getting a fresh perspective on your paper:

1. **Get feedback from other readers.** Candid, respectful feedback can help you discover the strong and weak areas of your paper. See section 5j (*pp. 115–18*) for advice on making use of readers’ reactions to your drafts.
2. **Let your draft cool.** Whenever possible, try to schedule a break between drafting and revising. A good night’s sleep, a movie break, or some physical exercise will help you view your paper more objectively.
3. **Read your paper aloud.** Some people find that reading aloud helps them hear their paper the way their audience will.
4. **Use revising and editing checklists.** The checklists on pages 95, 110, and 116 will assist you in evaluating your paper systematically.

- **What is your assignment?** Readers need to understand the context for your paper—especially your intended purpose and audience.
- **How close is the project to being finished?** Your answer to this question helps readers understand where you are in the writing process and how best to assist you in taking the next step.
- **What steps do you plan to take to complete the project?** If readers know your plans, they can either question the direction you are taking or give you more specific advice, such as the titles of additional books or articles that you might consult.
- **What kind of feedback do you need?** Let your readers know what you are looking for. Do you want readers to summarize your main points so you can determine if you have communicated with them clearly? Do you want to know what readers were thinking and feeling as they read or heard your draft? Do you want a response to the logic of your argument or the development of your thesis?

Reading other writers’ drafts will help you view your own work more objectively, and comments from readers will help you see your own

GIVING and RECEIVING FEEDBACK

Guidelines for Giving Feedback

1. **Focus on strengths as well as weaknesses.** Writers need to know what parts of their paper are strongest so that they can retain those sections when they revise and use those sections as models as they work to improve weaker sections. At the same time, do not withhold constructive criticism, or you will deprive the writer of an opportunity to improve the paper.
2. **Be specific.** Give examples to back up your general reactions.
3. **Be constructive.** Phrase negative reactions in a way that will help the writer see a solution. For example, instead of saying that an example is a bad choice, explain that you did not understand how the example was connected to the main point and suggest a way the writer could make the connection clearer.
4. **Ask questions.** Jot down any questions that occur to you as you read. Ask for clarification, or note an objection that readers of the final version might make.

Guidelines for Receiving Feedback

1. **Resist being defensive.** Keep in mind that readers are discussing your paper, not you, and their feedback offers a way for you to see your paper differently. Be respectful of their time and efforts.
2. **Ask for more feedback if you need it.** Some students may be hesitant to share all of their reactions, and you may need to do some coaxing.
3. **Try not to be frustrated by conflicting comments.** When you have two or more readers, you will receive differing—and sometimes contradictory—points of view on your work. Instead of looking to peer reviewers for “the truth” about your paper, examine points of conflict and rethink the parts of your paper that have caused them. You, not your reviewers, are in charge of decisions about your paper.

writing as others see it. As you gain more objectivity, you will become more adept at revising your work. In addition, the approaches that you see your classmates taking to the assignment will broaden your perspective and give you ideas for new directions in your own writing.

Peer review is possible without computers and the Internet, of course, but specialized software, like the writing environment in the *Catalyst* Web site that accompanies this book, can make it easier for



For MULTILINGUAL STUDENTS

Peer Review

Peer editing is a part of many American writing classes and is frequently used to teach editing skills and to cultivate collaboration in a student writing community. As a multilingual writer, you will find peer editing helpful in many ways. It will show you that many errors you make are quite common. It will help you improve your ability to detect mistakes and to decide which mistakes to address first. It will also challenge you to look at your writing with a critical eye and to present your ideas to a diverse audience. Don't be surprised to find that you know as much as, if not more than, your fellow students about a variety of topics, including English grammar.

you to obtain and review comments from your readers. (*For more on this feature of Catalyst, see Chapter 1, p. 15.*)

2. Responding to readers

Consider and evaluate your readers' suggestions, but remember that you are under no obligation to do what they say. Sometimes you will receive contradictory advice. One reader may like a particular sentence; a second reader may suggest that you eliminate the very same sentence. Is there common ground? Yes. Both readers stopped at that sentence. Ask yourself why—and if you want readers to pause there. Remember that you are the one who is ultimately responsible for your paper, so you need to make decisions that you are comfortable with.

5b Use online tools for revising.

Word-processing programs can make your text look beautiful, with a pleasing format and an easy-to-read typeface. Even though a first draft may look finished, however, it is still a first draft. Be sure to check below the surface for problems in content, structure, and style. Move paragraphs around, add details, and delete irrelevant sentences. The computer makes these changes almost effortless. However, it is always a good idea to print out a copy of your draft because hard copy, unlike the computer screen, allows you to see the big picture—your paper as a whole.

So that you can work efficiently, you should become familiar with the revising and editing tools in your word-processing program.

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For help with revising, go to

Writing >
Paragraph/Essay
Development >
Drafting and
Revising

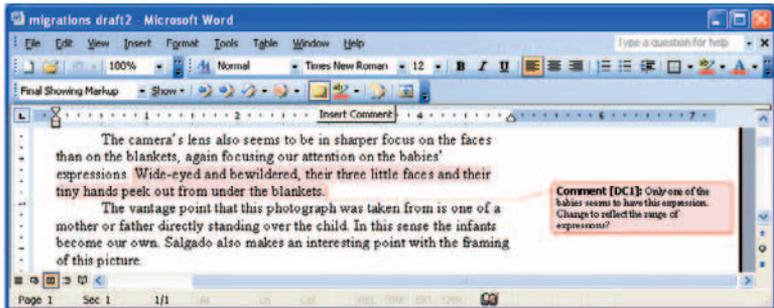


FIGURE 5.1 Using Microsoft Word's Comments feature.

- **Comments:** Many word-processing programs have a Comments feature (see *Figure 5.1*) that allows you to add notes that pop up when readers run the cursor over highlighted text. This feature is very useful for giving feedback on someone else's draft. Some writers also like to use it to make notes to themselves.
- **Track Changes:** The Track Changes feature (see *Figure 5.2*) allows you to edit a piece of writing—either yours or another writer's—while maintaining the original text. Usually, strike-through marks show what you have deleted or replaced. Because you can still see the original text, you can judge whether a change has improved the paper and whether any vital information was lost when the change was made. If you change your mind, you can restore the deleted text. When collaborating with another writer, you should keep the original text intact while suggesting changes. To do this, track changes on-screen only.

5c Focus on the purpose of your writing.

As you reread your paper and decide how to revise it, base your decisions on the purpose of your paper. Is your primary purpose to inform, to interpret, or to argue? (*For more on assignment purposes, see Chapter 2, pp. 26–28.*)

Clarity about your purpose is especially important when an assignment calls for interpretation. A description is not the same as an interpretation. With this principle in mind, Diane Chen read over the first draft of her paper on the *Migrations* photography exhibit. Here is part of her description of the photograph she chose to discuss in detail:

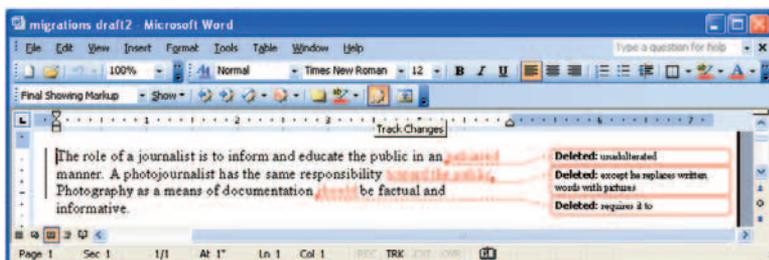


FIGURE 5.2 Showing revisions with Track Changes.

