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International Business Department

Academic Writing in English

A Handbook for IBA Students Writing a Graduation Thesis in English

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Todorova, N. *Academic Writing in English:*

INTRODUCTION

Many students wait until the last minute to write papers, hoping that the pressure of deadlines will force out well-organized facts and deep analysis directly onto the page. If you can write good papers at the last minute and feel good about doing so, then read no further. But if you find yourself feeling uneasy with your writing expertise, if your graduation paper topic puts you out on a limb, or if the papers turn out to be not as good as they might be, then consider a change of habit.

This handbook is a means to improve your writing. However, it is you who make the choice of words and paragraphs; often you raise the questions; sometimes you find the answers. When the words work, the questions incite and answers illustrate, then you get the authority. At such moments this handbook might prove useful, showing you ways to organize and structure your writing to you rescue order from chaos. But simply reading it and following its suggestions will not help you be a good writer.

Many students believe that a good writer is simply born that way, or has lucked into a procedure for getting words on paper quickly and easily. Your individual writing strategy being under the impact of this myth, it can hinder the lessons which a good writer learns from experience and turns into habits of mind. The first lesson is that writing struggles for form and voice to make itself understood.

A good writer, first of all, **thinks of writing as a process and not just as a product**. From this belief come other good habits which the writer learns from writing. You can learn them if you want to; they are not imprinted on people from birth like fingerprints or awarded to the lucky few.

A good writer thinks. But thinking is not the same thing as filling your head with facts, names, and dates, adding one person's opinion to a pile of others. It means noticing relationships, raising questions, testing feelings and opinions, asking how something can be proved true. A good writer tries to balance thinking about a subject with thinking about the approach to the subject. A good writer seeks **definitions of the terms** he uses or is asked to use; he looks for **many meanings** instead of just one. A good writer also asks about his own biases and conditioning, about the influence of popular opinion, TV, films, journalism, on his opinions. He is willing to admit that he might be wrong, and looks for ways in which he can be right without being dogmatic.

A good writer takes time. You do not have such a luxury: deadlines are strict and make you proceed. Thinking of writing as a process will help you with the problem of time. Thinking about the process from beginning to end may help you see where you can find more time to think, write, and rewrite. Evaluating your habits of composing can help you see where you bog down. Try to balance time for reflection and imaginative thinking with time for writing and rewriting.

- Turn the One Big Deadline into a series of smaller deadlines set by yourself, for the first draft, second draft, etc. This will give you a sense of control and help you feel that you are moving towards completion. That sense of control may make your thinking clearer and your writing stronger.
- Give yourself air. Take breaks between periods of writing so that you can relax and come back refreshed, and you may think more creatively.
- Talk positively, even if you do not feel positive. [Snively, #intro]

A good writer revises. A paper revision asks you to reevaluate your idea for logic, persuasiveness, and clarity, and to make your words presentable. Learning to revise can help every stage of writing improve. Knowing that you are going to revise will release you of the pressure to make the first draft perfect, something a first draft should never have to be. Becoming your own editor will strengthen your sensitivity to words and their work. In addition, it will give you a sense of competence, which increases with every paper.

This practical and reasonable approach to writing determined the structure of the book. First, we look at the initial steps you should take before getting down to writing. Second, we approach the structure of your future text. Third, we define how the paper should look like and to what extent we should bother ourselves preparing an attractive layout. And finally, we consider the issue of "selling" your written product to the public effectively, i.e. how to present your paper so that all its/your merits are noticeable and properly appreciated.

Thus, the purpose of this handbook is to help you to become a better writer - not a perfect writer - given the time you have to write and edit. The topics included into this guide are suggestions not infallible rules. To become a good writer you will need to develop and practice good judgment; for it is good judgement, and not a lot of rules, that ultimately should influence what you say and how you say it. We hope that guidelines presented in this book will enable you to write effectively and hit the goals you pursue.

1 PREPARATION OF THE RESEARCH

1.1 DEFINITION OF THE PROBLEM

It is impossible to carry out serious research and a good structure of the graduation thesis without a clear definition of the problem. Having phrased the topic of the diploma thesis, many students think that this is enough for them to start writing. Many rush into writing without knowing exactly what for they do this research, what will be its purpose and practical value. Such strategy may result in wasting too many efforts for irrelevant activity.

Bearing in mind the demands to the graduation thesis, you should first carry out a profound scientific analysis of the subject matter chosen and then, on its basis, propose **a practical policy making research**. You must demonstrate how with the help of your theoretical background you can solve a certain problem of a firm, how your research findings can contribute to a business decision making. The practical part of your thesis is a policy proposal, a business plan, or its part, which should be not only outlined but also accounted for. That is why you should be able to substantiate not only the results of your research, but also your approach.

The definition of the problem is a question stipulating a problem or a situation. This is a main question you should answer in the course of your thesis. The conclusion should consist of the answers to the question you have posed. The definition of the problem performs a dual function. On the one hand, the definition of the problem is a springboard and directive of the research to be carried out. On the other hand, it serves as the guideline for the reader of the report. Being stated in the introduction, it will help the reader determine whether the report is of interest and forecast its development [Braas, *Reporting,* 5-11].

To create a good definition of the problem it is not enough to phrase the theme of the thesis in a question form. In this case, you will have very vague criteria for selecting the necessary data, sources and methods, which in its turn, will lead to irrelevant and vague results.

Here it is time we referred to the four R's of planning [Northey, 125]: before creating the definition of the problem you should think about *reason* for writing, about *receiver*, define *restrictions* and *research*. In other words, you can consider your definition of the problem satisfactory and operational if **it explicitly states a purpose, a point of view, a clear definition of all special terminology used in that question.**

In a policy making part of your thesis you try to recommend your client what he should do in a certain situation and what steps he should take to solve a problem. Therefore, a policy-making definition of the problem is a question, which should be answered with a proposal or recommendation.

As far as your graduation thesis should contain a practical policy proposal, it is important to state your practical purpose. Your research should approach the subject and solve the problem from a certain point of view. This may be a client, a firm or organization that experience the problem you are going to solve. Usually this is a company you had a workplacement at.

E.g. *What measures should the <u>Prominvestbank</u> introduce <u>to increase the efficiency of plastic credit cards</u>? (point of view + purpose)*

This definition of the problem is not good enough yet because it lacks restrictions and may provoke questions of the reader: Prominvestbank as a whole or a definite branch? domestic or international credit cards? what is meant by 'efficiency'? This definition can be further improved as follows: *"What measures should Donetsk Regional Branch of Prominvestbank introduce to increase profitability of issuing domestic credit cards?"*

Of course, you start your graduation research with a very vague question about the subject. It is but natural as you need to carry out an exploratory research first, to accumulate knowledge on the subject. The purpose of the exploratory research is to find out what exactly you are going to study and whether the problem you want to study has been investigated before and to what extent. The latter is important because if somebody has already researched this problem it is useless to do the same thing again.

Exploratory research usually involves study of the specialist literature, interviews, even a small-scale survey, looking through the company files, reports, and book-keeping documents etc. All this should help you specify your research problem and make it practical enough to start the research. On this stage you will be able to formulate some hypotheses which will help you to proceed.

Remember that if you definition of the problem is wide and not specified, your thesis is sure to be criticized for superfluous analysis. Unless you phrase your definition of the problem in the advice-seeking form, your can hardly develop a clear strategy recommendations and, thus, you will have nothing to defend.

Once the main question is defined you can work out the approach to you research and formulate definitions of secondary problems. To approach your subject you firstly need to describe the present situation, analyze the causes of the problem, forecast possible future developments. Your subquestions for this stage of research may be of

* a purely descriptive character (e.g. *How has the Ukrainian market of domestic credit cards developed in the past five years?*);
* a descriptive analytic character (e.g. *What are the causes of tax evasion by Ukrainian small businesses?*)
* a descriptive predictive character (e.g. *How will the market share of the Joint Stock company NORD develop in the next five years?*)

Having described your subject you may need to evaluate its state, profitability, efficiency, etc. So the next step of your research should be determined by an *evaluative* definition of the problem which is aimed at giving either 'absolute' labeling (e.g. good, profitable, dangerous, competitive, favorable, etc.) or 'comparative' labeling (e.g. more efficient, cheaper, more successful, etc than something else).

e.g. *To what extent is the present Ukrainian law on investments effective to guarantee the property rights of foreign investors?*

You simply can not write a policy making report without going through descriptive and evaluative phases of research. Asking and answering subquestions during the research you logically approach responding the main question of your thesis.

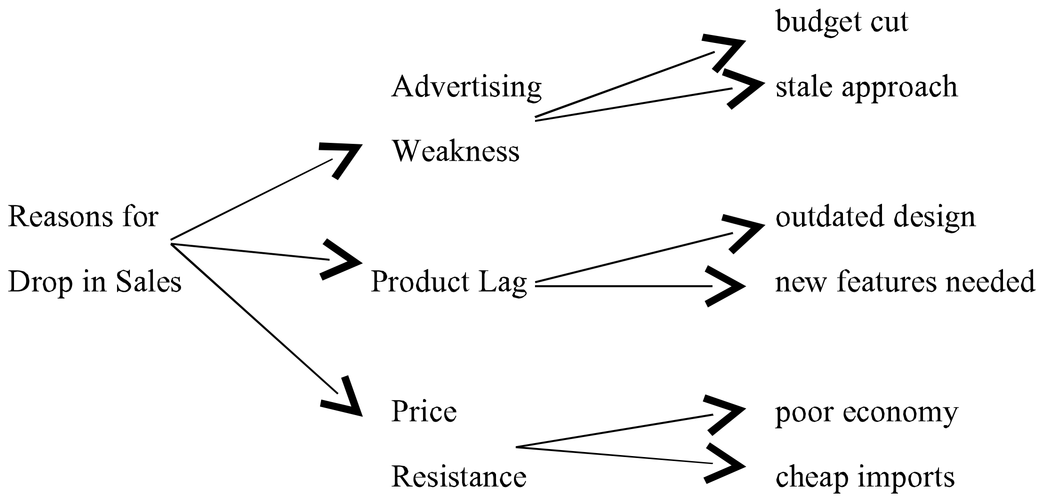
1.2 PLANING THE RESEARCH

While deciding on research you can use various strategies to approach the subject. You may use brainstorming or a journalistic approach asking the "W's" of reporting: Who? What? When? Where? Why? How? After you have collected some material on your subject you may use tree-diagramming to create the preliminary structure of your thesis [Braas, *Reporting,* 13-26].

A tree is a diagram which by means of its branches shows the relationships between the pieces of information. A tree does not produce a ready-made chapter and section structure. It provides you with a complete and structured survey of the main elements of your subject. Usually **not all elements of the tree occur as a chapter and section structure**. But if used correctly it helps you avoid taking too narrow path of the research and overlooking important alternatives and aspects.

The tree should be read from left to right; every start of the new branch is called 'a joint'; the information is labeled by short phrases, catchwords.

Example of a tree diagram:



There are the following rules for using the tree.

<u>Rule No 1</u>: Use only one principle of classification per joint to avoid overlapping or incomplete structuring.

<u>Rule No 2</u>: each joint should have a complete set of branches that are mutually exclusive and do not overlap.

<u>Rule No 3</u>: the tree should be as symmetrical as possible. Aiming at symmetry you may come across the elements you would not have thought of otherwise, or even those which you do not want to include in your thesis. It does not mean that you must include them in research. But as your reader will expect to find them in your report you are obliged to inform the reader that you are leaving some elements out and explain why.

Your subject can be structured according to *<u>four basic principles of classification</u>*:

* (sub)theme
* place
* time
* method of investigation

The nature of the (sub)theme determines the classification: the subject can be classified according to types, parts, aspects, parties involved, possible causes and possible solutions.

E.g. (method of investigation)

research into problem X → description of X
→ analysis of X
→ possible solutions to X
→ evaluation of solutions

E.g. (types)

securities → shares
→ debentures
→ options → put options
→ call options

The clarity of the written thesis is determined by the logic of the structure, and the strategies mentioned above are to contribute to it. But the visual presentation of the structure is not of less importance. And to ensure this you should follow *the rules of hierarchy* [Braas, *Reporting*, 14-25].

Rule No 1: never skip the level of classification.

Example: (missing level of classification)

2. Factory Data Collection Systems

2.1.1 Manufacturing Resource Planning (MRP)

2.1.2 Purpose of MRP

2.2.1 Flexible Production Automation (FPA)

2.2.2 Purpose of FPA

Rule No 2: never add unnecessary level of classification.

Example (unnecessary level of classification)

4. Product development

4.1 Introduction

4.1.1 The product

4.2 Past (1985-1995)

4.3 Present (1995-1999)

4.4 Future (2000-2010)

Rule No 3: be consistent in applying (sub)divisions.

Example: (inconsistent subdivision)

2. ....

2.1 Introduction

2.2 ....

2.3 ....

2.4 Conclusion

3. ....

3.1 General

3.2 ....

3.3 ....

3.4 Concluding

The titles of 2.1/2.4 and 3.1/3.4 should be similar. And this similarity should be applied in every chapter.

1.3 RELIABILITY OF RESEARCH

ARGUMENTATION

While preparing your research you should also ensure that the policy proposal you put forward is trustworthy and worth considering. In this section we will consider argumentation of your research and collecting information as two prerequisites which make your thesis reliable.

After you have created a preliminary structure of your thesis it is time for you to think how you can convince the reader that your policy proposal is expedient. It is possible to give logical arguments in favor of your proposal by answering the following six questions (so-called standard matters in dispute) in affirmative:

1. Is there a problem?
2. Is the problem serious?
3. Is the problem caused by the present policy?
4. Is the policy proposal feasible?
5. Is the policy proposal effective?
6. Do the advantages of the policy proposal balance its disadvantages? [Braas, *Argumentation*, 22].

Questions 1-3 refer to the current situation and policy, while questions 4-6 are about the new policy proposal.

When formulating your definition of the problem you answer the first standard matter in dispute, '***Is there a problem*?**' Any policy proposal is aimed at changing something, but there is no need to change anything if there is no problem which must be solved. So when someone makes a policy proposal, the first thing you check is whether there really is a problem. If the problem is not mentioned, the argumentation is not complete.

The very existence of the problem does not mean that drastic measures are needed. The supporter of the policy proposal should also demonstrate that ***the problem is serious*** either in size or in nature. Few businesses evading tax payment are not a serious problem for the country, but majority of companies which regularly evade paying taxes produce a huge problem for the national budget. A minor problem does not deserve measures (money, efforts, time spent for its solution do not balance the 'suffering'). Unless you prove that the problem you study is serious, your argumentation is not complete.

In order to be able to solve the problem you must know what caused it, in other words, 'who's to blame?' It is distressing when at the end of the graduation thesis the author writes, "The implementation of this business plan is only possible when Ukraine is out of crisis." What is the practical value of such a paper? The very sense of the whole work is cancelled by such phrase. Some problems can be only solved by abolishing the current policy altogether, in other cases only slight adjustments of the present policy may be sufficient.

Example (cause of the problem)

The problem of the research is no women working at top management positions of large production companies. The policy proposal is to introduce the preferential treatment of women in application procedures. To defend the proposal the author must prove that the problem mentioned is caused by imperfection of the present application procedure (the current policy). Opponent to the proposal may object that it is not the application procedure but women themselves are 'to blame': they do not have executive abilities or not ambitious enough to take top management positions. [Braas, *Argumentation*, 23].

Thus, unless the author can prove that ***the problem is caused by the current policy,*** there is no use proposing the perfection of application procedure.

The next step of your argumentation is ***feasibility*** of your proposal. Thorough calculations are a good proof that you have sufficient money, manpower, time etc. to carry out your proposal.

For substantial and complete argumentation it is also crucial for prove effectiveness of your proposal. Imposing severe fines for polluting the environment might solve ecological problems in some area, but if the plant-pollutants refuse to pay these fines because they do not have money, this proposal can hardly be effective.

And finally, any policy proposal needs cost-benefit analysis. If your proposal solves one problem, but alongwith creates new ones, which are as bad or even worse than the one solved, then this proposal is not worth implementing. To be convincing in your argumentation you are to play the devil's advocate, and being aware of all probable disadvantages of your proposal, you ought to prove that they do not overweigh its advantages.

A new policy may have extra advantages which the current policy does not have. This is called ***missed advantage***. For example, book accounting can be carried out by means of traditional methods and by computer technologies. But taking into account how laborious the traditional book accounting methods are, book accounting software is a missed advantage and an extra problem of the traditional methods policy. Thus, something can become a problem in the light of a better alternative. That is why the supporter of a new proposal is to give arguments why the advantages (both the problem solved by a new policy and the advantages missing in the current policy) balance the disadvantages of proposal. [Braas, *Argumentation*, 24-25]

So, if you pay attention to all six standard matters in dispute and answer all those questions in affirmative, you are certain to provide your policy proposal with complete argumentation and it will sound reliable.

WORKING WITH SOURCES

Another aspect of your research reliability is relevant information. While preparing your research you are to carry out an ‘office’ and academic study working with published sources such as books, periodicals, electronic files available in the Internet. If you are doing your thesis on a particular company or organization, do not overlook the most accessible source of information - internal records and the employees themselves.

While collecting data for your thesis it is sensible to find out if other people - both in scientific research or in a company’s practice - have worked on the topic. A short telephone enquiry or interview with the company’s executives may save your valuable research time and give helpful suggestions for your study. Reinventing the wheel does nobody any good [Northey, 128-129].

Establish whether any information you use for your research need verifying. Remember that a source with a special interest may exaggerate or gloss over certain information. Even statistical data should undergo scrutiny. If you have to get fresh data through a questionnaire or survey, make sure that the results are as reliable and valid as possible. If you are not familiar with some sampling techniques, consult somebody who is. The cost of obtaining outside help may be less than the cost of losing your credibility through faulty data.

In doing such a lengthy research as a graduation thesis, you may find that file cards are an efficient way to record and keep track of details. Use a separate card for each different item of the information you gather - whether it is an opinion, important statistics or a quotation. You can then shuffle the cards according the order you have stipulated for the findings. Drafting the content of your thesis is much easier if the sequence of information is already in front of you.

If you are gathering information from a published source, remember to include the bibliographical description on the card (author, title, publisher, place and year of publication and page number - for bibliography format see subchapter 2.1.1) so that you do not have to spend time chasing down the reference later and compiling a list of bibliography.

2 THESIS STRUCTURE

A complete graduation thesis usually contains the following parts:

- cover
- title page
- abstract
- contents
- (foreword)
- introduction
- body
- conclusion
- (afterword)
- (notes)
- bibliography (references) or list of notes
- appendix(es)

The parts in brackets are optional. The other parts are compulsory for a graduation thesis. We will briefly describe them below.

2.1 CHAPTER STRUCTURE

2.1.1 COMPULSORY ELEMENTS

COVER

A graduation thesis is an official document, so unlike other written reports its cover should be strict of a dark color either plain, without any title on or with the inscription "Graduation Thesis" on the language of the thesis - English, Ukrainian or Russian.

TITLE PAGE

A title page gives official information about the subject of the thesis, the author and thesis supervisor and it should strictly correspond to the officially accepted form (See Appendix A). Here you state the title of the thesis. While phrasing the title, you should remember that it has two functions:

- it provides information about the content of the thesis, so it should be informative and short;
- It should arouse the reader's interest; so, you should try to create a catching title.

To combine these two functions of the title is not an easy task. For a graduation thesis, an informative title is the best. But if you decide in favor of a catching title, you can add a subtitle which will be informative.

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ABSTRACT

An abstract is a condensation of the most important points of your thesis. It is a synopsis - the report condensed. It is a convenience for the reader and may be the only part which one reads. It is an independent piece of text which, though reflecting the content of the thesis, may exist and make sense without it.

An abstract is printed on a separate page with a heading and goes immediately after the title page. It should not take more than one page and never has a chapter number. You should stick to the main lines of your thesis, but the abstract does not have to give equal weight to all sections of the report. State subject, definition of the problem, purpose and point of view of the research, restrictions. Usually you should provide a brief account of the background and methodology. Most attention should be paid to your own analysis, conclusions, and recommendations.

Make sure that your abstract is informational, not descriptive. Instead of writing: “In chapter three we compared the advantages of the new system of production engineering at the plant with the old one” it is better to write: “Compared with the old system of production engineering, the new one has the following advantages: less administrative work, higher efficiency, lower costs.”

Informational abstracts

- communicate contents of reports
- include purpose, methods, scope, results, conclusions, and recommendations
- highlight essential points
    - are short - from a paragraph to a page or two, depending upon the length of the report (10% or less of the report, not more than 500 words)
- allow readers to decide whether they want to read the report

The abstract should state

- the information about the volume of your thesis, number of illustrations, tables, appendices, and references;
- text of the abstract;
- list of key words – from 5 to 15 words and word combinations; (See Appendix B for a sample abstract)

To write an effective report abstract, follow these four steps:

1. Reread your report with the purpose of abstracting in mind. Look specifically for these main parts: purpose, methods, scope, results, conclusions, and recommendations.
2. After you have finished rereading your report, write a rough draft *WITHOUT LOOKING BACK AT YOUR REPORT*. Consider the main parts of the abstract listed in step #1. Do not merely copy key sentences from your report. You will put in too much or too little information. Do not summarize information in a new way.

3. In the interest of brevity:

   - use lists where possible;

   - omit examples, unless the example is a key finding;

   - Stick to the facts, avoiding unneeded references to the report itself.

4. Revise your rough draft to
   - correct weaknesses in organization and coherence,
   - drop superfluous information,
   - add important information originally left out,
   - eliminate wordiness, and correct errors in grammar and structure.

5. Type your revision and carefully proofread the typed copy.

CONTENTS

The "Table of Contents", or simply "Contents", has two basic functions:

- it serves as a guide and enables the reader to look up parts of the report and it must state the page numbers for each chapter and section;

- it reflects the structure of the report.

To make use of these functions effectively you should bear in mind the following:

- create a clear visual presentation of the table of contents: always skip a line between the various chapters; indent to mark a section and indent more to mark a subsection.

- page numbers should be put in a vertical line on the right-hand side of the page;

- make sure that the titles in the table of contents match the ones used in the text of your thesis. In the title, all notional words should be capitalized.

- Never include the table of contents in the table of contents.

The Table of Contents to this manual may serve you as an example of how this part should look like in your thesis.

INTRODUCTION

The final introduction to the thesis should be better written when the body of report has been completed. The Introduction should make clear what the report will be about, so that the reader knows what to expect. In other words, the introduction resembles a **contract** which the writer makes with the reader.

The following elements are compulsory for a good introduction:

- justification of the subject and the external frame of the subject: you should convincingly explain why the subject you have chosen is interesting and important for your profile and professional competence; what is the present state of the field investigated and gaps which need solution; who are main luminaries and authorities in this sphere;
- the exact definition of the problem alongwith the purpose and point of view of the research;
- the restrictions to the research and justification of these restrictions;
- the method of investigation: how did you gather and analyze data, facts for your thesis, how recent, complete, and representative are they?
- the general structure of the thesis.

Usually the introduction is printed on the separate page, is not given a chapter number and it should not exceed two pages.

You can use as a sample the following introduction to the thesis titled "The Fiscal Response to Oil Shocks" for the Degree of Doctor of Philosophy in Economics written and defended by Luis Videgaray-Caso in June 1998 at the Massachusetts Institute of Technology [MIT Theses, 10-15] (for the full text of the thesis and complete list of dissertations see: http://theses.mit.edu/)

After decades of stability, during the past 25 years the price of oil has shifted back-and-forth from historical lows to unprecedented highs, taking along the fortunes of countries for which oil is a significant source of government revenue. While for importing countries the largely unexpected price increases of the 1970s led to recession and economic turmoil, for oil exporting nations the shocks meant new riches and opportunity - which in most cases did not come true. Then, when the shocks were reversed in the 1980s, oil exporting countries faced very large negative wealth shocks that severely darkened their prospects of economic growth and prosperity. Today, as the price of oil is down to its lowest level in the 1990s and importing nations enjoy the cheap energy, exporters are forced once again to adjust their government budgets and revise downward growth expectations.

To petroleum exporting nations, oils price shocks affect their economies first and foremost through the fiscal channel, as a very large fraction (or all) of oil generated revenues accrue to the government. The way in which governments adjust their expenditure and revenue policies is, therefore, a key element in the transmission mechanism of these shocks into the rest of the economy. The main objective of this dissertation is to improve our understanding of the way in which the fiscal policy of nations that produce and export crude oil responds to changes in value of petroleum assets. The three essays that follow address four main issues which are key to understanding how this mechanism operates: What has been the size (present value) of the shocks? How should government respond to oil shocks? How have government responded to oil shocks over the last 25 years? Do political institutions determine the fiscal response to oil *shocks? By providing answers to these questions, this dissertation contributes to our understanding of links between oil price fluctuations and fiscal policy, and more broadly, to the response of fiscal policy to public wealth shocks in general.*

Economists have many theories that try to explain fiscal policy and the size of government but only very limited ways to test them. Because government influences almost every economic variable that we observe, the empirical identification of the determinants of revenue and expenditure policies is an elusive goal. Oil shocks in exporter countries are good natural experiments that serve this purpose for several reasons. First, they are essentially exogenous for many countries that do not play role in price determination. Second, the shocks are quite large: the value of the shocks in a year was as high as 1.2 times GDP for Venezuela, half GDP for Norway and Tunisia, and a third of GDP for Indonesia - just to name some examples. The budgetary impact of these shocks is considerably larger than that of the shocks to the public budget commonly studied in the public finance literature, like aid and grants to state and local governments. An important finding of those studies is the so-called "fly-paper" effect: when state and local governments receive a windfall, they tend to spend most of it themselves - as opposed to transferring it to society. The experiment in this thesis is a powerful tool to look after the fly-paper effect in the national governments level. Third, oil shocks have been both positive and negative. This fact allows tests on the possible asymmetries in government behavior. Finally, there is rich diversity in the characteristics of the countries suitable for this study. Oil exporting nations are different along many economic, political and institutional dimensions, and this variation can be a powerful tool for understanding the determinants of fiscal behavior.

The first essay (chapter 1) examines the long-run statistical properties of the price of crude oil. It develops a forecasting model of the real price of crude oil based on two principles. The first is reduced-form analysis. Instead of trying to explain and predict the behavior of the real price of crude oil in terms of the underlying supply and demand structures are done in structuring modeling, a reduced-form time-series model looks only at statistical properties of the history of the oil price over more than a century in order to draw conclusions about the underlying law of motion. The second modeling principle is allowing for structural change to take place over time. The motivation relies on the historical record of events in the international oil market, in particular those that have taken place starting in 1973. To many observers it appears that the workings on the international oil market were significantly altered in the decade of the 1970s, when market control shifted early in the decade from oil companies to producing nations, who eventually raised prices. The argument in chapter 1 is that these events introduce non-linearities (structural breaks) in the stochastic process of the oil price which should be a feature of any complete univariate description of the process. Both principles are achieved by applying Hamilton's Markov regime switching model to a long annual series of the real price of crude oil. The model provides strong statistical evidence favoring the presence of changes in regime, indicating that over the last 127 years the price of oil has switched back-and-forth between a "low-mean/low-variance/high-persistence regime" and a "high-mean/high-variance/low-persistence" regime. The model yields a rational expectations forecasting tool, which outperforms both linear reduced-form models that do not consider structural change, as well as the annual price forecast published by the US Department of Energy (DOE). The model is then applied to the measurement of the wealth effect of oil price shocks, defined as the change in the present discounted value of oil revenues. The resulting estimates of the wealth effects of price shocks are smaller than those obtained in the previous literature, which typically assumes oil prices follow a random walk with drift - as opposed to the mean-reverting Markov-switching process featured here.

The essay in chapter 2 starts by asking: How should governments respond to oil windfalls? An intuitive answer to this normative question is that governments should distribute the annuity value of the shock between reduced non-oil taxes and increased government spending, in proportions consistent with the social preferences for private and government goods. The chapter presents a stylized neoclassical model of government spending and taxation that confirms this intuition, but which also shows that in the presence of distortionary taxation *of non-oil income an oil shock reduces the relative price of any level of government spending. The resulting substitution effect predicts an increase of the share of government provided goods and services in the economy. After some simplifying assumptions the model is calibrated to obtain a benchmark against which the observed response can be compared.*

Chapter 2 then looks at the actual fiscal response to the oil shocks. The contemporaneous wealth value of the shocks -that is, the value of the shocks as perceived when they happened - is measured using price expectations generated with the Markov - switching model of chapter 1, as well as the annual DOE forecast. These two alternative measures of wealth change are used as explanatory variables in panel data regressions in which non-oil tax revenue and government expenditure are the dependent variables. <...> The key findings, based on annual data from 13 countries over the 1970-1995 period, are the following. First, the total magnitude of the fiscal response does not exceed the annuity value of oil shocks. Second, there is evidence of fly-paper effects as most of the response occurs through increased government expenditure. These two results are consistent with the findings of previous case studies on the effects of positive oil shocks in exporting economies. Third, I find no evidence of asymmetries in the response to negative and positive shocks. Finally, there are significant cross-country differences in the way governments respond to oil stocks.

Chapter 3 is an empirical essay in political economics. Traditionally positive economic analysis of public finance policy has mainly focused on the effects of alternative expenditure and revenue actions on the economy. Recently, however, economists have expanded the set of questions in order to investigate why governments choose particular policies. The field known as political economics, with its emphasis on the role that politics and institutions play in the definition of policies, is among the most active branches of economics. <...> The main finding is that the more autocratic a government is, the more moderate the expenditure response to an oil shock: democracies appear to exhibit an over-spending bias. A closer examination indicates that the two aspects of democracy that induce spending are competition in the access to power and institutional constraints on the authority of the executive. A second finding is that "left-wing" governments tend spend more than "right-wing" ones after a windfall.