CHECKLIST

Revising Your Draft for Content and Organization

- 1. **Purpose:** Is my purpose for writing clear? If not, how can I revise to make my purpose apparent?
- 2. **Thesis:** Is my thesis clear and specific, and do I introduce it early in my draft? If not, do I have a good reason for withholding it or not stating it at all?
- 3. **Order:** Are my key points arranged effectively? Would another order support my thesis better?
- 4. **Paragraphs:** Is each paragraph well developed, unified, and coherent?
- 5. **Visuals:** If I am using visuals, do they communicate what I intend them to without unnecessary clutter?

FIRST DRAFT

The photograph is black and white, as are the others in the show. The faces of the babies are in sharp focus while the blanket is a bit defocused. Light, which is essential to photography, is disseminated from a single source coming from the upper left-hand corner of the picture. The light source is not too bright as to bathe the babies in light, but just bright enough to illuminate their faces, which have expressions

of interest and puzzlement. Perhaps they are wondering who Salgado is or what is that strange contraption he is holding.

Keeping her purpose in mind, Chen realized that she needed to discuss the significance of her observations—to interpret the details and offer an analysis. She wanted to show her readers how the formal elements of the photograph functioned. Her revision makes this interpretation clearer.

REVISION

The orphanage photograph is shot in black and white, as are the other images in the show, giving it a documentary feel that emphasizes the truth of the situation. But Salgado’s choice of black-and-white photography is also an artistic decision. He uses the contrasts of light and dark to create a dramatic image of the three babies.

The vertical black-and-white stripes of the blanket direct our eyes to the infants’ faces and hands, which are framed by a horizontal white stripe . . .

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For help developing a strong thesis, go to

Writing >
Paragraph/Essay
Development >
Thesis/Central
Idea

5d Make sure you have a strong thesis.

Remember that a thesis makes an assertion about a topic. It links the *what* and the *why*. Is your thesis evident on the first page of your draft? Before readers get very far along, they expect an answer to the question, “What is the point of all this?” If you do not find the point on the first page, its absence is a signal to revise, unless you are deliberately waiting until the end to reveal your thesis. (*For more on strong theses, see Chapter 3, pp. 45–48.*)

When Diane Chen looked over the first draft of her paper, she decided that she needed to strengthen her thesis statement. She had included two sentences that could serve as a thesis, and it wasn’t clear which one was to be the central idea of her paper:

POSSIBLE THESIS

[A] photograph taken with an aesthetic awareness does not debase the severity of war and worldwide suffering.

POSSIBLE THESIS

Whether capturing the millions of refugee tents in Africa that seem to stretch on for miles or the disheartened faces of small immigrant children, Salgado brings an artistic element to his pictures that suggests he does so much more with his camera than just point and shoot.



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Selecting a Title

Your essay title should engage your readers' interest and prepare them for the thesis of your paper. The title should not simply state a broad topic ("Lake Superior Zooplankton") but rather should indicate your angle on that topic ("Changes in the Lake Superior Crustacean Zooplankton Community"). Here are some suggestions for strengthening your title:

1. Include a phrase that communicates the purpose of your paper.
 - Alcohol Myopia Theory: A Review of the Literature
 - From Palm to Blackberry: A Brief History of PDAs
 - Punishment to Fit the Crime: An Argument for the Death Penalty
2. Use a question to indicate that your paper weighs different sides of an argument.
 - Does the Patriot Act Strengthen America?
 - Performance-Based Funding for the Arts: Wise Fiscal Policy or Unwise Gamble?
3. Use a quotation and/or a play on words or a vivid image.
 - Much Ado about "Noting": Perception in Shakespeare's Comedy
 - Many Happy Returns: An Inventory Management Success Story
 - A Fly Trapped in Amber: On Investigating Soft-Bodied Fossils

Chen decided to change her introduction to sharpen the focus on one main idea:

FINAL THESIS

Like a photojournalist, Salgado brings us images of newsworthy events, but he goes beyond objective reporting, imparting his compassion for refugees and migrants to the viewer.

(To compare Diane's first and second drafts, see pp. 118 and 120.)

Many writers start with a working thesis, which evolves into a more specific, complex assertion as they develop their ideas. Sometimes writers find that their ideas change altogether, and the working thesis needs to be completely revised.

Your thesis should be developed throughout the paper. Readers need to see a statement of the main idea on the first page, but they also expect the writer to return to the thesis near the end. Here is Diane Chen's restatement of her thesis from the end of her revised draft:

Salgado uses his skills as an artist to get us not only to look at these difficult subjects, but also to feel compassion for them. He is able to bring a story as big and complex as the epic displacement of the world's people to us through a collection of intimate and intensely moving images. As he says in his introduction to the exhibit catalog, "We hold the key to humanity's future, but for that we must understand the present. We cannot afford to look away" (15).

Exercise 5.1 Revising thesis statements

Examine some of your recent papers to see if the thesis is clearly stated. Is the thesis significant? Can you follow the development of this idea throughout the paper? Does the version of your thesis in the conclusion answer the "so what?" question?

5e Review the structure of your paper as a whole.

In a first draft, you are wise to think broadly about the different parts of your paper and how you should order them. Does the paper have a beginning, a middle, and an end, with bridges between those parts? When you revise, however, you can refine and even change this structure so that it supports what you want to say more effectively.

One way to review the structure is by outlining your first draft. (*For help with outlining, see Chapter 3, pp. 50–54.*) An outline makes clear the overall pattern of your thinking. Try listing the key points of your draft in sentence form; whenever possible, use sentences that actually appear in the draft. This kind of point-by-point outlining will allow you to see the logic (or lack of it) in your draft. Ask yourself if the key points are arranged effectively or if another arrangement would work better. The following structures are typical ways of organizing papers:

- An *informative structure* sets out the key parts of a topic.
- An *exploratory structure* begins with a question or problem and works step by step to discover or explain an answer or a solution.
- An *argumentative structure* presents a set of linked reasons plus supporting evidence.

5f Revise your essay for paragraph development, paragraph unity, and coherence.

The structure you choose for your paper should be appropriate to the assignment, your purpose, and your thesis, and the paper's parts should develop your ideas in an orderly way. As you revise, examine each paragraph, asking yourself what role it plays—or should play—in the paper as a whole. Keeping this role in mind, check the paragraph for development and unity. You should also check each paragraph for coherence—and consider whether all of the paragraphs taken together contribute to the paper as a whole.

1. Paragraph development

As you revise your paper, ask yourself: Does each paragraph provide enough detail? Paragraphs in academic papers are usually about a hundred words long. Although sometimes you will deliberately use a one- or two-sentence paragraph for stylistic emphasis, when paragraphs are short for no apparent stylistic reason, they may need to be developed more fully. Would more information make the point clearer? Perhaps a term should be defined. Do generalizations need to be supported with examples?

Note how this writer developed one of her draft paragraphs, adding details and examples to make her argument more clearly and effectively:

FIRST DRAFT

A 1913 advertisement for Shredded Wheat illustrates Kellner's claim that advertisements sell self-images. The ad suggests that serving Shredded Wheat will give women the same sense of accomplishment as gaining the right to vote.

REVISION

According to Kellner, "advertising is as concerned with selling lifestyles and socially desirable identities . . . as with selling the products themselves" (193). A 1913 ad for Shredded Wheat shows how the selling of self-images works. At first glance, this ad seems to be promoting the women's suffrage movement. In big, bold letters, "Votes for Women" is emblazoned across the top of the ad. But a closer look reveals that the ad is for Shredded Wheat cereal. Holding a piece of the cereal in her hand, a woman stands behind a large bowlful of Shredded Wheat biscuits that is made to look like a voting box. The text claims that "every biscuit is a vote for health, happiness and domestic freedom." Like the

rest of the advertisement, this claim suggests that serving Shredded Wheat will give women the same sense of accomplishment as gaining the right to vote.

—HOLLY MUSETTI, student paper

2. Paragraph unity

A unified paragraph has a single, clear focus. To check for **unity**, identify the paragraph's topic sentence (*see p. 66*). Everything in the paragraph should be clearly and closely connected to the topic sentence.

Compare the first draft of the following paragraph with its revision, and note how the addition of a topic sentence (in bold in the revision) makes the paragraph more clearly focused and therefore easier for the writer to revise further. Note also that the writer deleted ideas that did not directly relate to the paragraph's main point (underlined in the first draft):

FIRST DRAFT

Germany is ranked first on worldwide production levels. Automobiles, aircraft, and electronic equipment are among Germany's most important products for export. As the standard of living of the citizens of what was formerly East Germany increases due to reunification, their purchasing power and productivity will increase. A major problem is that east Germany is not as productive or efficient as west Germany, and so it would be better if less money were invested in the east. Germany is involved in most global treaties that protect business interests, and intellectual property is well protected. A plus for potential ventures and production plans is its highly skilled workforce. Another factor that indicates that Germany will remain strong in the arena of productivity and trade is its physical location in the world. "Its terrain and geographical position have combined to make Germany an important crossroads for traffic between the North Sea, the Baltic, and the Mediterranean. International transportation routes pass through all of Germany," thus utilizing a comprehensive and efficient network of transportation, both on land and over water ("Germany," 1995, p. 185). Businesses can operate plants in Germany and have no difficulties transporting goods and services to other parts of the country. Generally, private enterprise, government, banks, and unions cooperate, making the country more amenable to negotiations for business entry or joint ventures.

REVISION

For many reasons, Germany is attractive both as a market for other nations and as a location for production.

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For help developing paragraph unity, go to

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Paragraph/Essay
Development >
Unity

As the standard of living of the citizens of what was formerly East Germany increases due to reunification, their purchasing power and productivity increase. Intellectual property is well protected, and Germany is involved in most global treaties that protect business interests. Germany's highly skilled workforce is another plus for potential ventures and production plans. Generally, private enterprise, government, banks, and unions cooperate, making the country amenable to negotiations for business entry or joint ventures. Germany also has an excellent physical location that makes it an "important crossroads for traffic between the North Sea, the Baltic, and the Mediterranean" ("Germany," 1995, p. 185). Equally important, a comprehensive and efficient transportation system allows businesses to operate plants in Germany and easily transport their goods and services to other parts of the country and the world.

—JENNIFER KOEHLER, "Germany's Path to Continuing Prosperity"

3. Coherence

The sentences in a paragraph should "cohere," or stick together as a unit. Likewise, each paragraph should be clearly related to the rest of the essay. A coherent paragraph flows smoothly, with an organization that is easy to follow and with each sentence clearly related to the next. (See Chapter 4, pp. 69–83, for tips on how to develop well-organized paragraphs.) You can improve the **coherence** both within and among the paragraphs in your draft by using repetition, pronouns, parallel structure, and transitions.

Use repetition to emphasize the main idea Repeating key words helps your readers stay focused on the topic of your paper and can serve to reinforce your thesis. In the example that follows, Rajeev Bector opens his paper with a paragraph that uses repetition (highlighted) to define a key term that is central to his essay:

Sociologist Erving Goffman believes that every **social interaction** establishes our identity and preserves our image, honor, and credibility in the hearts and minds of others. **Social interactions**, he says, are in essence "character contests" that occur not only in games and sports but also in our everyday dealings with strangers, peers, friends and even family members. Goffman defines **character contests** as "disputes [that] are sought out and indulged in (often with glee) as a means of establishing where ones boundaries are" (29). Just such a **contest**

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[Writing > Paragraph/Essay Development > Coherence](#)

occurs in Flannery O'Connor's short story "Everything That Rises Must Converge."

—RAJEEV BECTOR, "The Character Contest in Flannery O'Connor's 'Everything That Rises Must Converge,'" student paper

(To see Bector's complete essay, turn to p. 195 in Chapter 9: Interpretive Analyses.)

Use pronouns to avoid unnecessary repetition When used selectively, repetition can be an effective tool for building coherent paragraphs. Be careful not to overdo it, however. Too much repetition can make your sentences sound clumsy and your paragraphs seem monotonous. Use pronouns to stand in for nouns where needed, and to form connections between sentences.

In the paragraph below, Diane Chen uses pronouns (highlighted) to create smooth-sounding sentences that hold the paragraph together:

Salgado uses **his** skills as an artist to get us not only to look at these difficult subjects, but also to feel compassion for **them**. **He** is able to bring a story as big and complex as the epic displacement of the world's people to us through a collection of intimate and intensely moving images. As **he** says in **his** introduction to the exhibit catalog, "We hold the key to humanity's future, but for that we must understand the present. We cannot afford to look away."

Use parallel structure to emphasize connections When you repeat sentence structures instead of key words, the parallel structure you create helps to form connections within and between the sentences of your paragraph. In the following sentence, for example, the three clauses are grammatically parallel, each consisting of a pronoun (P) and a past-tense verb (V):

P - V P - V P - V

➤ **We came, we saw, and we conquered.**

Within paragraphs, two or more sentences can have parallel structures, as in the following example:

➤ **Because the former West Germany lived through a generation of prosperity, its people developed high expectations of material comfort. Because the former East Germany lived through a generation of deprivation, its people developed a disdain for material values.**

Too much parallelism can seem repetitive, though, so save this device for ideas that can be meaningfully paired. (For more information on

TRANSITIONAL EXPRESSIONS

- **To show relationships in space:** above, adjacent to, against, alongside, around, at a distance from, at the . . . , below, beside, beyond, encircling, far off, forward, from the . . . , in front of, in the rear, inside, near the back, near the end, nearby, next to, on, over, surrounding, there, through the . . . , to the left, to the right, up front
- **To show relationships in time:** afterward, at last, before, earlier, first, former, formerly, immediately, in the first place, in the interval, in the meantime, in the next place, in the last place, later on, latter, meanwhile, next, now, often, once, previously, second, simultaneously, sometime later, subsequently, suddenly, then, therefore, third, today, tomorrow, until now, when, years ago, yesterday
- **To show something added to what has come before:** again, also, and, and then, besides, further, furthermore, in addition, last, likewise, moreover, next, too
- **To give examples that intensify points:** after all, as an example, certainly, clearly, for example, for instance, indeed, in fact, in truth, it is true that, of course, specifically, that is
- **To show similarities:** alike, in the same way, like, likewise, resembling, similarly
- **To show contrasts:** after all, although, but, conversely, differ(s) from, difference, different, dissimilar, even though, granted, however, in contrast, in spite of, nevertheless, notwithstanding, on the contrary, on the other hand, otherwise, still, though, unlike, while this may be true, yet
- **To indicate cause and effect:** accordingly, as a result, because, consequently, hence, since, then, therefore, thus
- **To conclude or summarize:** finally, in brief, in conclusion, in other words, in short, in summary, that is, to summarize

editing for parallelism in your writing, turn to Chapter 42: Faulty Parallelism.)