The finding of this dissertation imply that the actual fiscal response to oil shocks deviates from what would be predicted as optimal in a stylized neoclassical model in the sense that an expenditure-bias is detected. Moreover, this tendency appears positively correlated with the presence of democratic institutions. This leads to the conclusion that from a normative perspective, the relevant issues are not only about which policies are better, but about the workings of the institutions that will put them in practice. If democratic governments have indeed a tendency to over-spend, the case for budgetary procedures and rules designed to counteract this effect - like balanced-budget rules or a strong finance minister - becomes stronger.

The three essays presented here open a research agenda. A first extension would be to augment the sample to include more countries and other sources of exogenous wealth variation. The methodology followed here is readily applicable to a broader sets of natural experiments; <...> In order to advance in this direction it will be necessary to generate variables that describe such institutions in a comparable way. More broadly, there remains a whole set of questions surrounding the presence of oil revenue in the government's budget that are worth studying such as the effects of alternative fiscal systems on the oil industry, the intergenerational distribution of oil shocks, or the role and effects of government hedging against oil shocks.

BODY

In Chapter 1 we have already discussed how to structure the body of your thesis. Another way to make the structure evident is to use short introductory and concluding paragraphs at the beginning and end of each chapter.

The introductory paragraph may contain the main question which will be answered in this chapter, the link between this question and the definition of the problem, the general structure (approach) of the chapter.

In the concluding paragraph you may state the answer to the main question of the chapter. It is also good to show the links between the preceding and following chapters.

For the paragraph structure consult section 2.2 of this book.

CONCLUSION

In the Conclusion you must give the answer to the main question - definition of the problem - of your thesis and its possible subquestions. That is why the content of Conclusion depends very much on your definition of the problem. Conclusion contains inferences you have made from your findings. A policy-making or a problem-solving thesis should logically give recommendations/suggestions about what actions to take, what strategy to follow. If in the Introduction you stated what you will do in your thesis, in the Conclusion you should clearly state what you have done.

Never present new information in the conclusion. The content of Conclusion should naturally follow from the information in the text.

- If you have made several recommendations, separate them in a list. Numbering conclusions makes them easier to refer to.
- Normally you should put the most important conclusions first. But if some of the are very controversial, put them last, even if they are the major ones.
- If implementation of some recommendations are currently not feasible, give your comments about feasibility prospects .

Some people do not see difference between Abstract/Summary and Conclusion. The basic difference is in the style of speech: an Abstract is a formal impersonal independent piece of text which reflects the whole thesis content and structure. The Conclusion is a part and parcel of the text, follows from what is written previously and makes little sense if taken separately. Moreover, it is more ‘client-oriented’ and should be of persuasive character. The Conclusion is your final word in the thesis to prove that your research is profound and reliable and your recommendations are trustworthy.

BIBLIOGRAPHY/REFERENCES/LIST OF NOTES

This section is a very important part of the thesis. On the one hand, it gives the reader an opportunity to check what written sources you have used. A competent reader can deduce from the list of bibliography how complete and recent your research is. The list of written sources also shows the way you used them. On the other hand, bibliography is a valuable source of information. The reader interested in the subject of your thesis may refer to the sources you used to widen the understanding of the subject. Thus, the comprehensive and thoroughly compiled list of bibliography is a sign of your professional competence and reliability of you research. It is one more tool for you to prove that you have done a good job.

Thus, the list of works cited provides the information necessary for a reader to locate and be able to read any sources you cite in the thesis. Each source you cite must appear in your works-cited list; likewise, each entry in the works-cited list must be cited in your text. Being the matter of a wide interest, bibliography undergoes strict rules which make it understandable for varied audience.

There are two ways to present your sources in the thesis: either LIST OF NOTES or BIBLIOGRAPHY(the latter is also called REFERENCES).

If do not use a great number of sources in your research, it is better for you to opt for *LIST OF NOTES*. You should start this list from the new page immediately after the conclusion. Bibliographic description of sources cited is given **in the order they first appear in the text**. This part of the text where the citation is mentioned **must** contain a numbered quotation. You state only those publications you quote. The current numbers of these descriptions in the list are the numbered text quotations (See section 3.2 below).

If your research covers a substantial number of sources, it may make sense to make up a *BIBLIOGRAPHY*. In this case, the list of both books and articles together is compiled in **alphabetical order**. You make the order on the basis of the surname of the (first) author or the first word in the title (excluding articles) if a book or article has no author. The description of the source should be given in its original language; you do not have to translate the title of a book. If you thesis is written in English, the English sources should go first, then the books in Russian or Ukrainian follow also in alphabetical order. Russian and Ukrainian sources should be described according to the current Ukrainian bibliography standards. Reference books such as dictionaries and encyclopaedia are not usually included into Bibliography. The main difficulty you may face when you opt for Bibliography is quoting: it is advisable to mark or number your quotations only after you have completed the Bibliography list. Unlike LIST OF NOTES, the alphabetical character of BIBLIOGRAPHY may determine the number of the first quotation in your thesis to be [35] according to the number of the source in the list.(See section 3.2).

Bibliographic description of the sources is stipulated by the Modern Language Association Format which is a commonly accepted style for humanities. ["Using ..."]

MLA Format - Basic Rules

Authors' names are inverted (last name first); if a work has more than one author, invert only the first author's name, follow it with a comma, then continue listing the rest of the authors. If you have cited more than one work by a particular author, order them alphabetically by title, and use three hyphens in place of the author's name for every entry after the first. When an author appears both as the sole author of a text and as the first author of a group, list solo-author entries first. If no author is given for a particular work, alphabetize by the title of the piece and use a shortened version of the title for parenthetical citations.

The first line of each entry in your list should be flush left. Subsequent lines should be indented one-half inch. This is known as a hanging indent.

All references should be double-spaced.

Capitalize each word in the titles of articles, books, etc. This rule does not apply to articles, short prepositions, or conjunctions unless one is the first word of the title or subtitle. Underline or italicize titles of books, journals, magazines, newspapers, and films.

Basic Forms for Sources in Print

A book

Author(s). *Title of Book.* Place of Publication: Publisher, Year of Publication.

Examples:

Book with one author

Frye, Northrop. *Anatomy of Criticism: Four Essays.* Princeton: Princeton UP, 1957.

Two books by the same author

(After the first listing of the author's name, use three hyphens and a period for the author's name. List books alphabetically.)

Basila, Martin. *Commercial Uses of Communication: Today's Evolving Marketplace*. New York: Dutton, 1997,

- - -. *Media Advertising for the Masses.* Philadelphia: Merton, 1995.

Book with more than one author

Gesell, Arnold, and Frances L. Ing. *Child Development: An Introduction to the Study of Human Growth*. New York: Macmillan, 1960.

N.B. If there are more than three authors, you may list only the first author followed by the phrase et al. (the abbreviation for the Latin phrase "and others") in place of the other authors' names, or you may list all the authors in the order in which their names appear on the title page.

Book with a corporate author

American Allergy Association. *Allergies in Children*. New York: Random, 1998.

Book or article with no author named

Encyclopedia of Photography. New York: Crown, 1984.

Anthology or collection

Rueschemeyer, Marilyn, ed. *Women in the Politics of Postcommunist Eastern Europe*. Armonk: Sharpe 1994.

A part of a book (such as an essay in a collection)

Author(s). "Title of Article." *Title of Collection.* Ed. Editor's Name(s). Place of Publication: Publisher, Year. Pages.

Example:

Essay in a collection

Krutch, Joseph Wood. "What the Year 2000 Won't Be Like." *Finding a Voice*. Ed. Jim W. Corder. Glenview: Scott Foresman, 1973. 21-36.

Cross-referencing: If you cite more than one essay from the same edited collection, you should cross-reference within your works cited list in order to avoid writing out the publishing information for each separate essay. To do so, include a separate entry for the entire collection listed by the editor's name. For individual essays from that collection, simply list the author's name, the title of the essay, the editor's last name, and the page numbers. For example:

Asante, Molefi Kete. "What is Afrocentrism?" Atwan and Roberts 11-17.

Atwan, Robert and Jon Roberts, eds. *Left, Right, and Center: Voices from Across the Political Spectrum*. Boston: Bedford, 1996.

Bennett, William J. "Revolt Against God: America's Spiritual Despair." Atwan and Roberts 559-71.

An article in a periodical (such as a newspaper or magazine)

Author(s). "Title of Article." *Title of Source* Day Month Year: pages.

N.B. When citing the date, list day before month; use a three-letter abbreviation of the month (e.g. Jan., Mar., Aug.). If there is more than one edition available for that date (as in an early and late edition of a newspaper), identify the edition following the date (e.g. 17 May 1987, late ed.).

Example:

<u>Essay in a journal with continuous pagination</u>

Flanigan, Beverly Olson. "Peer Tutoring and Second Language Acquisition in the Elementary School." *Applied Linguistics* 12 (1991): 141-58.

<u>Essay in a journal that pages each issue separately</u>

Barthelme, Frederick. "Architecture." *Kansas Quarterly* 13.3-4 (1981): 77-80.

<u>Magazine or newspaper article</u>

Nimmons, David. "Sex and the Brain." *Discover* Mar. 1994: 26-27.

Goodman, Laurence. "New Discoveries in AIDS Prevention." *New York Times* 27 Mar. 1998, late ed.: C3.

An article in a scholarly journal

Author(s). "Title of Article." *Title of Journal* Vol (Year): pages.

N.B. "Vol" indicates the volume number of the journal. If the journal uses continuous pagination throughout a particular volume, only volume and year are needed, e.g. Modern Fiction Studies 39 (1993): 156-174. If each issue of the journal begins on page 1, however, you must also provide the issue number following the volume, e.g. Mosaic 19.3 (1986): 33-49.

Government publication

United States Dept. of Labor. Bureau of Statistics. Dictionary of Occupational Titles. 4th ed. Washington: GPO, 1977.

Interview that you conducted

Lesh, Philip. Personal Interview. 12 Nov. 1996.

Television or radio program

"The Blessing Way." The X-Files. Fox. WXIA, Atlanta. 19 Jul. 1998.

Advertisement

Acura. Advertisement. Rolling Stone 16 May 1996: 8-9.

McDonald's. Advertisement. CNN. 4 May 1998.

Basic Forms for Electronic Sources

A web page

Author(s). Name of Page. Date of Posting/Revision. Date of Access. <electronic address>.

Example:

Daly, Bill. Writing Argumentative Essays. 1997. 26 Jun. 1998 <http://www.eslplanet.com/teachertools/argueweb/frntpage.htm>.

N.B. It is necessary to list your date of access because web postings are often updated, and information available at one date may no longer be available later. Be sure to include the complete address for the site. Also, note the use of angled brackets around the electronic address; MLA requires them for clarity.

An article in an online journal or magazine

Author(s). "Title of Article." Title of Journal Volume. Issue (Year): Pages/Paragraphs. Date of Access <electronic address>.

N.B. Some electronic journals and magazines provide paragraph or page numbers; include them if available. This format is also appropriate to online magazines; as with a print version, you should provide a complete publication date rather than volume and issue number.

E-mail

Author. "Title of the message (if any)" E-mail to the author. Date of the message.

Example:

Tilton, Martin. "Re: Meeting Agenda for Friday." E-mail to Norit Berman. 18 June 1999.

N.B. This same format may be used for personal interviews or personal letters. These do not have titles, and the description should be appropriate. Instead of "Email to John Smith," you would have "Personal interview."

A listserv posting

Author. "Title of Posting." Online posting. Date when material was posted (for example: 14 Mar. 1998). Name of listserv. Date of access <electronic address for retrieval>.

Example:

Lin, Michael. "Compressing Online Graphics." Online posting. 27 Apr. 1999. MacWeb. 29 Apr. 1999. <http://www.graphica.com/digitizing/intro.html>.

An electronic database (such as NewsBank, Ethnic NewsWatch, or Broadcast News)

Author. "Title of Article." Relevant information for the database. Date of access <electronic address for retrieval>.

Provide the bibliographic data for the original source as for any other of its genre, then add the name of the database along with relevant retrieval data (such as version number and/or transcript or abstract number).

Example: Online journal article

Inada, Kenneth. "A Buddhist Response to the Nature of Human Rights." Journal of Buddhist Ethics 2 (1995): 9 pars. 26 Jun. 1998 <http://jbe.la.psu.edu/>.

Information on CD-ROM

The CIA World Factbook. CD-ROM. Minneapolis: Quanta, 1992.

Article in a reference database

"Fresco." Britannica Online. Vers. 97.1.1. Mar. 1997. Encyclopedia Britannica. 29 Mar. 1997 <http://www.eb.com/180>.

Article in NewsBank

Derks, Sarah A. "Binge Drinking and College: New Pressures for an Old Mixer." Commercial Appeal 8 Dec. 1997: A1. NewsBank NewsFile Collection, Vers. 2.40.

Article in Ethnic NewsWatch

Reed, William. "Whites and the Entertainment Industry." Tennessee Tribune 25 Dec. 1996: 28. Ethnic NewsWatch, Vers.2.1.1.

If your particular case is not covered here, use the basic forms (above) to determine the correct format, call or email the Writing Lab (765-494-3723; owl@cc.purdue.edu) for help.

APPENDIX(ES)

In appendices to your thesis you may include information which is too detailed or takes too much space to be the part of the thesis. The material of the appendices may be necessary for the thesis to be complete, but being placed in the body of the thesis it may change the logic of the report. These may also be the data of a narrow specialized interest.

These are large tables, additional calculations, supplementary graphs and diagrams, company files or texts of survey, etc. You may also make up a glossary of the terms or list of abbreviations as an appendix. A supplementary list of sources which are not referred to in the text but may be of interest to the reader can also be included as an Appendix.

Appendices should be numbered according to the order you mention them in the text. It is common to use capital letter format to number the Appendices: Appendix A, Appendix B, Appendix C, etc. Do not forget to refer to them in the text of the thesis, otherwise the appendices may be considered non functional, a mere filler of the space. You keep up the page numbering of the thesis text. Be sure to mention the appendices with the relevant numbers in the Table of Contents.

2.1.2 OPTIONAL ELEMENTS

FOREWORD / Acknowledgments

This very personal part of the thesis gives you an opportunity to mention the matters which refer rather to the process of the thesis writing than to the content of your research. In foreword you may thank the people who helped you during the production of your thesis. You may also mention the problems which you faced during your research. Sometimes you may feel it necessary to comment the external frame of the report. Foreword is never given a chapter number.

Acknowledgements are used to express gratitude to the people who helped you in preparing and writing your thesis. You can find below as a sample the acknowledgements taken from the thesis “Limited Stock Market Participation” by Annette Vissing-Jurgensen [MIT Theses, 4]

Acknowledgements

That the title page of this thesis only has one name written on it is misleading. Writing a thesis is definitely not a one-woman job, and I am forever indebted to all of you who have helped me along the way. It is because of you that the road has seemed like a goal in itself, well, most of the time anyway.

To my main advisor, Ricardo Caballero, thank you for showing me how research is supposed to be done. Your guidance, insights, and inspiration has been invaluable. I am also very grateful to Oliver Blanchard and Daron Acemoglu for their unusually competent comment and advice, and to my many gifted and dedicated teachers both at M.I.T., Aarhus and Warwick. Among these are many of my fellow students whose patience and intelligence has made economics easier.