Use transitional words and phrases One-word **transitions** and **transitional expressions** link one idea to another, helping readers understand your logic. (*See the box above for a list of common transitional expressions.*) Compare the following two paragraphs, the first version without transitions and the second, revised version with transitions (in bold type) that connect one thought to another:

FIRST DRAFT

Glaser was in a position to powerfully affect Armstrong’s career and his life. Armstrong acknowledged Glaser’s importance, referring to him at one point as “the man who has guided me all through my career” (qtd. in Jones and Chilton 202). There is little evidence that the musician submitted to whatever his business manager wanted or demanded. Armstrong seemed to recognize that he gave Glaser whatever power the manager enjoyed over him. Armstrong could and did resist Glaser’s control when he wanted to. That may be one reason why he liked and trusted Glaser as much as he did.

REVISION

Clearly, Glaser was in a position to affect Armstrong’s career and his life powerfully. Armstrong acknowledged Glaser’s importance, at one point referring to him as “the man who has guided me all through my career” (qtd. in Jones and Chilton 202). **However**, there is little evidence that the musician submitted to whatever his business manager wanted or demanded. **In fact**, Armstrong seemed to recognize that he gave Glaser whatever power the manager enjoyed over him. When he wanted to, Armstrong could and did resist Glaser’s control, and that may be one reason why he liked and trusted Glaser as much as he did.

—ESTER HOFFMAN, “Louis Armstrong and Joe Glaser”

(To see Hoffman’s complete essay, turn to pp. 416–26 in Chapter 24: *MLA Documentation Style*.)

Use coherence strategies to show how paragraphs are related

You can also use repetition, pronouns, parallelism, and transitions to show how paragraphs in an essay are related to one another. In addition, you can use **transitional sentences** both to refer to the previous paragraph and at the same time to move your essay on to the next point. Notice how the first sentence at the beginning of the second paragraph below, from Diane Chen’s essay about Sebastião Salgado, both refers to the babies described in the previous paragraph and serves as a topic sentence for the second paragraph.

The vertical black-and-white stripes of the blanket direct our eyes to the infants’ faces and hands, which are framed by a horizontal white stripe. The whites of their eyes in particular stand out against the darkness created by the shell of the blankets. The camera’s lens also seems to be in sharper focus on the faces than on the blankets, again focusing our attention on the babies’ expressions.

Each baby has a different response to the camera. The baby on the left returns our gaze with a heart-wrenching look. The baby in the center, whose eyes are open extra-wide, appears startled and in need of comforting. But the baby on the right, whose eyes are glazed and sunken, doesn't even notice the camera. We glimpse death in that child's face.

Exercise 5.2 Revising paragraphs

Revise the paragraphs below to improve their unity, development, and coherence.

1. Vivaldi was famous and influential as a virtuoso violinist and composer. Vivaldi died in poverty, having lost popularity in the last years before his death. He had been acclaimed during his lifetime and forgotten for two hundred years after his death. Many composers suffer that fate. The baroque revival of the 1950s brought his music back to the public's attention.
2. People who want to adopt an exotic pet need to be aware of the consequences. Baby snakes and reptiles can seem fairly easy to manage. Lion and tiger cubs are playful and friendly. They can seem as harmless as kittens. Domestic cats can revert to a wild state quite easily. Adult snakes and reptiles can grow large. Many species of reptiles and snakes require carefully controlled environments. Big cats can escape. An escaped lion or tiger is a danger to itself and to others. Most exotic animals need professional care. This kind of care is available in zoos and wild-animal parks. The best environment for an exotic animal is the wild.

Exercise 5.3 Writing well-developed, coherent paragraphs

Using the strategies for paragraph development and coherence discussed in section 5f, write a paragraph for one of the following topic sentences. Working with two or more classmates, decide where your paragraph needs more details or improved coherence.

1. Awards shows on television often fail to recognize creativity and innovation.
2. Most people learn only those aspects of a computer program that they need to use every day.
3. First-year students who also work can have an easier time adjusting to the demands of college life than nonworking students.
4. E-mail messages that circulate widely can be broken down into several categories.

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visuals, go to

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Rhetoric Tutorial >
Visualizing Data

5g Revise visuals.

If you have used visuals in your paper to present information, you should return to them during the revision stage to eliminate what scholar Edward Tufte calls **chartjunk**, or distracting visual elements. The following are Tufte's suggestions for editing visuals so that your readers will focus on your data rather than your "data containers."

- **Eliminate grid lines or, if the lines are needed for clarity, lighten them.** Tables should not look like nets, with every number enclosed. Vertical rules are needed only when space is extremely tight between columns.

DRAFT

Average and Beginning Teacher Salaries in New England,
1999–2000

STATE	AVERAGE SALARY	BEGINNING SALARY
Connecticut	\$52,410	\$30,466
Rhode Island	48,138	27,286
Massachusetts	46,955	30,330
New Hampshire	37,734	24,650
Vermont	36,402	25,791
Maine	35,561	22,942

REVISION

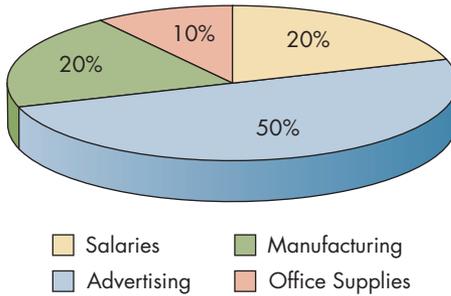
Average and Beginning Teacher Salaries in New England,
1999–2000

STATE	AVERAGE SALARY	BEGINNING SALARY
Connecticut	\$52,410	\$30,466
Rhode Island	48,138	27,286
Massachusetts	46,955	30,330
New Hampshire	37,734	24,650
Vermont	36,402	25,791
Maine	35,561	22,942

- **Eliminate unnecessary three-dimensional renderings.** Cubes and shadows can distort the information in a visual. For most charts, including pie charts, a flat image makes it easier for readers to compare parts. (See *Figure 5.3*.)

DRAFT

Annual Expenses for Everson Chemical, 2004



REVISION

Annual Expenses for Everson Chemical, 2004

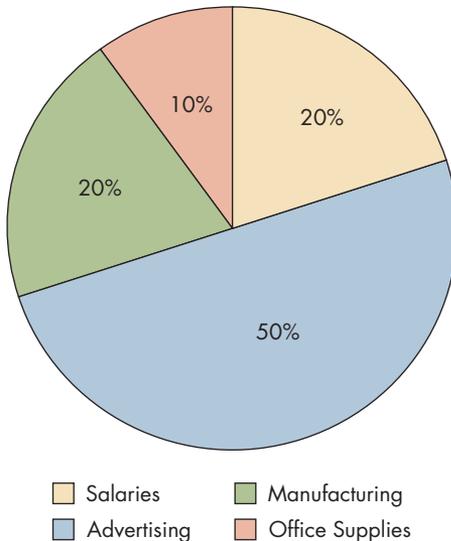


FIGURE 5.3 Revising a pie chart to increase clarity.

- **Label data clearly**, avoiding abbreviations and legends, if possible. Make sure that your visual has an informative title.
- **Use bright colors sparingly**, to focus attention on the key data. If you are including a map, use muted colors over large areas, and save strong colors for emphasis.
- **Avoid decorating your visual with distracting pictures.** Clip art and other decorative elements seldom make data more interesting, nor do they make it appear more substantial.
- **Look out for and correct distortions of the data.** In the draft version of the graph in Figure 5.4 (*on the facing page*), eight months of the year are plotted separately, with the months of January, February, March, and April grouped together. This creates a misleading impression of hurricane activity by month. The revision corrects this distortion.

www.mhhe.com/nmhh

For additional help with editing, go to

Editing

5h Edit sentences.

When you are satisfied with the overall placement and development of your ideas, then you can turn your attention to individual sentences and words. Parts 7, 8, and 9 of this handbook address the many specific questions that writers have when they are editing for grammar conventions, clarity, and word choice. The section that follows gives you an overview of editing concerns and techniques.

1. Editing for grammar conventions

Many of us use the rules of English grammar unconsciously to generate sentences that other English speakers can easily understand. Sometimes, however, we will construct a sentence or choose a word form that does not follow the rules of standard written English. In academic writing, these kinds of errors are distracting to readers and can obscure your meaning.

DRAFT

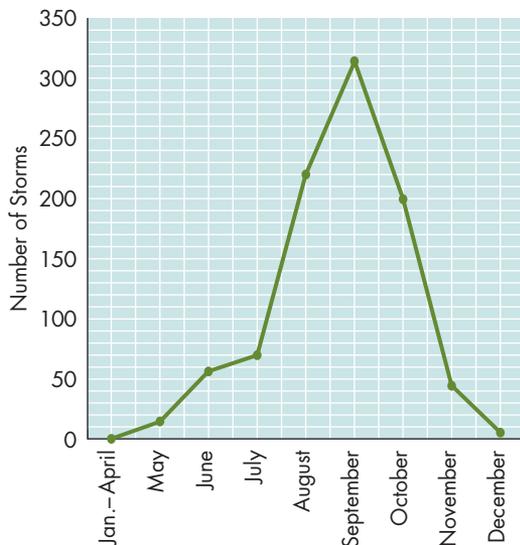
Photographs of illegal immigrants being captured by the United States border patrol, of emotional immigrants on the plane to their new country, and of villagers fleeing rebel gangs. [*This is a sentence fragment because it lacks a verb. It also omits the writer's point about these images.*]

EDITED SENTENCE

Photographs of illegal immigrants being captured by the United States border patrol, of emotional immigrants on the plane to their new country, and of villagers fleeing rebel gangs exemplify the range of migration stories.

DRAFT

Tropical Storms and Hurricanes
1886–1994



REVISION

Tropical Storms and Hurricanes by Month, 1886–1994

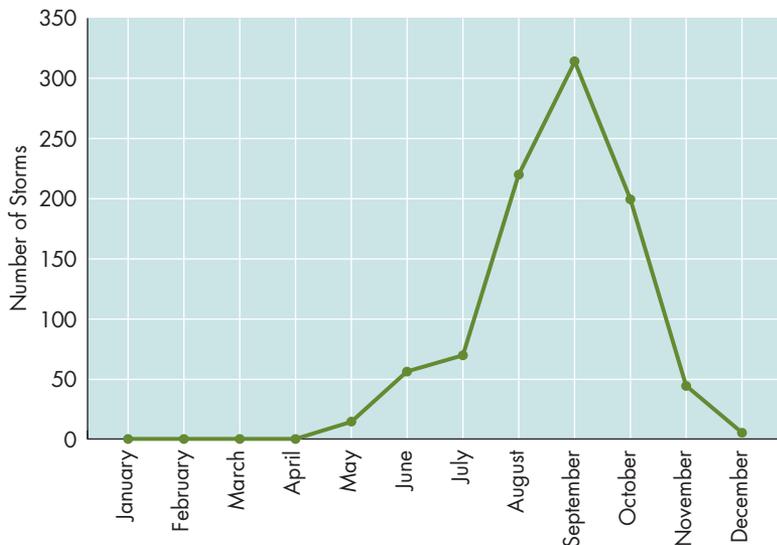


FIGURE 5.4 Eliminating distortion in a line graph.

CHECKLIST

Editing Your Sentences and Words

Most writers are prone to problems with some aspects of the conventions of written English. The diagnostic “Test Yourself” quizzes that begin Parts 7 and 8 of this handbook, the exercises in the chapters in Parts 7 through 9, and the editing checklists that close each part can help you determine which conventions give you trouble. To create a personalized editing checklist, fill in the boxes next to your trouble spots in the list that follows.

1. **Editing for grammar conventions** (*Part 7*): Does my paper contain any of the common errors that may confuse or distract readers?
 - Sentence fragments
 - Comma splices
 - Run-on sentences
 - Subject-verb agreement problems
 - Incorrect verb forms
 - Inconsistent verb tenses
 - Pronoun-antecedent agreement problems
 - Incorrect pronoun forms
 - Misused adjectives or adverbs
 - Other: _____

Professional editors use abbreviations and symbols to note errors in a manuscript; a list of common ones can be found at the back of this book. Your instructor and other readers may use these abbreviations and symbols, and you may find it helpful to learn them as well. Some writers prefer simply to mark sentences that seem wrong to them as they read through their text and then to go back to figure out each error.

2. Editing for clarity

At the editing stage, you will also want to focus on sentence style, aiming for clearly focused yet varied writing. Some of your sentences, though grammatically correct, can probably be improved at this stage. A volley of short, choppy sentences, for example, distracts readers from what you have to say, whereas an unbroken stream of long, complicated sentences is likely to dull their senses. In the example that follows,

2. **Editing for clarity** (*Part 8*): Is every sentence clear and direct? Does my paper contain any of the following common causes of unclear sentences?

- Wordiness
- Missing words
- Mixed constructions
- Confusing shifts
- Faulty parallelism
- Misplaced or dangling modifiers
- Problem with coordination and subordination
- Other: _____

3. **Editing for word choice** (*Part 9*):

- Have I avoided slang, biased language, clichés, and other inappropriate usages?
- Is my choice of words as precise as it could be?
- Have I misused any commonly confused words (for example, *advice* vs. *advise*) or used any nonstandard expressions (for example, *could of*)?

If you are in the process of developing fluency in English, consult Part 12: Guide for Multilingual Writers for additional editing advice specific to multilingual writers.

notice how the revised version connects ideas for readers and, consequently, is easier to read.

DRAFT

My father was a zealous fisherman. He took his fishing rod on every family outing. Often he spent the whole outing staring at the water, waiting for a nibble. He went to the kitchen as soon as he got home. He usually cleaned and cooked the fish the same day he caught them.

REVISED

A zealous fisherman, my father took his fishing rod on every family outing. He would often spend the whole afternoon by the shore, waiting for a nibble, and then hurry straight to the kitchen to clean and cook his catch.