I am especially grateful to Mitali Das, Daniel Dulitzky, Andrea Repetto and Marianna Bitler, for their friendship during the last four years. It is hard to find such good company. To Mitali, I dedicate a (nonparametric) fraction of my thesis for keeping me updated on the latest gossip during late nights at the office. My roommates Dana Ayotte and Siu-Li Khoe also contributed endless laughs.

The true heroes, of course, are my family. Thank you for making me believe that most things are possible if you work hard enough, and for not blaming me the long periods of studies far away from home.

Finally, I would like to acknowledge generous financial support from the Danish Academy, Fulbright, and the Sloan Foundation.

AFTERWORD

This part, as well as foreword, is a personal statement regarding the thesis. Their content may be the same. Other possible issues for an afterword are:

- ideas for application of the results from your research;

- ideas for further research;

- addresses of authorities or companies which may be of use for those who are interested.

NOTES

Notes may be used

- to cite sources for statements or data, or for quoted matter;
- to discuss details and give comments.

Using notes for quoting is *compulsory* for any serious research and for your thesis as well, but we will discuss the issue of quoting and citation and their possible format in Section 3.2.

Because long explanatory notes can be distracting to readers, most academic style guidelines (including MLA and APA) recommend limited use of footnotes/endnotes. An exception is Chicago-style documentation, which relies on notes for all citations as well as explanatory notes [Quotes]. But even in that case, extensive discursive notes are discouraged. Proper use of notes would include:

1. evaluative bibliographic comments, for example:

> 1 See Blackmur, especially chapters three and four, for an insightful analysis of this trend.
>
> 2 On the problems related to repressed memory recovery, see Wollens pp. 120-35; for a contrasting view, see Pyle.

2. occasional explanatory notes or other brief additional information that would seem digressive if included in the main text but might be interesting to readers, for example:

> 3 In a 1998 interview, she reiterated this point even more strongly: "I am an artist, not a politician!" (Weller 124).

Notes may be placed at the bottom of a page (footnotes), at the end of each chapter and at the end of the report. In case of graduation thesis notes are rarely presented at the end of thesis or at the end of chapters. The most common are notes at the bottom of the page, numbered per page. A note is indicated in the text by a number after the sentence or the part of the text it refers to[1].

Footnotes in MLA format are indicated by consecutive superscript Arabic numbers in the text. The notes themselves are listed by consecutive superscript Arabic numbers and appear double-spaced in regular paragraph format (a new paragraph for each note) on a separate page under the word Notes (centered, in plain text without quotation marks).

2.2 PARAGRAPH STRUCTURE

After you have devised a logical structure of your thesis it is important not to lose it while organizing your ideas in paragraphs. A clear structure of paragraphs also serves as a visual support helping the reader follow your train of thoughts.

Effective paragraphs are created mostly through **topic sentences, variety, and sequence** [Paragraphing, Nov 21]. In order to make up a good paragraph structure, make sure that every paragraph has the main statement, the core, which is further developed, explained, or proved by the rest of the paragraph. Variety in the paragraph structure is a key in keeping your reader interested in your document. The average paragraph length for reports is **ten to twelve lines**. The sequence of the information in a paragraph greatly affects the understandability of the message. The use of transitional words, phrases, and repeating key terms will help pull the material together and make the logical sequence of the information more apparent.

Thus, to maintain the clear paragraph structure it is reasonable to use text **redundancy**, which reduces the density of information and hammers the important points home. There are two types of redundancy: redundancy in content and redundancy in structure [Braas, *Reporting*, 32-34].

You can achieve redundancy in content by means of repetition, paraphrasing or giving an example.

E.g. Mill was very clear about the isolated character of economic analysis; Menger underlined this and was very careful in the development of his economic analyses. But Jevons had the opinion that in the daily practice of the economy the other factors were really about constant. So economic analysis could function well as a foundation for empirical research. Especially in the fifties and sixties of the twenties century the empirical research developed strongly and became part of mainstream economics.. Econometrics became a rather independent field, developing quantitative methods to test economic theories empirically.[Keizer, 19-20]

Structural redundancy can be

- visual (indenting, skipping a line between paragraphs, or combining both);

- verbal (using linking words and sentences to show clear relationship between the paragraphs).

While composing a paragraph you may need to express various relationships between paragraphs such as cause-result, enumeration, contrast, illustration, conclusion, condition, summary, succession, etc. It would be handy to make up a list of useful

---

[1] in superscript or in brackets at the same level as the text, e.g. (1)

linking words and phrases which you can include in your text for the sake of redundancy.

Transitional devices are like bridges between parts of your paper. They encourage the reader to easily interpret ideas in the way that you, as a writer, want them to understand. Transitional devices help you carry over a thought from one sentence to another, from one idea to another, or from one paragraph to another with words or phrases.

There are several types of transitional devices, and each category leads your reader to make certain connections or assumptions about the two areas that you are connecting. Some lead your reader forward and imply the "building" of an idea or thought, while others make your reader compare ideas or draw conclusions from the preceding thoughts.

A list of some common transitional devices that can be used to cue your reader in a given way is provided in Appendix C.

You should also use linking sentences and paragraphs to express relation between bigger parts of the text. You can use them

- **prospectively** telling the reader what to expect from the following text, (e.g. *In this chapter we are going to answer the question: How should governments respond to oil windfalls? - with the help of a stylized neoclassical model of government spending and taxation that confirms the intuition that governments should distribute the annuity value of the shock between reduced non-oil taxes and increased government spending, in proportions consistent with the social preferences for private and government goods.)*
- **retrospectively** summing up what you have dealt with in the preceding part of the text, (e.g. *Thus, a closer examination indicates that the two aspects of democracy that induce spending are competition in the access to power and institutional constraints on the authority of the executive.*) and
- **transitionally** expressing the relation between the two parts of the thesis by means of summarizing the previous part and forecasting what to expect in the following part (e.g. *Having shown in the previous chapter that in the presence of distortionary taxation of non-oil income an oil shock reduces the relative price of any level of government spending, we are going now to look at the actual fiscal response to the oil shocks and to measure the contemporaneous wealth value of the shocks using price expectations generated with the Markov - switching model of chapter 1, as well as the annual DOE forecast.*).

It is also essential that you should not cram your paragraphs with ideas. *Whenever you change the subject, start a new paragraph*. Though the structure of the paragraphs and sentences is important throughout the document, the idea that you need to keep focused on is that what you say is at least as important as how you say it. As long as you keep your material focused on a main objective, the effectiveness of your message will remain strong.

It is also reasonable to put your main statement at the beginning or at the end of the paragraph, because these parts are usually paid special attention to when the reader is skimming your thesis.

Beginning your paragraph is a critical point for your paper, because it has to be enticing enough to keep your reader interested. To ensure effectiveness of this opening paragraph, you should do the following:

- Check that the beginning is appropriate for the reader

- Check that the beginning is appropriate for the situation
- Avoid including negative information or discourteous wording
- Use a you-viewpoint in the opening
- Use a fast-start beginning
- Keep the paragraph fairly short
- Make sure it possesses unity and coherence .[Paragraphing, Nov. 20]

If you opt for paragraphing **after** writing your thesis, you may face more difficulties to create a consistent structure and the only criterion of subdividing text into paragraphs is in accordance with the content.

3 OUTWARD APPEARANCE

3.1 Manuscript Format

As the first impression is often of vital importance, your thesis should be presented to the reader as clearly and as neatly as possible. Good layout will make your writing more attractive, clear, and pleasant to read.

The Page Format

- Use A4 size paper (210x297mm). This is now the standard for education and commerce. Print on one side of a page only. Avoid single isolated lines at the top or the bottom of a page. Edit your text or move some forward if this occurs. *Never* have irregular or blank spaces at the top of the page. This will be confusing for the reader. Irregular spaces at the bottom of pages are less of a problem.
- Leave margins of *at least* 2 cm left, top and bottom and 1 cm right. As you should have your thesis bound, it is reasonable to make the left margin not less than 3 cm.

Spacing

- ✓ Good spacing makes your writing more readable. It can also assist the organization of your arguments.
  - ✓ Logical spacing reflects the careful relationship of its parts. It shows that you know where one topic ends and another begins.
- ✓ Use one-and-a-half line spacing.
- ✓ Leave extra space between paragraphs, or indent the first line.

Fonts

- ✓ Choose a serifed font such as Times New Roman for the body of your text. This will make your work easy to read. Select a size of around twelve points. This will produce a readable text in the right proportion on A4 pages.
- ✓ Do *not* use sans-serif fonts such as Helvetica or Arial. These make continuous reading difficult.
- ✓ Do *not* use display or 'handwriting' fonts. These are designed for use in advertising. They make continuous reading difficult.

Headings

- ✓ Headings or titles should be given visual emphasis. The same is true for sub-titles or the names of sections. They may be set in a font size one or two point larger than the body text. They might also be set in bold.
- ✓ Captions to diagrams or graphs are normally set in a sans-serif font. For instance, Arial at 8 or 10 points.

Titles

- ✓ Chapters and sections should have titles. *Chapter titles* should be centered on the page and written in capital letters. Never put a full stop after the title. Do not underline it.
- ✓ *Section titles* should begin with indent and printed with all notional words capitalized without a full stop at the end.
- ✓ Skip two lines between the title and the following text. Also skip some lines to indicate new subsections.
- ✓ Avoid writing a title at the bottom of the page, if it is followed by only one line. Always start a new chapter on a new page.

- ✓ Never refer to the chapter or (sub)section title in the text. Titles are structural elements, but not the part of the text. The person reading the actual text does not pay much attention to the title any more, so it may be confusing if the first sentence of the text reads, "This is a matter of paramount importance."
- ✓ Structural elements such as 'ABSTRACT', 'CONTENTS', 'INTRODUCTION', 'CONCLUSION', 'LIST OF NOTES/BIBLIOGRAPHY' should not be numbered.
- ✓ Proper names, surnames, and names of companies are given in their original language.

Page Numbers

Number pages consecutively in the upper right-hand corner of the page, using Arabic numerals. Never put a number on page 1 (the title page), but count it as such. Do not put a full stop after a page number. It makes sense to number the pages only after you have completed the entire thesis. Illustrations and tables printed on separate pages should be included into continuous numbering of the text.

Division marks

Use Arabic chapter and section numbers. Do not use words like **Chapter** in a title. Chapter and section numbers illustrate the hierarchy of the thesis.
Never put a full stop after the last figure.
Sections are numbered within every chapter. Section number consists of chapter number and section current number divided by a full stop, e.g. 1.1, 1.2 etc.

Illustrations

Illustrations (drawings, charts, graphs, diagrams, pictures, tables, etc) are important tools to visualize your findings, to impress and interest the reader. So they must be clear and attractive.

Illustrations should be placed immediately after the text in which they are mentioned, or on the next page. Make sure that all your illustrations have a link with the text. Always explain your illustrations. If you borrow them from published or electronic sources, you must mention the sources in accordance with the rules of quoting. (See section 3.2)

Give every illustration a number: it makes it easier to refer to it in the text. Illustration should be numbered with Arabic figures in current order within the chapter. An illustration number consists of a chapter number and the number of this illustration in the current order divided with a full stop. Illustrations are called figures (abbreviated to fig.). Provide every illustration with an informative title that explains the nature of illustration and write it together with number below the illustration, e.g. *Fig. 2.2 - Chart of a loan redemption.*

Numerical data are usually presented in the form of tables. Tables usually have separate numbering within the chapter. A table's number, its informative title and the source should be given before the text of the table, e.g. Table 4.2 – Inflation Indicators in Europe, 1990-1999.

3.2 Quoting and Citation of Sources

As we have already mentioned, all the ideas, facts, figures and opinions you have borrowed from the published sources must be given relevant notes. In written communication it is a matter of plain decency to cite one's sources. By means of quotations you add more weight and reliability to your thesis. If you do not cite your source, you may be accused of plagiarism.

Quotation is a literal citation of a publication. It is also possible to borrow certain facts without using the literal words. In this case you should also cite the source of information in the bibliography list.

While quoting, obey the following rules [Braas, *Reporting*, 50]:

← Do not quote too much. Include quotations only if they add something to the text, e.g. authority, exact facts, etc.

← Put quotations in quotation marks so that the reader knows that the words are borrowed by you. You may leave out quotation marks for long quotations if they are indented and you use special font and spacing to show that the quoted paragraph differs from your own text.

← If you quote parts of sentences, indicate that you are leaving something out by using <…>. Be sure not to change the quotation to such an extent that you change its meaning.

MLA format follows the author-page method of citation.[Using…] This means that the author's last name and the page number(s) from which the quotation is taken must appear in the text, and a complete reference should appear in your works-cited list (see Bibliography). The author's name may appear either in the sentence itself or in parentheses following the quotation/borrowed information, but the page number(s) should always appear in the parentheses, not in the text of your sentence. Sometimes square parentheses, e.g. [124], are used to differentiate from cases when round parentheses contain clarification to the text. Square parentheses are accepted in Ukrainian standard (ДСТУ 3008-95). If your bibliography list is numbered, you may simply state the number of the source in the list and the page numbers divided with comma, e.g. (23, 113).

Examples:

Freud states that "a dream is the fulfillment of a wish" (154).
Some argue that "a dream is the fulfillment of a wish" (Freud 154).
Emet has argued this point extensively (127-36).

For nonprint (films, TV series, etc.) or electronic sources, try to include the name that begins the entry in the Works Cited page.

Sometimes you may have to use an indirect quotation, that is, a quotation that you found in another source that was quoting from the original. For such indirect quotations, use qtd. in, underlined or in italics:

Milroy described himself as "a non-political politician" (<u>qtd.in</u> Newley, 18).

Sometimes more information is necessary to identify the source from which a quotation is taken. For instance, if more than one author has the same last name, provide both authors' initials (or even her or his full name if different authors share initials) in your citation. If you cite more than one work by a particular author, include a shortened title for the particular work from which you are quoting to distinguish it from the other works by that same person.

Examples:

<u>Two authors with the same last name:</u>

Although some medical ethicists claim that cloning will lead to designer children (Miller,R.), others note that the advantages for medical research outweigh this consideration (Miller, A.).

Two works by the same author:

Lightenor has argued that computers are not useful tools for small children ("Too Soon"), though he has acknowledged that early exposure to computer games does lead to better small motor skill development in a child's second and third year ("Hand-Eye Development").

SHORT QUOTATIONS

To indicate short quotations (fewer than four typed lines of prose or three lines of verse) in your text, enclose the quotation within double quotation marks and incorporate it into your text. Provide the author and specific page citation in the text, and include a complete reference in your bibliography list. Punctuation marks such as periods, commas, and semicolons should appear after the parenthetical citation. Question marks and exclamation points should appear within the quotation marks if they are a part of the quoted passage but after the parenthetical citation if they are a part of your text.

Examples:

According to some, dreams express "profound aspects of personality" (Foulkes 184), though others disagree.

According to Foulkes's study, dreams may express "profound aspects of personality" (184).

Is it possible that dreams may express "profound aspects of personality" (Foulkes 184)?

Cullen concludes, "Of all the things that happened there / That's all I remember" (11-12).

LONG QUOTATIONS

Place quotations longer than four typed lines in a free-standing block of typewritten lines, and omit quotation marks. Start the quotation on a new line, indented one inch from the left margin, and maintain double-spacing. Your parenthetical citation should come after the closing punctuation mark.