TEXTCONNEX

The Pros and Cons of Grammar Checkers and Spell Checkers

Grammar checkers and spell checkers can help you spot some errors, but they miss many others and may even flag correct sentences. Consider the following example:

- ▶ **These neighbors puts there cats' outsider.**

A spelling and grammar checker did not catch the five real errors in the sentence. (Correct version: *The neighbors put their cats outside.*) The software also flagged the following grammatically correct and eloquent sentence by Alice Walker and suggested the nonsense substitution below.

WALKER'S SENTENCE

- ▶ **Consider, if you can bear to imagine it, what might have been the result if singing, too, had been forbidden by law.**

GRAMMAR CHECKER'S SUGGESTION

- ▶ **Consider, if you can bear to imagine it, law if singing, too, had forbid what might have been the result.**

If you are aware of your program's deficiencies and its obvious inability to think like an English speaker, then you can make some use of it as you edit your manuscript. Be sure, however, to review the manuscript carefully yourself. Throughout the grammar chapters of this book, Grammar Checker boxes warn you of potential pitfalls in using these tools.

Grammatically correct sentences can also be weak if they are wordy and lack a clear subject and a vivid verb. The editing stage is the best time to condense and focus these kinds of sentences:

- DRAFT** Although both vertebral and wrist fractures cause deformity and impair movement, hip fractures, which are one of the most devastating consequences of osteoporosis, significantly increase the risk of death, since 12%–30% of patients with a

hip fracture die within one year after the fracture, while the mortality rate climbs to 40% for the first two years post fracture.

- REVISED** Hip fractures are one of the most devastating consequences of osteoporosis. Although vertebral and wrist fractures cause deformity and impair movement, hip fractures significantly increase the risk of death. Within one year after a hip fracture, 12%–20% of the injured die. The mortality rate climbs to 40% after two years.
- DRAFT** *There are stereotypes* from the days of a divided Germany that must be dealt with.
- REVISED** *Stereotypes* formed in the days of a divided Germany *persist* and must be dealt with.

3. Editing for word choice

Finding precisely the right word and putting that word in the best place is an important part of revision. In a sense, different disciplines and occupations have their own dialects that members of the community are expected to know and use. The word *significant*, for example, has a mathematical meaning for the statistician that it does not have for the literary critic. When taking courses in a discipline, you should use its terminology or dialect, not to impress the instructor but to be understood accurately. Whenever you are unsure of a word's denotation (its exact meaning), be sure to consult a dictionary.

As you review your draft, look for general terms that might need to be made more specific:

- DRAFT** Foreign direct investment (FDI) in Germany will probably remain low because of several *factors*. [Factors is a general word that should signal you to get specific by answering the question, "What factors?"]
- REVISED** Foreign direct investment (FDI) in Germany will probably remain low because of *high labor costs, high taxation, and government regulation*.

Your search for more specific words can lead you to a dictionary and a thesaurus, two essential tools for choosing precise words. A dictionary gives the exact definition of a word, its history (etymology), and the parts of speech it belongs to. A thesaurus provides its synonyms, words with the same or nearly the same meaning. (*For more on using a dictionary and a thesaurus, see Chapter 47.*)

One student used both a thesaurus and a dictionary as aids in revising the following sentence:

DRAFT Malcolm X had a special kind of power.

Dissatisfied with the precision of the word *power*, this writer checked a thesaurus and found the word *influence* listed as a synonym for *power* and the word *charisma* given as a special kind of influence. Going back to the dictionary, she found that *charisma* means a “divinely conferred” power and has an etymological connection with *charismatic*, a term used to describe ecstatic Christian experiences like speaking in tongues. *Charisma* was exactly the word she needed to convey both the spiritual and the popular sides of Malcolm X:

REVISED Malcolm X had a special kind of charisma.

As you edit for word choice, you will also want to make sure that your tone is appropriate for academic writing (see *Chapter 2, p. 31*) and that you have avoided biased language, such as the use of *his* to refer to women as well as men:

BIASED

Every student who wrote *his* name on the class list had to pay a copying fee in advance and pledge to attend every session.

REVISED AS PLURAL

Students who wrote *their* names on the class list had to pay a copying fee in advance and pledge to attend every session.

REVISED TO AVOID PRONOUNS

Every student who signed up for the class had to pay a copying fee in advance and pledge to attend every session.

REVISED WITH HIS OR HER

Every student who wrote *his or her* name on the class list had to pay a copying fee in advance and pledge to attend every session.

(See *Chapter 48: Appropriate Language for advice on editing to eliminate biased language.*)

Exercise 5.4 Editing sentences

Type the following sentences into your word processor and activate the grammar and spell-checker feature. Copy the sentence suggested by the software, and then write your own edited version of the sentence.

1. Lighting affects our sense of the shape and texture of the objects depicted.
2. A novelist tells the truth even though he invents stories and characters.
3. There are the questions of why bad things happen to good people, which the story of Job illustrates.
4. An expensive marketing campaign is of little value if the product stinks.
5. Digestive enzymes break down the nutrients in food so that the body is able to put in effect a utilization of those nutrients when the body needs energy to do things.

5i Proofread carefully before you turn in your paper.

Once you have revised your paper at the whole essay, paragraph, and sentence levels, it is time to give your work one last check to make sure that it is free of typos and other mechanical errors.

Many writers prefer to **proofread** their paper when it is in its final format. If you are required to submit your writing assignment on paper, then you should proofread a printout. Even if you are submitting an electronic version of your paper, it is still a good idea to proofread a printed version. Placing a ruler under each line as you proofread can make it easier to focus. Another proofreading technique that helps you slow down and focus is to start at the end of the paper and proofread your way backwards to the beginning, sentence by sentence.

5j Use resources available on your campus, on the Internet, and in your community.

As you revise and edit your paper, you can call on a number of different resources outside of the writing classroom for help.

1. Using the campus writing center

Many campuses maintain writing centers, staffed by tutors, that offer help at every stage of the writing process. Tutors in the writing center can read and comment on drafts of your work. They can also help you find and correct problems with grammar, punctuation, and mechanics.

2. Using online writing labs, or OWLs

Most OWLs present information about writing that you can access anytime, including lists of useful online resources. Some OWLs are

www.mhhe.com/nmbh

For links to online resources on writing, go to

[Writing > Writing Web Links](#)

CHECKLIST

Proofreading

- Have you included your name, the date, your professor's name, and the paper title? (See *Chapters 24–26 for the formats to use for MLA, APA, Chicago, and CSE style.*)
- Are all words spelled correctly? Be sure to check the spelling of titles and headings. (See *Chapter 63: Spelling.*)
- Have you used the words you intended, or have you substituted words that sound like the ones you want but have a different spelling and meaning, such as *too* for *to*, *their* for *there*, or *it's* for *its*? (See *Chapter 50: Glossary of Usage.*)
- Are all proper names capitalized? Have you capitalized titles of works correctly, and either italicized them or put them in quotation marks, as required? (See *Chapter 57: Capitalization, and Chapter 60: Italics and Underlining.*)
- Have you punctuated your sentences correctly? (See *Part 10.*)
- Are sources cited correctly? Is the works-cited or reference list in the correct format? (See *Chapters 24–26.*)
- Have you checked anything you retyped—for example, quotations, data tables—against the original?

staffed by tutors who support students working on specific writing assignments. OWLs with tutors can be useful in the following ways:

- You can submit a draft by e-mail for feedback. OWL tutors will return your work, often within forty-eight hours.
- OWLs may post your paper in a public access space where you will receive feedback from more than just one or two readers.
- You can read papers online and learn how others are handling writing issues.