Proofreading and Editing

Having written the draft text of your thesis, you have to face a rather challenging task of editing. To approach this task you should

- **identify typical errors**

  Review graded or scored comments on your old papers, and list errors, which were marked frequently. Be as specific as possible in gathering your list (for example, problems with introductory commas).

- **make a hierarchy**

  Determine which of the errors on your list occurred most often and/or cost you the most in points or letter grades. Rank order the items on your list so that the most serious errors are on the top.

- **learn concepts**

  Make sure that you understand why you made the errors on your list. Do a couple of practice exercises, and talk to an English Writing tutor. Using your hierarchy, write rules and sample sentences in your notebook.

- **develop strategies**

Find or work out specific, "quick" strategies you can use to locate these errors in your papers. Write each strategy, step by step, next to its corresponding rule in your notebook or dictionary. Include any relevant key words or phrases.

- **write**

Write your paper as you normally would, concentrating mainly on your ideas, not on rules or strategies.

- **apply your strategies**

When you finish writing, take a break, and then apply the strategies one at a time, using the rules and sample sentences as reminders if you get stuck. Remember that you are looking for specific errors, not reading the paper. Go completely through the paper looking for only one kind of error at a time. You will be able to focus your concentration and energy better that way.

Please note: Editing is not a substitute for, but a supplement to, reading for meaning. For best results, use both methods.

PROOFREADING STRATEGIES

No matter how many times you read through a "finished" paper, you are likely to miss many of your most frequent errors. The following guide will help you proofread more effectively:

1. General Strategies

Begin by taking a break. Allow yourself some time between writing and proofing. Even a five-minute break is productive because it will help get some distance from what you have written. The goal is to return with a fresh eye and mind.
The following strategies will help you s-l-o-w d-o-w-n as you read through a paper and will therefore help you catch mistakes that you might otherwise overlook. As you use these strategies, remember to work slowly. If you read at a normal speed, you will not give your eyes sufficient time to spot errors.

Reading aloud
Reading a paper aloud encourages you to read every little word.
Reading with a "cover"
Sliding a blank sheet of paper down the page as you read encourages you to make a detailed, line-by-line review of the paper.
Role-playing
Playing the role of the reader encourages you to see the paper as your audience might.

2. Strategies Which Personalize Proofreading

In addition to using the general strategies already listed, you will need to personalize the proofreading process.
You will not be able to check for everything (and you do not have to), so you should find out what your typical problem areas are and look for each type of error individually.

Use the strategies detailed on the following pages to find and correct your particular errors in organization and paragraphing, usage and sentence structure, and spelling and punctuation.

A: Organization and Paragraphing

For thesis/focus/main point:

1. Find your paper's thesis statement. Copy it on another sheet of paper. If your thesis is not directly stated, write down a possible thesis.
2. Locate the central idea of each paragraph and try to reduce that idea to a word or phrase. If you cannot decide on one phrase, list two or three options.
3. List the paragraph ideas. List these in order under your thesis.
4. Decide whether your paragraphs clearly relate to your thesis. If not, either rewrite your thesis to incorporate the unrelated ideas or eliminate the unrelated paragraphs.

For paragraph clarity:

1. Locate the central idea of each paragraph. Reduce that idea to a word or phrase.
2. Look at each paragraph randomly. Consider only the information in that paragraph.
3. Ask yourself whether you offer enough details in the paragraph to support that word or idea.
4. Decide whether all of your details are relevant.
5. Ask yourself whether all of the information is related enough to be in the same paragraph. Should you create another paragraph or move some of the details to another paragraph?

For overall coherence:

1. See whether you have clear transitions between paragraphs.
2. If not, clarify existing transitions, add new ones, and/or rearrange your paragraphs to make transitions clearer.

B. Usage and Sentence Structure

For subject/verb agreement:

1. Find the main verb in each sentence.
2. Match the verb to its subject.
3. Make sure that the subject and verb agree in number.

For pronoun reference/agreement:

1. Skim your paper, stopping at each pronoun. Look especially at it, this, they, their, and them.
2. Search for the noun that the pronoun replaces. If you cannot find any noun, insert one beforehand or change the pronoun to a noun. If you can find a noun, be sure it agrees in number and person with your pronoun.

For parallel structure:

1. Skim your paper, stopping at key words that signal parallel structures.
2. Look especially for and, or, not only...but also, either... or, neither...nor, both...and.
3. Make sure that the items connected by these words (adjectives, nouns, phrases, etc.) are in the same grammatical form.

C. Spelling and Punctuation

For spelling:

1. Examine each word in the paper individually.
2. Move from the end of each line back to the beginning. Pointing with a pencil helps you really see each word.
3. If necessary, check a dictionary to see that each word is spelled correctly.

For compound sentence commas:

1. Skim for the conjunctions and, but, for, or, nor, so and yet.
2. See whether there is a complete sentence on each side of the conjunction.
3. If so, place a comma before the conjunction.

For introductory commas:

1. Skim your paper, looking only at the first two or three words of each sentence.
2. Stop if one of these words is a dependent marker, a transition word, a participle, or a preposition.
3. Listen for a possible break point before the main clause.
4. Place a comma at the end of the introductory phrase or clause (which is before the independent clause).

For comma splices:

1. Skim the paper, stopping at every comma.
2. See whether there is a complete sentence on each side of the comma. If so, add a coordinating conjunction after the comma or replace the comma with a semicolon.

For fragments:

1. Look at each sentence to see whether it contains an independent clause.
2. Pay special attention to sentences that begin with dependent marker words (such as because) or phrases such as for example or such as.
3. See if the sentence might be just a piece of the previous sentence that mistakenly got separated by a period.

For run-on sentences:

1. Review each sentence to see whether it contains more than one independent clause. Start with the last sentence of your paper, and work your way back to the beginning, sentence by sentence.
2. Break the sentence into two sentences if necessary.

For apostrophes:

1. Skim your paper, stopping only at those words which end in "s."
2. See whether or not each "s" word needs an apostrophe. If an apostrophe is needed, you will be able to invert the word order and say "of" or "of the":
   - Mary's hat
   - the hat of Mary

For left-out words:

1. Read the paper aloud, pointing to every word as you read. Do not let your eye move ahead until you spot each word.
2. Also, make sure that you have not doubled any words.

Also see Appendices D - F for more detailed instructions concerning style, grammar, punctuation, and proofreading.

3.4 Writing with Computers

Using word processing software on a computer is an efficient way to write. You can delete, revise, and cut and paste with great ease and speed, without having to retype, and you will find your drafts easier to read as you revise. Even if you cannot type well (and many successful computer users cannot), a computer can be both a convenience and an aid throughout the writing process. But remember to save your files often and make a back-up copy of the file, even when you have carefully saved it. Disks can go bad and not open, and files can get lost.

Word processing software can aid your efforts in all aspects of the writing process:
If freewriting or brainstorming is a useful planning strategy for you, do this on the computer. You can then cut and paste parts of those planning notes into a draft as needed. Some writers find that they can freewrite more easily by turning down the computer screen so that they cannot see what they type. You may also want to create separate files for different topics within the freewriting. [Writing …]

Drafting

creating a scrapfile

As you start an assignment, make two separate files, one for the assignment itself and the other for scraps of writing that you will be collecting. As you write (or plan) use the scrap file to cut and paste anything that does not seem to fit in as you write. This scrap file can be a very useful storage space for material that should be deleted from the paper you are writing now but that may be useful for other writing assignments. You may also want a separate file for keywords, words that come to mind and that can be used when needed or phrases that may come in handy as section headings in your paper.

splitting screens

If you are using a Macintosh or Windows, you can have multiple files visible on your screen at the same time. Consider this strategy if it helps you to look at one bit of information while trying to create another. One box on the screen can display your outline or visual planning while another displays your draft. Or you can keep your scrap file visible while writing a draft. Remember that you can cut, copy, and paste between files.

adding notes

As you gather material from your reading (or want to save comments to yourself about something you have written), develop a method to store this kind of material that you may or may not use. For example, put parentheses around material that might not stay in a later draft, or use bold lettering, or make use of a feature in some word processing programs that permits you to store material as notes. Be sure to edit out that material when you are sure you no longer want it.

Organizing

mixing up the order of paragraphs or sentences

Make a new copy of your file and then, in the new file, use the cut-and-paste feature to move paragraphs around. You may see a better organizing principle than the one you had been using. Do the same with sentences within paragraphs.

checking your outline

Look again at the bold-lettered headings of the outline you made during planning (or create one now), and reassess whether that outline is adequate or well organized.

staying on topic in every paragraph

Put your topic sentence or focus statement at the top of each paragraph to help you keep it in mind and not lose track of what you are writing about.

Revising

starting at the beginning of the file

When you open your file each time, you are at the beginning of the draft. Start there when you are drafting and revising and read until you come to a section where you will be working. That rereading has several advantages for you. It helps you get back into the flow of thought, and it permits you to re-see what you have written so that you can revise as you read forward. But be careful not to get caught up in endless revising of the beginning of the paper, especially if like some writers, you find that you need to write the whole paper before you can write the introduction.

renaming a file

Each time you open your file, save it as a different file so that you always know which is the most recent version you have worked on. If your first draft is Draft.l, the next time you open that file, save it as Draft.2. Then the next time you can save it as Draft.3, and so on.

saving copies of material to cut and paste

When you are moving large blocks of text, highlight what you are going to move and make a copy for your clipboard before moving. Then, if you lose the portion you are moving, you still have a copy available.

printing out hard copies to read

It may help you to look at a printed copy of your paper as you revise so that you can see the development and organization, as well as a sense of the whole paper.

resisting the neat appearance of a printout

If you print out a draft of your paper, resist the temptation to hand in that draft because it looks neat and seems to have a finished appearance.

using page or print view to check paragraphs

Switch to the page or print view so that you can see the whole view of each page on screen. Do the paragraphs look to be about the same length? Does one look noticeably shorter than the others? Does it need more development? Is there a paragraph that seems to be disproportionately long?

highlighting sentence length

Make a copy of your main file and, using that copy, hit the return key after every sentence so that every sentence looks like a separate paragraph. Are all of your sentences the same length? Do they all start the same way and need some variety?

Editing and Proofreading

using online tools

There are a number of online tools you can use, such as spell checkers, grammar checkers, and style analyzers. But grammar and style checkers are not effective because it is hard to distinguish between appropriate and inappropriate advice they offer and because the checker relies on rules you may not be familiar with. Some word processing programs come with a thesaurus that is useful for looking up synonyms for words you've been using too much or for finding more specific words than the ones you have used.

changing the appearance of key features of your writing

Change active verbs to bold letters, put passive constructions in italics, use larger fonts for descriptive words, underline your thesis statement, and so on. By changing the appearance of these features, you may see that you have too many passives or that you do not have many descriptive words, etc.

editing on hard copy

It may be easier for you to print out a draft and mark that for editing changes. If you do, put marks in the margins to indicate lines where changes are to be made so that you can easily find them again.

4 THESIS PRESENTATION

4.1 PRESENTATION TECHNIQUE

GENERAL APPROACH

When preparing your defense presentation you must be aware that oral presentation of academic or business research makes greater demands on the sender of the information than a written presentation of the thesis. When reading your thesis the reader may take his time skipping pages, or rereading them, looking for specific information in tables and appendices, etc. Such reading strategies let the reader analyze your research deeply and give grounded evaluation of its results.

You should bear in mind that the examiners may not have a chance to read the complete text of your thesis to assess objectively its merits and demerits. Your oral presentation is a chance for you to use your skills of *persuasive speaking* to convince the audience that your research is worth being paid attention to and deserves a high appraisal. You can manage your listeners by means of well-organized speech, by verbal and non-verbal signals which prove to be efficient when used skillfully.

Bearing your audience in mind, try to avoid long theoretical explanations (of course, compulsory for your written thesis) which may have been new for you but your professors knew them long ago. *Focus on that practical research* which you carried out independently on the basis of theoretical knowledge. This is the most valuable part of your paper, so do your best to place it in a good light.

Do not forget that interest is one of the basic aspects of successful persuasion. The best moment *to arouse your listeners' interest* in your subject is at the very beginning of your presentation. Jokes or provocations, which are very efficient hooks to start a speech, may not be always suitable for an academic presentation. Nevertheless, a real life example or typical recognizable situation may do quite well as *a hook*.

Once you managed to stir your listeners' attention, be sure that you retain it. First, *be interested and motivated yourself*. It is difficult for the audience to be interested in the subject unless the speaker is enthusiastic about it himself. Secondly, try to *turn your speech from monologue into a dialogue*. Chip Bell stresses, "We have to remember, good presentations are a partnership, not a monologue." [Zielinski] This traditional tip for presenters in our case should not be interpreted literally: because of the procedure established the examiners are unlikely to start the discussion with you during the presentation speech. What we mean is the possibility to respond to verbal and non-verbal reactions of your listeners: by keeping a constant *eye contact* with them you can add some details if you feel that the audience does not understand something, or leave certain items out if you feel that they are getting bored. *Rhetoric questions* can also create the atmosphere of a dialogue. Thirdly, you can retain your listeners' interest by adding attractive elements to the most serious parts of your presentation, such as appealing examples or visual aids. Your audience will also remain interested, if you organize your speech allowing them *to think along with you*. Such approach lets you take into account the listeners' absorption capacity using explicit speech structure, visual support, and other means of redundancy.

4.2 SPEECH STRUCTURE

The most common mistake while preparing the defense presentation is to copy the structure of the written thesis because these two types of message have absolutely different purposes. While the general purpose of the thesis writing is to study a theoretical base of the certain subject and to show how one can practically implement this theory to solve a practical business problem, the purpose of the oral defense presentation is to persuade the listeners that the project, strategy or results of the research presented in the graduation thesis are reliable, feasible and efficient. That is why it is not smart to describe the thesis itself, its structure and read out its conclusions. Anyone interested can take the copy and read it if interested. Choosing this way you can hardly persuade anyone because a mere description is not convincing.

Another difficulty lies in the fact that being an expert on the subject you are going to present you tend to consider everything important. The written text keeps you 'under its thumb' and you try to cram as many details, facts and figures into the 10-minutes' speech as possible. On the one hand, the enormous amount of information dims the essence of the presentation and the listeners cannot absorb all the details. On the other hand, you are sure to exceed the time limit. Both are equally bad.

We resolved that our main task is to place our achievements in a good light. So they are what we should mainly talk about.

This difference determines the structure of the oral presentation. We will try to show you how one can support the structure of presentation verbally.

The introduction is an essential part of any presentation where you should tell your listeners what you are going to talk about. First, you should attract the audience's attention. The next step is to introduce the subject and main question you are going to answer in your speech (definition of the problem). It is logically followed by indicating the purpose of the presentation. In other words, you define your approach to the research, which, in its turn, establishes the structure of the presentation. A detailed and clear explanation of the structure is indispensable for a good presentation. As the subject you are going to present is not an easy one, you use the structure explanation as a tool for organizing and managing your listeners' attention.

The body of your presentation has only strict rule to follow: it must be in line with your introduction. Do what you promised. If your thesis is a policy proposal (a business plan, for instance), it is wise to follow the typical argumentative structure stipulated by the standard matters in dispute. Try to organize the body of your speech answering the same standard matters in dispute which we suggested in Chapter 1:

1. Is there a problem? (Introduction - definition of the problem)
2. Is the problem serious?
3. Is the problem caused by the present policy?
4. Is the policy proposal feasible?
5. Is the policy proposal effective?
6. Do the advantages of the policy proposal balance its disadvantages? [Braas, Argumentation, p.22]

Remember that in order to sound convincing and to create an argumentative speech it is important to answer all the above questions in affirmative keeping to their logic and succession.

While presenting the serious matters of the body do not forget to remind your audience of the things you discussed before, and to announce what you are going to deal with later. In other words, make your presentation structure verbally explicit. This can be done by means of linking words, references, and transitions:

1. linking words: First of all, secondly, thirdly, to sum up, thus, however, etc.
2. references: “What demands must a good policy plan meet? I will come back to that later”. or “As I said in the beginning, there are many disadvantages”.
3. transitions: “Finally we reach the question why we oppose an increase of taxes”.

The conclusion of your presentation is as important as the beginning of the speech, because your final words usually stick in the listeners’ memory. In case you announce your conclusion, the audience will listen to you more attentively.

There are several ways to conclude your speech:

1. a short summary
2. the main conclusions
3. a prognosis
4. a question
5. a proposition
6. a concluding statement
7. a reference to what will happen after your presentation (a discussion, a question hour, etc.)

You are free to chose the form of conclusion depending on your subject and purpose. But whichever form you chose, the following recommendations are true:

* refer to introduction during your conclusion;
* make sure your summary is informative: do not indicate the issues (like you did in the introduction), but tell them.

The worst way to conclude your speech is to say something like: “That was my presentation”, or ‘“Well that was about it...”

4.3 SPEAKING DIAGRAM

A speaking diagram is a tool which will help you to finalize your thorough preparation to the presentation. In this diagram you outline your presentation by means of catchwords and symbols. While preparing you can use it as a basis for your speech structure. During the presentation you use it as a reminder.

Do not write down the complete text of the speech. You are not allowed to use it during your presentation!

Here it is time to remind you why reading out a text is absolutely unacceptable and non-professional way of presenting:

⇒ Reading out results in a loss of spontaneity. You make an impression of a low-qualified unconfident person who is not quite keen on the subject as you are not able to say a word about it independently.

⇒ We read much faster than we talk (150 words a minute compared with 100 words a minute when speaking). Reading speed is too fast for the listeners to comprehend and follow what you are saying.

⇒ Reading is almost always monotonous, which is sure to lull your listeners. You would rather opt for natural way of speaking even if with speaking mistakes.

⇒ By reading you do not communicate with your listeners: you create bigger distance, have less eye contact with your audience. You do not get your listeners involved, you do not receive feedback. Neither do you have tools to manage your audience, nor persuade it.

Reprinted from *Griffin (265)*

"THE FAR SIDE," cartoon by Gary Larson is reprinted by permission of Chronicle Features, San Francisco, CA.

We hope these arguments convince you that the best way to successful presentation is to improvise on the basis of a speaking diagram. If so, let us consider how to devise a speaking diagram.

I. You start creating the speaking diagram by making the internal structure of your presentation and defining:

⇒ the main question;

⇒ the themes and possible subthemes;

⇒ the way they are connected.

As soon as you have done that write them down in catchwords and hierarchically ordered.

II. The next step is to add three structural elements to this 'table of contents':

⇒ write down in a few sentences what you are going to say in the Introduction;

⇒ using catchwords and symbols, write down the links between the (sub)themes;

⇒ write down in a few sentences what you are going to say in the Conclusion.

III. Time you speech: indicate when you want to give example, refer to a visual aid.

IV. Add the details you are most likely to forget: names, figures, dates, quotations, titles of the sources you may need. If this information is on your visuals, do not repeat it. you can always have a peek at the visuals during your presentation.

Make sure that your speaking diagram is clearly structured and easy to read. Do not write too much, else you will be tempted to start reading. It is the most convenient to write on the paper cards of A3 format or less. They are easy to handle and do not much jump into the listeners' eye.

USE OF LANGUAGE

One of the reasons many of us are afraid of public speaking is that awful feeling of embarrassment when our mistakes were laughed at by our classmates and scorned by the schoolmaster. Never again! In other words, we are afraid of making mistakes. That is why being exposed to the limelight we often write our complete speech down and try to learn it by heart. Nevertheless, however hard we tried, this strategy always results in static and boring presentation.

Language errors are a common phenomenon of oral communication. In case of oral presentation liveliness of speech is more important than correctness of language. If you speak colloquial language, your occasional mistakes are less noticeable than when you reproduce written language. Moreover, structure and vocabulary of the written language are difficult to comprehend by ear.

Of course, we do not mean that you should simplify serious academic matters to a primitive level. You can not avoid terminology and definitions. Experienced presenters recommend some general tips which can be helpful while preparing your defense presentation:

- **Tune the choice of words to your audience.** As far as you are speaking to a professional audience you should not explain commonly known special terms. But it may be necessary to stipulate what is your understanding of a notion if it is case specific or different from the generally accepted. If you get impression that something is not clear, you should also explain it.

- Many people find it difficult to understand long and complex sentences. It is not less difficult to pronounce such sentences. We normally do not speak by means of complicates structures. So, **use simple sentences.**

Reprinted from *Griffin (17)*

- We have already mentioned that involved and interested audience is more inclined to understanding your message. The audience will feel your wish to communicate effectively if you address them directly. Thus, the next tip is **use direct and active sentences**. Passive voice makes your language static and impersonal. Compare the following: ‘Now I would like to show you an example’ (active, direct) and ‘On the following sheet an example can be seen’ (passive, impersonal).

- **Introduce redundancy** with the help of linking words, transitional sentences, explanations, examples, and summaries.

On the whole, Lenny Laskowski, a president of LJL Seminars in Newington, Conn., and author of *No Sweat Presentations -- The Painless Way to Successful Speaking,* advises as you prepare your presentation, "ask yourself the following 10 questions to be sure you're on track:

1. In one concise sentence, what is the purpose of this presentation?
2. Who is the audience? What is their main interest in this topic?
3. What do I really know and believe about this topic as it relates to this audience?
4. What are the three main points of this presentation?
5. What information and stories can I use to support each of my main points?
6. What visual aids, if any, do I need?
7. Do I have an effective opening that will grab the audience's attention?
8. In my summary, how will I communicate what's in it for them?
9. Have I polished and prepared the language and words I will use?

10. Have I prepared a concise written introduction for myself?
Now all you have to do is go out there and knock their socks off." Laskowski, 2].

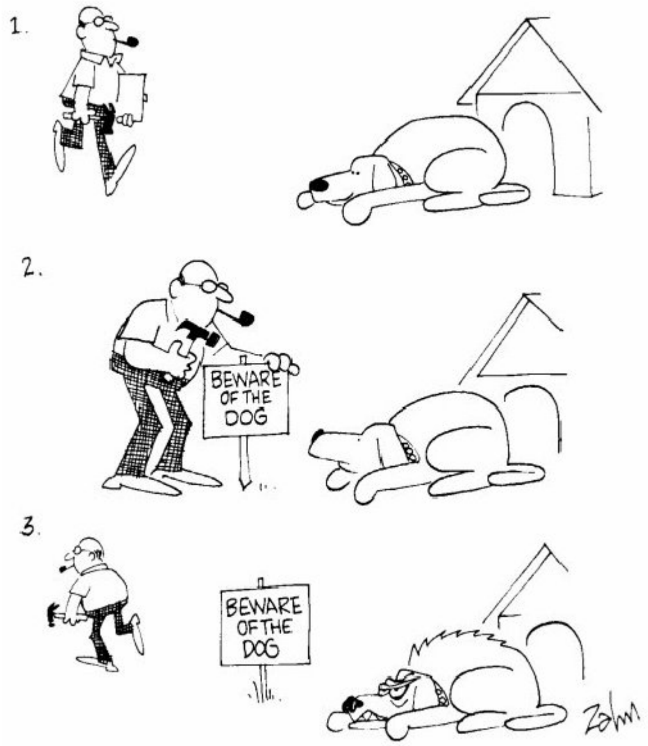
4.5 BEHAVIOR

You can think out a well-organized speech, but the manner you talk, look and move can bring to naught all your efforts. By behavior in this subchapter we mean posture and gestures, articulation and intonation, loudness and speed, eye contact and facial expressions, - in other words, all those elements which create a certain impression about us when we speak in public. This impression may spoil the content of the most well-prepared speech or it may hide some natural flaws or make the speech more colorful. When you speak softly and mumble, your listeners can not hear you and get restless and irritated. Continuous restless gestures or unsuitable clothes may cause laughter. A speaker staring in his notes will not inspire confidence. So, in addition to developing notes for your content, develop 'metanotes' to remind you to make eye contact, or not to mumble, not to play pocket pool, or to drink your water, etc. [Romer]

All of us want to do a good job while presenting a graduation thesis. That is why the very probability of making a mistake discourages and upsets us. An advice from Carolyn Balling seems useful here: "There is nothing worse than a false smoothie. <...> Speakers who are more concerned about being polished than being real. <...> In the end, what the audience really cares about is whether you were thought-provoking and interesting." [qtd. in Zielinski]

Posture and gestures

A relaxed and active impression is the most favorable you can make. You speak standing up, but you should not stand still. Show your enthusiasm. "If the passion is gone, you should be, too," says Nancy Austin, a writer, speaker, president of Nancy K.Austin Inc., an expert in business communication and corporate culture. "The best thing any presenter can do is try to talk only about those things they really care about, that elicit passion and sense of purpose," she says. [qtd. in Zielinski] Do not hide behind a lectern. Use gestures. You may walk around a few times, directly engaging audience attention, but not too often as it makes a nervous impression. For the same



reason avoid fidgeting with a pen or a piece of chalk. Never speak with your back to the listeners. If you want to show something on the blackboard or screen, first draw your listeners' attention to it and then point out what you want the audience to notice, but do not look at it for more than a few seconds. If you have to work with your visual longer, have its photocopy in your hand for you to have a peek at it, to avoid reading from the visual and losing the eye contact with your listeners.

Reprinted from *Griffin (78)*

Articulation and loudness

To avoid problems check in advance the room of presentation: is there a microphone if the room is big; if a microphone is not needed, practice with your friend to chose the optimal loudness. If you do not articulate well, try to open your mouth a bit wider than usual. It may seem unnatural at first, but you are sure to overcome this problem.

Intonation

You should vary your intonation, stressing what is especially important. You should not sound monotonous.

Speed

When you improvise you will most probably automatically adopt an optimal speed. If you follow your listeners' reaction, you can also adopt your speaking tempo. The best strategy is to vary speed during your presentation: more important parts deserve slowing down, while less important information can be delivered a bit faster.

Eye contact

Communicative attitude to making a presentation implies that you should keep a constant eye contact with your audience. Your eyes are the tools to convey your attitude and emotions, to get the feedback whether you are doing well or not. You should learn to divide your attention: look at everyone, not just the people sitting close to you or on your right; never look at the window or at the ceiling, or down. Do not stare either at anybody or at your notes. The former is not polite, the latter shows your incompetence. Never turn back to the listeners, even when you are pointing something on the blackboard or the screen. You should face the audience standing on the left of the visual and point out with your right hand. Avoid writing on the blackboard and talking at the same time, you had better make a short pause.

Coping with nerves

Tad Simons, a managing editor of *Presentations* magazine, notes that according "to the Book of Lists, public speaking is most people's No. 1 fear, beating out heights, insects, financial problems, deep water, illness and - the kicker - death." [Simons] We get nervous when we expect problems and are not self-confident. This problem is known even for experienced public speakers. As Mark Twain said, "There are two types of speakers: those that are nervous and those that are liars."

To abolish the causes of our fears is the best way to cope with nerves. If you are very tense, you should practice more in advance, practice for a critical audience, practice for a videotape or in front of the mirror to spot flaws. Ensure that everything you need for the presentation is available and working. As far as nerve problem arises at the very beginning, it may be reasonable to write down the full text of the introduction. Even if you are well prepared, you may forget what you were going to say. The main thing in this case is not to panic. A way out is to make a short summary of what you have already said. Then your looking through the notes will not surprise anybody and while summarizing you may recollect what you wanted to say. Chip Bell, a senior partner of Performance Research Associate Inc., Dallas, USA, advises, "You've got to know your first three minutes cold. Have an opening you can get through perfectly , even if you are half asleep or sick as a dog. It frees you to focus on getting your rhythm and pacing, and to build a rapport with the audience, instead of worrying about content." [qtd. in Zielinski]

Edward Tufte advice is not to explain how nervous you are and what the probability is that you will throw up midway through the presentation. Unless you call attention to yourself, your audience will be much more concerned about their own physical and emotional state than yours. [Romer]

Here are six secret steps from Tony Jeary how to turn from nervous to natural adapted from his *Inspire Any Audience*:

1. **Know what you're talking about.** Thorough preparation equals total confidence. Prepare -- then rehearse, rehearse, rehearse! Practice meaningfully, the way you'll actually deliver your presentation, and understand that your audience really wants you to succeed.

2. **Be yourself.** Use your own natural speaking style. Don't try to be someone you're not.

3. **Psyche yourself up**. Use positive self-talk and visualize success; picture your audience applauding you at the end of your presentation, then work toward it.

4. **Work with your body and its physical reaction to nervousness.** Do stretching, isometrics or other exercise to relieve physical stress. Take deep breaths to control breathing. Remember to pause; proper pausing conveys relaxation and confidence.

5. **Bond with your audience.** Keep the audience on your side. Pick two or three friendly faces; speak to them in your opening and feed off their energy. In your opening, let them know they aren't wasting their time.

6. **Get a good night's sleep** before your presentation. [From nervous to natural]

Carolyn Balling, a manager of internal training at Colagen Corp., Palo Alto, Calif. USA, says that the secret to powerful presentations is focusing on the audience. “As soon as the presenter or trainer makes the switch to being more concerned for the people in the seats than about themselves, stop thinking about the way they look or sound, and become more interested in what the trainee learns or audience takes away, they become more powerful presenters.” [qtd. in Zielinski]

Dealing with questions

People’s opinion of your work may well depend more on the way you answer the questions than only on the content or quality of your presentation. After your presentation speech you will be asked questions. Always repeat the question before answering it: first you check if you have interpreted it correctly; secondly, you gain some time to organize your answer, and thirdly, you make sure that everyone has heard the question. Do not humiliate or embarrass your questioner. When answering avoid saying such phrases like: ”I have already mentioned this in my speech” or “If you listened to me attentively...” - they sound insulting for the person asking the question. Simply answer the question without such comments. Remember that a listener may have his own reasons for asking. “Often the person who is asking wants to know, “What about me? How does your work solve **my** problem?” [Romer] Be brief and keep to the point.

4.6 VISUALIZATION

Your presentation will not be successful unless you use illustrations. Using visuals helps the listeners remember the information better, makes the presentation clearer and more attractive. They are a form of redundancy and give both the speaker and the listeners a pause.