You can learn more about what OWLs have to offer by checking out the following Web sites:

- *Purdue University's Online Writing Lab (Figure 5.5)* <<http://owl.english.purdue.edu>>
- *Writing Labs and Writing Centers on the Web* (visit almost 50 OWLs) <<http://owl.english.purdue.edu/internet/owls/writing-labs.html>>
- *Washington State University's Online Writing Lab* <<http://owl.wsu.edu>>

3. Working with experts and instructors

In addition to sharing your work with peers in class, through e-mail, or in online environments, you can use e-mail to consult experts. Suppose, for example, that a friend at another college is an expert on the topic of your paper. You can use e-mail to interview that friend, and then include parts of the interview in your paper. As always, you must properly credit your source. (*See Part 4 on documentation styles.*)

You can also consult your instructor or other experts. Many students don't think to ask their instructor questions by e-mail. If your instructor is willing, you can quote from his or her response in your paper, giving it a proper citation, of course.

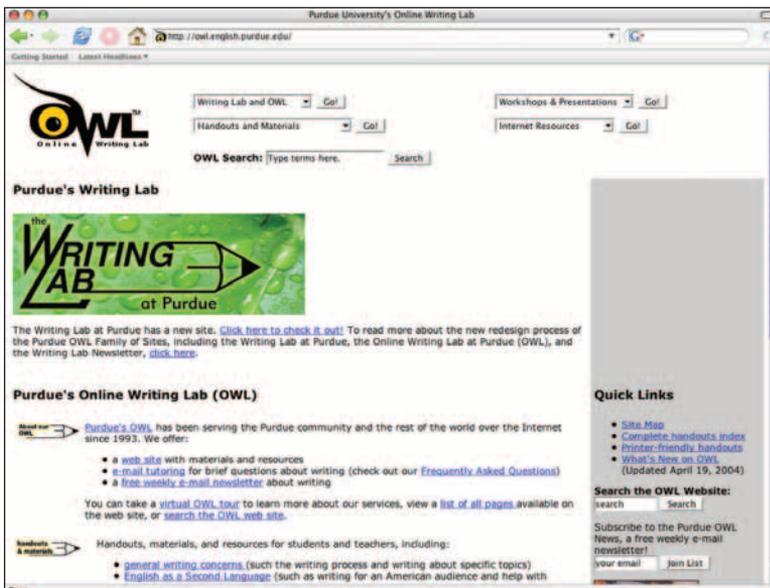


FIGURE 5.5 The Purdue Online Writing Lab.

Your instructor’s comments on an early draft are especially valuable. He or she will raise questions and make suggestions, but remember, it is not your instructor’s job to “solve” the paper for you and to tell you everything you need to do to get an A in the course. It is your responsibility to address the issues your instructor raises and to revise your work.

5k Learn from one student’s revisions.

In this section we will look at several drafts of Diane Chen’s paper on the *Migrations* photography exhibit. The photograph that she is discussing can be seen in the final version of her paper, on page 123.

1. First draft, with revision comments

In Chapter 2, we saw Diane Chen choose the exhibit of photographs by Sebastião Salgado as the topic for a paper she needed to write in response to a writing assignment (see 2b, p. 23). In Chapter 3, we saw her explore this topic (see 3a, pp. 35–44), develop a working thesis (see 3b, pp. 45–47), and plan her organization (see 3c, pp. 50–54). Here is Diane Chen’s first draft, along with notes about general and paragraph-level concerns that she received at her school’s writing center.

Consider using a title that is related to your thesis.

Can you connect this idea to the exhibit sooner for a clearer focus?

Why is this artistic element significant?

Sebastião Salgado

Migrations: Humanity in Transition

The role of a photojournalist is to inform and educate the public in an unbiased manner. Photography as a means of documentation requires it to be factual and informative. However, a photograph taken with an aesthetic awareness does not debase the severity of war and worldwide suffering.

In a recent exhibition of Sebastiao Salgado’s work entitled, “Migrations: Humanity in Transition,” the noted photographer displayed his documentation of the plight of migrants and refugees through beautiful and artful photographs. Whether capturing the ^{OK?} millions of refugee tents in Africa that seem to stretch on for miles or the disheartened faces of small immigrant children, Salgado brings an artistic element to his pictures that suggests he does so much more with his camera than just point and shoot.

So many photographs in Salgado's show are certain to impress and touch the viewers with their subject matter and sheer beauty. However, "Orphanage attached to the hospital at Kibumba, Number One Camp, Goma, Zaire," was my favorite photograph. It depicts three apparently newborn or several month old babies, who are victims of the genocidal war in Rwanda, arranged neatly in a row, wrapped in a mass of stripe-patterned clothes or blankets. Wide-eyed and bewildered, their three little faces and their tiny hands peek out from under the blankets. The whites of their eyes stand out against the darkness created by the shell of the blankets.

The photograph is black and white, as are the others in the show. The faces of the babies are in sharp focus while the blanket is a bit defocused. Light, which is essential to photography, is disseminated from a single source coming from the upper left-hand corner of the picture. The light source is not too bright as to bathe the babies in light, but just bright enough to illuminate their faces, which have expressions of interest and puzzlement. Perhaps they are wondering who Salgado is or what is that strange contraption he is holding. The lighting also creates contrasts of light and dark in the peaks and valleys created by the folds in the blanket.

What I find most ^{ive}impressing in this picture is Salgado's ability to find the beauty of human life amidst the ugliness of warfare. The vantage point that this photograph was taken from is one of a mother or father directly standing over the child. In this sense the infants become our own. Salgado also makes an interesting point with the framing of this picture. The babies and the blanket occupy the entire photo. The beauty of the infants consumes the viewer. It is unclear if any part of this composition was posed. Logically, a true photojournalist would not manipulate his subject but photograph it as is.

Perhaps such aesthetic consciousness is necessary in order for the audience to even be able to look at the photographs. Hardly anyone enjoys looking at gruesome or explicit pictures, an issue newspaper editors have to grapple with in every copy. As art, Salgado's

This phrase doesn't seem quite appropriate to the subject.

Does this apply to all three faces?

Nice observation, but how is it connected to the rest of the paragraph?

Excellent descriptions but tie them to analyses.

Do the details that follow support this particular idea?

Point is not related to rest of paragraph.

meaning?

photographs transport us in grand and abstract way. As a photojournalist, Salgado needs to tell it like it is. Finding the right balance between the two means attracting the eye of the viewer while conveying a strong message. Salgado never lets us forget that it is after all, refugee camps and remnants of bloody tribal gang warfare that we are looking at. Beauty needs to accompany truth for it to be bearable.

*What is it?**Diane,*

Your paper is full of great observations about the Salgado picture, but I wasn't sure of your thesis. There seemed to be one at the end of the first paragraph and another at the end of the second. A clear thesis would give you a focus for discussing the significance of your observations. I look forward to reading the next draft.