Deciding what visual aids to use during your defense presentation take into account the following demands:

* **Your visuals must be functional.** Usually they should make the structure of the presentation clear, illustrate the contents, e.g. by showing diagrams, graphs or a new product, stress professional terms, book titles, names, dates, etc.

* **They must form an integral part of the presentation**. It means you should not only show them but explain and comment them for the listeners to see the connection between what you are saying and showing. Do not describe the visuals, but analyze them, show what they add up to the content of your speech.

* **Allow your listeners enough time to read the illustration or to look at it**. Do not make people listen to you and read the information on the visual simultaneously. Such division of attention is not efficient, and you will have difficulty in getting the listeners' attention back to yourself and your speech.

* **Make sure that your illustrations are readable** for everyone to see them.

* **Check in advance that all necessary appliances are ready and in operation** and that you know how to work with them. It is annoying both for you and your audience when you start adjusting equipment during presentation, or put a transparency topsy-turvy, or do not find a flip-chart to fix your fly-sheets.

Choosing visual aids for your presentation you are, of course, dependent on what is available in the room. You may use your own equipment to the extent it is feasible. Note the shape of the table and position of seats, watch out for noise that can impair hearing. Ensure the space for yourself to move in front of the audience. You should stand with the visuals to your left when facing the listeners. Use the format favored by your audience, not what is easiest for you to produce.

Now we will comment on the most common visual aids to facilitate your choice [Presentations, p.26-29].

Reprinted from *Griffin (187)*

Black board

Advantages - The size of the black board is large enough to place a lot of information, to prepare it in advance and to alter it during presentation. You can also keep the information visible for a long time, for example the structure of your presentation.

Disadvantages - Writing on the blackboard takes a lot of time; it is not always possible to write in advance; while writing you lose eye contact; it is not suitable for large audiences as it is difficult for everybody to see.

Rules of use - Try to start with a clean board. Keep the information together using functionally the parts of the black board. Do not write and speak at the same time. Stand in such a position that your listeners can read what you are writing, or step aside from time to time. Avoid dark colors of the chalk. Make functional gestures to point out the information on the blackboard.

Flip-chart

Until recently it was one of the most popular visuals for the defense presentation. It has not lost its value so far.

Advantages - You can prepare your sheets in advance; you can use them in any room; they are not so time-consuming to use as the black board; you can easier maintain eye contact moving the sheet in the position you need to look at everyone.

Disadvantages - They take much time and effort to prepare; their limited size makes them less suitable for detailed tables and diagrams and for big audiences.

Overhead projector

Since recently it has become widely used as a presentation aid. It also has its pluses and minuses.

Advantages - You can prepare your transparencies in advance; they are easy to prepare with the help of computer technologies; they are not so time-consuming; you can easier maintain eye contact; it is possible to add information by putting transparencies on top of each other.

Disadvantages - Overhead projectors are not available everywhere and they may not work properly. They are suitable for up to 25 people.

Rules of use - Keep the lights on when using transparencies and slides; try how the first transparency is projected and focus the overhead beforehand; never read the text from the transparency aloud, but use it to support what you are saying; your hand-outs should not repeat the transparencies, because the latter become superfluous; point out information on the projector , not on the screen, not to lose eye contact. Use a pen not a finger. Do not move your pen or hand too frequently across the transparency not to irritate your audience. Show each transparency for at least thirty seconds for the listeners to be able to grasp the information. Never stand in front of the projector, you will cover the image. Switch off the projector unless you use it: the noise and light on the screen may be irritating.

And here are some rules for you to follow when preparing the poster boards, transparencies, and flip charts [Kaye]:

* all charts should be horizontal (preferred) or vertical;

* two or more colors (black plus a color on white background) will help improve retention of the information;

* do not use capital letters only, they are harder to read than normal writing in capitals and small letters;

* restrict the text: put no more than 7-8 lines, preferably in catchwords instead of complete sentences;

* do not write too small; for transparencies the best format is A4 and bold fonts larger than 20.

* Drawings, diagrams etc. should be as simple as possible so that the audience can grasp them easily. Do not copy them from the written thesis, adapt them to visual presentation. If you use only few indicators from the extended table, it may be useful to show them in some other form and provide the complete table in the hand-outs.

* Number your sheets/transparencies and provide them with titles for the audience to follow what they are illustration of.

* End with a summary chart of key points and leave it displayed until you finish the defense presentation.

Besides showing visuals to the whole group you may use individual illustrations, such as leaflets, which you can pass round. But remember that it is very distracting when you continue talking in meantime. So it is better to pass them round after the presentation. Many presenters prefer **handouts**. These are photocopies of materials which usually contain the structure of the presentation, proposals, diagrams, graphs, short introduction or summary. During the presentation the speaker constantly refers to handouts.

Handouts have definite advantages. They do not take time from presentation. The audience can read them at their own speed and be engaged by your material, rather than being passive. Edward Tufte notes that "your audience can think a lot faster than you can talk, so you should give them material to think about". [Romer] Handouts can convey far more information than can be represented on overhead slide. They can provide depth of material omitted from your talk that will interest the specialists in the audience. They also leave a permanent record after your presentation is finished which may increase the utility of your presentation.

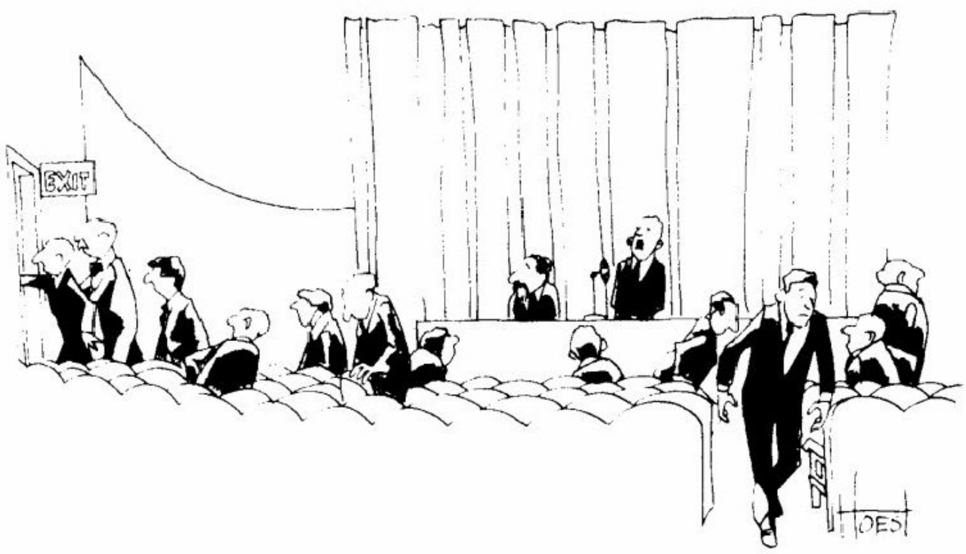
Nevertheless, you should be aware of disadvantages handouts have. If you hand them out in advance, people start reading them and know what is coming. If you hand them out during your presentation it distracts the audience' attention and it may take you some time to bring it back to the subject and to your speech. It is more difficult to guide the listeners to the information you what them to look at. Instead of simply pointing out you must do this orally and make sure that your listeners follow your instructions.

Nowadays you can make use of various software like PowerPoint to prepare visuals for your presentation. This software provides practical recommendations for overhead transparencies and handout preparation, their layout, and structure. If you are a novice with PowerPoint, a handout in Appendix G may prove itself useful.

But do not overdo! Experienced presenters state that many popular audio visual (AV) tools create an unnecessary barrier between presenter and audience. Chip Bell, for example, claims that "anytime you use AV, it creates a formality and distance you have to factor in. Supporting media can increase retention by stimulating more senses, but I will trade that for a more personal rapport with the audience. <...> There is a reason they are called visual 'aids.' They're designed as support tools, not as the centerpiece." [qtd. in Zielinski]

It is for you to decide which visual aids will suit your purpose the most and find the proper balance between your speech and its visual support. Bearing in mind that your audience at the defense presentation will be rather heterogeneous - members of the examination board, teachers, students, parents and other guests - you had better combine handouts with some other visual aids intended for general demonstration like flip chart or overhead projector. You can make the best use of the advantages of the both to create an impressive and efficient presentation.

Reprinted from *Griffin (271)*



"I see our next speaker needs no introduction...."

GOOD LUCK!

MINISTRY OF EDUCATION OF UKRAINE

Donetsk State Technical University

International Business Department

Accepted for defense

Chief of IBA dept.

_______________ _________________

(signature, date) (Name)

GRADUATION THESIS

____

(title)

for the Degree of Bachelor (Master) of Economics (International Business Administration)

Written by

____

(signature, date) (Name)

group ____

Thesis Supervisor

____

(signature, date) (Name)

Consultants

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(signature, date) (Name)

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(signature, date) (Name)

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(signature, date) (Name)

Donetsk 2000

APPENDIX B - Sample Abstract

This sample abstract is taken from the thesis titled "The Fiscal Response to Oil Shocks" for the Degree of Doctor of Philosophy in Economics written and defended by Luis Videgaray-Caso in June 1998 at the Massachusetts Institute of Technology (for the full text of the thesis and complete list of dissertations see: http://theses.mit.edu/)

Abstract
85 pages, 6 tables, 4 diagrams, 78 bibliographic sources.

Key words: CRUDE OIL PRICE, OIL STOCKS, OIL SHOCKS, A FORECASTING MODEL OF THE REAL PRICE, EXPENDITURE AND TAXATION RESPONSE, AUTOCRATIC GOVERNMENT, DEMOCRACY.

In countries where oil revenue is a major source of government revenue, oil price changes are shocks to the public budget. This thesis looks at the large and sudden changes to oil prices over the last three decades as natural experiments for understanding the factors that determine expenditure, taxation, and government saving levels. The first chapter develops a forecasting model of the real price of crude oil applying Hamilton's Markov regime switching model on a 127 year long series of the real price of oil. The mode provides strong statistical evidence favoring the presence of changes in regime. As a forecasting tool, the model outperforms both linear reduced-form models which do not consider structural change and DOE price forecasts. Finally, it is shown how the model can be applied to the measurement of the wealth effect of oil price shocks.

The second chapter measures the expenditure and taxation response to oil shock over the last 25 years. The key findings, based on an empirical analysis of a panel data set of 13 petroleum exporting countries, are: 1) the sum of non-oil tax cuts and spending increases does not exceed the annuity value of oil stocks, 2) most of the response occurs through increased government expenditure, indicating the presence of "fly-paper" effects, 3) there is no significant evidence of asymmetries in the response to negative and positive shocks, and 4) there are significant cross-country differences in the way governments respond to oil shocks. The third chapter is an empirical essay in political economics. Its purpose is to assess the effects of politics and institutions on fiscal policy, by looking at the response to oil shocks. The main finding of the third chapter is that the more autocratic a government is, the more moderate the expenditure response to an oil shock: democracies over-spending tendency. A second finding is that "left-wing" governments tend spend more than "right-wing" ones after a windfall.

APPENDIX C - Transitional Devices[2]

Addition

A. *reinforcement(includes confirmation)* - and, again, and then, besides, equally important, finally, further, furthermore, moreover, nor, too, next, lastly, what's more, as well (as), above all

B. *Equation (similarity with what has preceded)* – equally, likewise, similarly, correspondingly,

Comparison/ Contrast

whereas, but, except, by comparison, where, compared to, up against, balanced against, vis a vis, but, although, conversely, meanwhile, after all, in contrast, although this may be true, instead, then, on the contrary, by (way of) contrast, in comparison, but, (on the one hand)… on the other hand

Concession

Besides, (or) else, however, nevertheless, nonetheless, notwithstanding, only, still, while, yet, in any case, at any rate, for all that, in spite of/despite that, after all, at the same time, on the other hand, all the same, even if/though

Proof

because, for, since, for the same reason, obviously, evidently, furthermore, moreover, besides, indeed, in fact, in addition, in any case, that is

Exception

yet, still, however, nevertheless, in spite of, despite, of course, once in a while, sometimes

Emphasis

definitely, extremely, absolutely, positively, naturally, surprisingly, always, forever, perennially, eternally, never, emphatically, unquestionably, without a doubt, certainly, undeniably, without reservation

Sequence

first, second, third, and so forth. A, B, C, and so forth. To begin/start with, in the second place…, next, then, following this, at this time, now, at this point, after, afterward, subsequently, finally, consequently, and to conclude…, previously, before this, simultaneously, concurrently, thus, therefore, hence, next, and then, soon, above all, last but not the least, first and foremost

Transition

Now, with reference/respect/regard to, regarding, let us (now) turn to…, as for, as to

Apposition *(to refer back to previous sentence or to parallel references):*

[2] This list is compiled on the basis of Swan, Jordan, and electronic sources.

i.e., that is, that is to say, viz. Namely, in other words, or, or rather, or better, as follows, particularly, in particular, notably, chiefly, mainly, mostly (of)

Example

for example, for instance, in this case, in another case, on this occasion, in this situation, take the case of ..., to demonstrate, to illustrate, as an illustration

Result

So, therefore, as a result/consequence, accordingly, consequently, now, then, because of this/that, thus, hence, for this/that reason

Inference

Then, in other words, in that case, else, otherwise, if so/not…, that implies, my conclusion is …

Summary or Conclusion

In conclusion, to conclude, to sum up briefly, in brief, to summarize, altogether, overall, then, therefore, thus, on the whole, summing up, as I have shown, as I have said, hence, accordingly, as a result

APPENDIX D Elements of Style[3]

1. Being concise
   1.1. Cut out clutter – wordiness
   1.2. Avoid chains of 'Which,' 'Who,' 'That' Clauses
   1.3. Use Adjectives and Adverbs Sparingly
2. Being Forceful
   2.1. Use Active Verbs
   2.2. Choose Verb Over Noun Phrases
   2.3. Make People the Subject
   2.4. Avoid Cliches
   2.5. Use Concrete Details and Examples
   2.6. Make Important Ideas Stand Out

Avoid chains of Which, Who, That Clauses

❖ The apartments which are damaged will be renovated by two carpenters who are unemployed.
➢ The damaged apartments will be renovated by two carpenters who are unemployed.
❖ The proposals which I have outlined will increase morale in the departments which have employees who are overworked.
➢ *The outlined proposals will increase morale in the departments with overworked employees.*
❖ The files that are located in his office can be destroyed.
➢ *The files in his office can be destroyed.*

Use Adjectives and Adverbs Sparingly

❖ He proposed an extraordinarily daring and bold strategy.
➢ *He proposed a daring strategy*
❖ Her campaign was imaginative, original, and creative and thus was highly acclaimed.
➢ *Her innovative campaign was highly acclaimed*

Choose Verb Over Noun Phrases

❖ *Since they had an expectation of higher profits, management made a decision in favor of increased remuneration for the workers.*
➢ Since they expected higher profits, management decided to pay the workers more.

Make People the Subject (personality principle)

❖ We met two supervisors last night.
➢ *We met the supervisors, Susan Arthurs and Harry Jones, last night.*
❖ It was discovered that staggered hours were unacceptable to our supervisory staff.
➢ *We discovered that our supervisors did not want staggered hours.*

Use Active Verbs

e.g. It was decided that the shares would be sold. (Agent is missing)
An upturn in the bond market is expected by us. (Agent in modifying clause)

PASSIVE VERBS ARE APPROPRIATE:

---

[3] Compiled on the basis of Whitehead, Jordan, Swan, and electronic sources. The following signs mean:
➢ Correct sentence
❖ Wrong sentence

1. When the subject is the recipient of an action: e.g. *The workers were let go when the plant was shut down.*
2. When you want to emphasize the object rather than the person acting: e.g. *The unsafe machine must be replaced.*
3. When you want to avoid an awkward shift of focus in a sentence or paragraph: e.g. *When fumes seeped into the cafeteria, they were first noticed by the cashier.*
4. When you want to avoid placing blame or seeming accusatory: e.g. *The bill hasn't been paid.*

<u>*Avoid Cliches*</u>

Foreseeable future	advance planning
End result	serious concern
True facts	genuine opportunity
Serious crisis	

<u>*Cut out clutter – wordiness*</u>

<u>Cluttering phrases</u>	<u>Alternatives</u>
At this point in time	now
Due to the fact that	because
With regard to	about
It is possible that	maybe
As a matter of fact	actually
For the purpose of	for
In the near future	soon
In the eventuality that	if
When all is said and done	(omit)
In all likelihood	likely
On a daily basis, on a regular basis	daily, regularly
In view of the fact that	since, because
Be of the opinion that	think, believe
Until such time as	when

<u>*Make Important Ideas Stand Out*</u>

1. Place key words in strategic positions:
   - ❖ The hydro contract will be a money maker, despite our early concerns.
   - ➢ *The hydro contract, despite our early concerns, will be a money maker.*

Compare:

She usually gets along with the manager.
Usually she gets along with the manager.
She gets along with the manager - usually.

2. Subordinate unimportant facts – or those you want to hide:

➢ Although the advertising cost more than we anticipated, it brought many new clients.
The advertising cost more than we anticipated, but it brought many new clients. (equal stress)

❖ Although the advertising brought many new clients, it cost more than we anticipated.

3. <u>Underline</u> or **boldface** occasionally.
4. Use contrast.

E.g. contrast:

- ❖ We won this contract through hard work.
- ➢ *We won this contract not through luck but through hard work.*

- ❖ The machine keeps breaking down because of faulty operation.
- ➢ *The machine keeps breaking down, not because of faulty parts, but because of faulty operation.*

5. Use repetition – rhythm

   To reach our profit target, we analyzed the product, we analyzed the market, and we analyzed the competition, but most of all we analyzed our own method of managing.

6. Vary sentence length.

APPENDIX E - Grammar Check List[4]

1. **Lack of Sentence Unity**: sentences must be complete. *Sentence fragments:*
   - ❖ London <u>being</u> a good city to test-market a new product.[5]
   - ➢ London <u>is</u> a good city to test-market a new product.
   - ❖ I was late. Although I solved the problem.
   - ➢ I was late, although I solved the problem.

Run-on sentences:
- ❖ I like business this is why I enrolled at Western.
- ❖ The sales figures are higher than last year's, they increased by ten percent.

Two independent clauses must be separated by one of the following:
- ← A period;
- ← A coordinating conjunction (*and, or, nor, but*)
- ← A subordinating conjunction (*because, yet, since, although, so, for*)
- ← A semi-colon

2. **Faulty Predication**: The subject of a Sentence must fit the Predicate
   - ❖ The main point of the report examines the lack of adequate day-care as a cause of absenteeism.
   - ➢ *The report examines the lack of adequate day-care as a cause of absenteeism.*
   - ➢ The main point of the report is that a lack of adequate day-care causes absenteeism.
   - ❖ The explosion was when the pipeline sprang a leak.
   - ➢ *The explosion occurred when the pipeline sprang a leak.*
   - ➢ *The leaking pipeline caused the explosion.*

3. **Lack of Subject-Verb Agreement**: The Subject Must Agree in Number and Person With the Verb.
   - ❖ The <u>settlement</u> of Indian and Inuit land-claims are likely to take several years.
   - ➢ *The <u>settlement</u> of Indian and Inuit land-claims <u>is</u> likely to take several years.*

RULES of SUBJECT-VERB AGREEMENT

Noun <u>and</u> Noun -> plural Verb

e.g. *The carpenter <u>and</u> the bricklayer <u>are</u> coming tomorrow.*

Noun + <u>or/either, or/ neither, nor</u> + Noun -> Verb agrees with the last Noun

e.g. *Neither my boss nor my subordinates <u>regret</u> the change.*
Either the creditors or the bank <u>is</u> likely to act.
Action will come from either the bank or the creditors.

As well as, in addition – do not make a compound subject:

e.g. Jack and Jill <u>are</u> attending the meeting.
Jack as well as Jill <u>is</u> attending the meeting.

Each, Either, Neither, Nor, None, everyone -> Verb sing.

e.g. Each of the employees <u>is</u> contributing to he fund.

---

[4] Compiled on the basis of Lynch, Swan, and electronic sources.

[5] The following signs mean:
- ❖ - wrong sentence
- ➢ - correct example

Neither of my colleagues <u>wants</u> the job.

4. Pronoun problems: A Pronoun must refer to a Specific Noun, and Must Agree With it in Number and Person.

❖ When *office machinery* becomes costly to fix, <u>they</u> should be replaced.

➢ When *office machinery* becomes costly to fix, <u>it</u> should be replaced.

❖ When *an employee* has worked here for twenty-five years, <u>they</u> get a gold watch.

➢ When *employees* have worked here for twenty-five years, <u>they</u> get a gold watch.

❖ When *<u>a person</u>* applies for a job, *<u>they</u>* should look their best.

➢ When *<u>one</u>* applies for a job, *<u>one</u>* should look their best.

➢ When *<u>a person</u>* applies for a job, *<u>he or she</u>* should look *<u>his or her</u>* best.

➢ When *<u>people</u>* apply for jobs, *<u>they</u>* should look *<u>their</u>* best.

Vague “This” or “It”

❖ The supervisor decided to reprimand the workers, but *this* was not acted on.

➢ The supervisor decided to reprimand the workers but *this decision* was not acted on.

❖ Our plan was to conduct a seminar in the boardroom, but the advisory group considered *it* unsuitable.

➢ Our plan was to conduct a seminar in the boardroom, but the advisory group considered *the room* unsuitable.

❖ The congratulatory letter mentioned Helen and I.

➢ The congratulatory letter mentioned *<u>me</u>*.

➢ The congratulatory letter mentioned Helen and *<u>me</u>*.

➢ She spoke after John and *me*.

BUT:

❖ I worried about *him* losing the job.

➢ I worried about *<u>his</u>* losing the job.

5. Tense Troubles: Verb Tenses must be consistent with the Timeframe.

<u>Common Mistakes:</u>

Tense shift.

❖ Implementing this idea *<u>would</u>* improve employee morale and in turn it *<u>will</u>* likely increase profits.

Hypothetical Actions

❖ If he *<u>would</u>* have smiled, I *<u>would have</u>* invited him.

➢ If he *<u>had</u>* smiled, I *<u>would have</u>* invited him.

Writing about Past (Sequence of Tenses)

❖ When the owners *<u>toured</u>* the plant, the manager went back to his office.

➢ When the owners *<u>had toured</u>* the plant, the manager *<u>went</u>* back to his office.

6. Muddled Modifying

Modifiers Must Show Clearly What They Modify

- ❖ He played *good* today.
- ❖ He threw the ball *real well.*
- ➢ He played *well* today.
- ➢ He threw the ball *well* (or *really well*).

Remember:

be taste smell feel look appear seem become	+	Adjective,	not Adverb

e.g. The pie was *good*, even though it looked *burnt*.
The material feels *soft*.

Misplaced and Squinting Modifiers

- ❖ He made his brief to the commission, which was disorganized and long-winded.
- ➢ He made his confused and long-winded brief to the commission.
- ❖ She decided *in the fall* to look for another job.
- ➢ *In the fall* she decided to look for another job.
- ➢ She decided to look *in the fall* for another job.
- ❖ *Walking into the lobby*, the office was intimidating.
- ➢ *Walking into the lobby*, <u>he</u> thought the office was intimidating.

Problems with pairs.

- ❖ Young employees often understand more about computers than their bosses.
- ➢ Young employees often understand more about computers than their bosses do.
- ➢ Young employees often understand more than their bosses about computers.
- ❖ Margaret is *<u>not only</u>* good with figures *<u>but also</u>* with people.
- ➢ Margaret is good *<u>not only</u>* with figures *<u>but also</u>* with people.
- ❖ *The manager* <u>both</u> *hired Heather for the marketing* <u>and</u> *for the sales jobs.*
- ➢ The manager hired Heather for *<u>both</u>* the marketing *<u>and</u>* sales jobs.

Parallel Phrasing - Similar Ideas Should Have Similar Wording.

- ❖ We had increased sales, better productivity, and profits were higher.
- ➢ *We had increased sales, better productivity, and higher profits.*

APPENDIX F - Punctuation Guide

The purpose of punctuation is to advance understanding by turning what might otherwise be long and complex sentence into shorter, more manageable phrases. The complete list of punctuation marks consists of[6] :

- the three terminal punctuation marks: the full stop (.), the question mark (?), and the exclamation mark (!);
- the three 'pause' marks: the comma (,), the semi-colon (;) and the colon (:),
- the apostrophe ('), which shows possession,
- quotation marks (' '), which show you are quoting from someone else's work;
- Inverted commas (" " or ' '), when we want to indicate direct speech interrupting a prose passage;
- the hyphen or dash (-), which is used to separate off a thought in a sentence. Alternatively we may use commas, or brackets () to isolate the phrase, which is then said to be 'in parenthesis'.

, **Comma**

1. Separates a non-defining relative clause from the rest of the sentence: e.g. *It is years since I worked at the factory, which was my first working experience.*
2. when subordinate clause comes before the principal clause. e.g. *If you do not understand, please tell me.*
3. Separates phrases in opposition. e.g. *Bill Clinton, the President, said...*
4. Separates non-defining adjectival phrases from the rest of the sentence. e.g. *The speaker, getting on his feet, began...*
5. in the lists
6. Separates connectives from the rest of the sentence. e.g. *too, however, nevertheless, though, of course, then, etc.*
7. when some adverbs or adverbial expressions are placed within a sentence (instead of at the beginning or end of the sentence). e.g. *They tried, in spite of my advice, to clinch a deal.*

; **Semi-Colon**

1. Separates closely related independent clauses. Especially useful before: *Thus, However, therefore, etc.*
2. Between items in series if there are already commas within each item.

: **Colon**

1. After an independent clause to introduce explanation, expansion, or restatement of the clause.
2. Before a list;
3. Before a formal quotation;

' **The apostrophe** is a raised comma ('). It has two functions. It indicates both **the possessive case** and **contractions**. Many people have difficulty with this item of punctuation.

The Possessive Case

1. We can say either *the whiskers of the cat*, or *the cat's whiskers*. This is the possessive case, when something belongs to somebody or something else.

[6] Compiled after Jordan, Wightehead, and electronic sources.

2. When the possessor is single, we indicate possession by using an apostrophe followed by the letter 's':
   the man's coat *my sister's hat* *the cat's whiskers*
3. When the possessors are plural, the apostrophe is placed *after* the final 's':
   the girls' bicycles *my cousins' parents* *the cows' horns*
4. When names end with the letter 's', either use is acceptable:
   James' wife *James's wife*
   (It is often said that the choice between the two should be made on how the word is pronounced.)
5. The apostrophe is never used with possessive pronouns:
   his hers its ours yours theirs
6. But it is used with 'one': *One must do one's best.*
7. Many shops and business concerns these days omit the apostrophe from their titles:
   Barclays Bank *Coopers Wines* *Smiths Cleaners*
8. Note that the apostrophe is not required where a new word has been formed by omitting the first part in its original form:
   bus ***not*** *'bus* [from 'omnibus']
   phone ***not*** *'phone* [from 'telephone']
9. No apostrophe is required in the plural form of numbers and dates:
   in the 1920s *the roaring twenties* *temperatures in the 80s*
10. The possessive of classical names ending in es is often formed by the apostrophe alone:
    Demosthenes' speeches *Sophocles' plays* *Xerxes' campaigns*
11. French names ending in an unpronounced s or x follow the normal rule, taking an apostrophe and an s:
    Rabelais's comedy *Malraux's novels*

Contractions

In formal prose we would write *She has told him*, but when speaking we would say *She's told him*. The apostrophe is used to indicate the missing letters.

1. *I'm* (I am) *he's* (he is) *You're* (You are)
2. Note the difference between *it's* (it is) and *its* (belonging to it).
3. Notice too that the term *its'* does not exist.

General

1. When items are described by an acronym or an abbreviation, there is no need to add an apostrophe to denote the plural
   MP (Member of Parliament) *sixteen MPs*
   PC (personal computer) *a network of PCs*
   MB (megabyte) *100 MBs*
2. But the apostrophe should be used in any expression which includes an element of possession
   MP's salaries *a PC's capacity*
3. The apostrophe is not normally used after a noun which has an adjectival rather than a possessive sense
   ladies toilet *Rates Office* *students union*

CAPITAL LETTERS

- At the beginning of the sentence.
- For names of people, places, rivers, etc.
- For titles of people and names of things and places when referring to particular examples.
- For nations and adjectives of nationality.

- For names of days, months, festivals, and historical eras.
- For titles of books, plays, pieces of art, etc.
- For many abbreviations, e.g. RSVP, Ph.D.
- The word God, Almighty and other references to the deity.
- The word ‘I’.
- The names of firms and companies. e.g. Sorreil and Son, High Flow Valves Ltd, European Freightflow PLC.

First step

To make a new presentation choose new from the file menu. You can select a template using the AutoContent wizard or a blank presentation.

Key Points in PowerPoint Design

- Organise your information in a logical way.
- Only include important information on each slide.
- Use color to show relationships but avoid colour combinations that do not work well together (for example red/green, blue/yellow, green/blue and red/blue).
- Limit the numbers of colours on a slide to no more than 7.
- If you use pictures, audio or video, make sure that they are of high quality.
- Avoid using too many fonts on a slide. Goods fonts to use in PowerPoint include MS Sans-serif, MS Serif, Macintosh Geneva and New York (these fonts were designed for computer screens).
- Avoid long screens of text, eight to ten lines is usually enough. Try to keep text lines short.
- Limit the number of key points on a slide. Include no more than key five points.
- Give each slide a title.
- Use graphs and tables that are easy to understand.
- Use simple designs and backgrounds.
- Avoid using upper case characters and underlined text.
- Remember to check your spelling by clicking the abc icon on the tool bar.
- When you have completed your presentation select slide show and then use the view show command to see a preview of your presentation.
- You can also use the slide sorter view command at the bottom left hand corner of the screen to show all the slides you have made on one screen.

If You Have Problems

- If you have any problems with PowerPoint remember to select help from the tool bar at the top of the screen. You can select a topic to get more information. You can also click the office assistant button on the tool bar. [Peterson]

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