Seth

2. Second draft, with edits

For her second draft, Chen revised her introduction and sharpened her thesis statement. She changed the focus of her essay somewhat, from the beauty of the picture to the way that the picture forces the viewer to look closely into the babies' faces and feel compassion for them. She also tightened the focus of her descriptive paragraphs so that the details in each one served her analytic purpose. After revising her paper overall, she edited her second draft. (*A key to the editing symbols used here can be found at the back of this book.*)

The Caring Eye of Sebastião Salgado

Photographer Sebastião Salgado spent seven years ^{of his life} ~~traveling to city slums, refugee camps, and migration routes~~ ^{along migration routes and} in order to document the lives of people uprooted from their homes. ^{land} A selection of his photographs can be seen in the exhibit, ^{It} "Migrations: Humanity in Transition." Like a photojournalist, Salgado brings us images of newsworthy events, but he goes beyond objective reporting, imparting his compassion for refugees and migrants to the viewer.

^{M of the} So many photographs in Salgado's show are certain to ^{impress} and touch ^{viewers.} the viewers with their subject matter and sheer beauty. Whether capturing the ^{thousands} millions of refugee tents in Africa that seem to stretch on for miles or ^{the images in Migrations} the disheartened faces of ^{small} immigrant children, Salgado brings an artistic element to his pictures that suggests ^{that Salgado} he does so much more with his camera than ^{just} point and shoot.

Salgado's photograph of the most vulnerable of these refugees illustrates the power of his work. "Orphanage attached to the hospital at Kibumba, Number One Camp, Goma Zaire," ^(Fig. 1) depicts three ^{infants} apparently newborn or several-month-old babies, who are victims of the genocidal war in neighboring Rwanda. The label for the photograph ^{reveals} tells us that there were 4,000 orphans at this camp and an estimated 100,000 Rwandan orphans overall. Those numbers are mind-numbing, ^{abstractions} but this picture is not.

The orphanage photograph is shot in black and white, as are the others in the show, and ^{giving it} provides the audience with a very documentary, newspaper-type of feel that emphasizes that this is a real, ^{deserving our attention} newsworthy situation that we need to be aware of. But Salgado's choice of black-and-white photography is also an artistic decision. He uses the contrasts of light and dark to create a dramatic image of the three babies.

The vertical black-and-white stripes of the blanket direct our eyes to the infants' faces and hands, which are framed by a horizontal white stripe. The whites of their eyes in particular stand out against the darkness created by the shell of the blankets. The camera's lens also seems to be in sharper focus on the faces than on the blankets, again focusing our attention on the babies' expressions. ¶ Each baby has a different response to the camera. The center baby, with his or her extra-wide eyes, appears startled and in need of comforting. The baby to the right is oblivious to the camera and in fact seems to be starving or ill. The healthy baby on the left returns our gaze.

The vantage point ^{of} that this photograph ^{is} was taken from is one of a ^{parent} mother or father directly ^{his or her} standing over the child. In this sense the infants become our own. Salgado also ^{frames} makes an interesting point with ^{strategically} the framing of this picture. The babies in their blanket consume the entire space, so that their innocence and vulnerability consumes ^{the} the viewer.

Salgado uses his skills as an artist to get us ^{not only} to look at these difficult subjects, ^{but also} but also to feel compassion for them. He is able

*Reorganize
—move
from left
to right
across the
picture for
a more
dramatic
conclusion.*

Add
citation
and work
cited.

to bring a story as big and complex as the epic displacement of the world’s people to us through a collection of intimate and intensely moving images. As he says in his introduction to the exhibit catalog, “We hold the key to humanity’s future, but for that we must understand the present. We cannot afford to look away.”

3. Final draft

After editing her paper, Chen printed it out, proofread it, corrected some minor errors, and then printed the final version, which is reprinted below. (Chen formatted her paper using the MLA style. The version here, however, does not reflect all the MLA conventions for page breaks, margins, and line spacing. For details on the proper formatting of a paper in MLA style, see Chapter 26 and the sample that begins on p. 416.)

Diane Chen
Professor Bennet
Art 258: History of Photography
5 December 2004

The Caring Eye of Sebastião Salgado

Photographer Sebastião Salgado spent seven years traveling along migration routes to city slums and refugee camps in order to document the lives of people uprooted from their homelands. A selection of his photographs can be seen in the exhibit *Migrations: Humanity in Transition*. Like a photojournalist, Salgado brings us images of newsworthy events, but he goes beyond objective reporting, imparting his compassion for refugees and migrants to the viewer.

Many of the photographs in Salgado’s show are certain to touch viewers. Whether capturing the thousands of refugee tents in Africa that seem to stretch on for miles or the disheartened faces of immigrant children, the images in *Migrations* suggest that Salgado does so much more than point and shoot.

Salgado’s photograph of the most vulnerable among these refugees illustrates the power of his work. “Orphanage attached to the hospital at Kibumba, Number One Camp, Goma, Zaire” (fig. 1) depicts three infants who are victims of the genocidal war in neighboring

Chen identifies the topic of her essay and then states her thesis.

Chen provides background information about the exhibit.

The text of the paper includes a reference to the photograph that Chen discusses.



Fig. 1. Sebastião Salgado, *Migrations*, “Orphanage attached to the hospital at Kibumba, Number One Camp, Goma, Zaire.”

Rwanda. The label for the photograph reveals that there were 4,000 orphans at this camp and an estimated 100,000 Rwandan orphans overall. Those numbers are mind-numbing abstractions, but this picture is not.

The orphanage photograph is shot in black and white, as are the others in the show, giving it a documentary feel that emphasizes that this is a real situation deserving our attention. But Salgado’s choice of black-and-white photography is also an artistic decision. He uses the contrasts of light and dark to create a dramatic image of the three babies.

The vertical black-and-white stripes of the blanket direct our eyes to the infants’ faces and hands, which are framed by a horizontal white stripe. The whites of their eyes in particular stand out against the darkness created by the shell of the blankets. The camera’s lens also seems to be in sharper focus on the faces than on the blankets, again focusing our attention on the babies’ expressions.

The fourth paragraph focuses on the image that Chen uses to illustrate her main point.

Chen describes the photograph in the next three paragraphs, using a spatial organization for her details.

Each baby has a different response to the camera. The baby on the left returns our gaze with a heart-wrenching look. The baby in the center, whose eyes are open extra-wide, appears startled and in need of comforting. But the baby on the right, whose eyes are glazed and sunken, doesn't even notice the camera. We glimpse death in that child's face.

The vantage point of this photograph is one of a parent standing directly over his or her child. In this sense the infants become our own. Salgado also frames this picture strategically. The babies in their blanket consume the entire space, so that their innocence and vulnerability consume the viewer.

The concluding paragraph restates the thesis.

Salgado uses his skills as an artist to get us to look closely at these difficult subjects. He is able to bring a story as big and complex as the epic displacement of the world's people to us through a collection of intimate and intensely moving images. As he says in his introduction to the exhibit catalog, "We hold the key to humanity's future, but for that we must understand the present. We cannot afford to look away" (15).

Paper ends with a compelling quotation.

The work-cited entry appears on a new page.

Chen lists the source of the quotation that she uses to end her essay.

-----[new page]-----

Work Cited

Salgado, Sebastião. *Migrations*. New York: Aperture, 2000. Print.

