

## E-Mail Etiquette

- **Put your name on every message sent.** Additionally, set up your e-mail server to *automatically* insert complete contact information for you on all e-mail messages: full name, telephone (work/home, fax, cell), address, e-mail, URL. If you want to leave this information off particular messages, then delete it before sending them or create another account to use with people you are hiding from.
- **Begin every message professionally** with a proper greeting and an acknowledgment of your respect of the recipient. For example:

Dr. Kent, (or “Professor Kent,” “Sir,” etc.)

I hope your day is going well. I know the traffic was brutal today coming from Highland Park—I live nearby there. (Be creative; do not type the same thing every time).

I have a question about our recent class assignment. Although you suggested in class that we should...I am having trouble...(be clear about what you want and use complete sentences. E-mail is professional correspondence).

Could you please...(note the use of politeness). if not, I will come by your office hours tomorrow at 5 p.m. (Again, notice the politeness—“if not...”. No one is required to do what you ask. We do things for people because we are professionals. Be sure to treat others, as you would have yourself treated).

Thank you for your help. (Always end by thanking the recipient of the e-mail for their time, help, courtesy, etc.).

Your Name and Complete  
Contact information here

- **Spell-check every message before sending it.** You are a professional now.
- **Set up your e-mail server** to send out messages in standard sized (12-point) fonts. Do not use special effects (color, etc.) or reduce/increase the size of the font.
- **Do not use emoticons** (;-o, :-), ☺ etc.). They are considered unprofessional in business and professional settings and a lot of people find them childish.
- **Create an e-mail address that contains your name or name/initials.** For example, “KentM@WMich.edu” “MLK@WMich.edu,” “MKent...” “MichaelK...” etc.
- **Do not use meaningless e-mail names** like “HotChick@GMail.com” or “Velvet-Blue@...” Most spam and viruses use fake names and many e-mail servers will filter such messages out. Many people will not read messages from strangers even if they do not get filtered out. Also, just because your friends know that you are “HotChick” when you instant message them does not mean that others do.
- **Most e-mail systems are not case sensitive.** Thus, the use uppercase or lowercase letters does not matter. Since reading words/names that are run together when using capital letters (not: yournamehere@mail.com) is more difficult, you should use both upper and lowercase characters: YourNameHere@Mail.com.
- **Use capital letters when letters and numbers might be confused** (e.g., a lowercase el (l) and a one (1)—11. Instead, use L1).
- **Never lapse into informality or laziness.** Your potential employer (or professor) is *not* your friend (although they might like you). Do not assume that it is okay to speak (or write) to them the same way as you might your friends or parents.

## Notes on Writing

- **No contractions**—ever.
- **Never start a sentence with “it”** (“It stands to reason...” “It will be shown...”), **“there”** (“There are many reasons for the policy...” There has been an increase...”), etc. Write actively. What “it” refers to is usually not self-evident. Revise the sentence and make a proper reference to the thing/phenomenon in question.
- **Except in long paragraphs** with multiple references to the same thing, use *only* proper names. Avoid vague use of pronouns and referents:
  - Not “This idea...” *but* “The idea of culture...”;
  - Not “It has...” “It will...” “It may...” *but* “Korea has...” “Korea will...” “Korea may...”;
  - Not “The country...” *but* “Korea...”;
  - Not “he said...” or “she said...” *but* “Smith said...” or “Karen said...”
- **Work to be less wordy.** Do not say “I am going to...,” “I will work to...,” “I will endeavor to...,” etc. Instead say, “I will...”
- **A dash is not a hyphen.** Note the difference: hyphens connect one-word-to-another; hyphens are *not* used to set up clauses, like a colon, or to set up parenthetical insertions—like an em (M—) dash. Hyphens are *not* used between numbers like “pp. 18–25” like an en (N–) dash.
- **E-mail (e-mail) is always spelled with a hyphen.** Email (or email) is a misspelled Cajun name.
- **The World Wide Web** is always three words and always capitalized.
- **Web site** (Web page, Web development, etc.) **is always two words** and is *always* spelled with a capital W.
- **Years get no apostrophe:** “the 1990s were good years...” **not** “the 1990’s were good years...”
- **All quotation marks are double quotes** except for quotes within quotes.
- **Punctuation goes inside of “quotes.”** See the sample essay pages.
- **Number all pages** after the title page at the top. Use a “running header” with a page number.
- **Use 1” margins** all around (Left, Right, Top, and Bottom).
- **Use the same font, style, and size for everything** in the essay (first letter to last) including block quotes, footnotes, endnotes, bibliography, etc. Everything!
- **Do not use bigger fonts** or “creative” fonts on the title page.
- **Be sure you have 25–27 lines** per page at double-spaced.
- **Do not submit papers with fonts that are not listed on my syllabus.** Fonts that are too big look unprofessional, and fonts that are too small are hard to read. I do not care if *you* like the font or can easily read the font, what matters is if *I* can. Using a 10-point font instead of a 12-point font will almost never change the length of the assignment.
- **Do not use san serif fonts** like Ariel or Helvetica—they are hard to read when used for body text.
- **If you want to justify both margins** because you like the look, then you *must* turn on auto hyphenation (tools/hyphenation in Microsoft Word). If you do not hyphenate when you justify both margins you will wind up with uneven gaps between words. Not using hyphenation looks amateurish and unprofessional.
- **Proofread carefully.** You should catch most spelling errors, spellchecker errors, spacing problems, contractions, changes in fonts/alignment, widows/orphans, etc. all by yourself. Also, just because I read your work during office hours does not mean that you are absolved from finding errors and proofreading yourself. To properly grade a 5–7 page paper might take 30–60 minutes; to go over the paper for content, style, and “obvious errors” in my office takes 5–15 minutes. Obviously I will not catch everything—that is not what I am there for. I’m there to help you become a better writer. Hire an editor if you want someone to catch all your errors.

**What to know about APA Style [Fifth Edition]**

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**In Text Citation:**

- When citing authors in the text of documents, include the following information on the first cite (author, year of publication, and page #[s]), e.g., (Kent, 1999, pp. 1–5). If you use the author’s name as part of your sentence, you only need to give the date and page number(s).
- For page number abbreviations use “p.” for “page” or “pp.” for “pages.” E.g., “According to Kent (1999, p. 5),” or “According to Kent (2000, pp. 5–10).
- On the second reference to an author (*provided that no other author has been cited in-between*) you may indicate page number only—e.g., (p. 5).
- Use an ampersand (&) before the last name of authors listed in multi-author works when including in parenthetical cites and in the bibliography. E.g., “citation is important (Kent & Taylor, 1999).” *Do not* use the ampersand when you have used the authors names as part of your sentence: “According to Kent and Taylor (1999, p. 87)...”
- *Do not* include first names or initials when mentioning or citing authors anywhere in your essay except when confu-

sion might result from multiple authors with the same family name.

- When referencing what one source said about another source, (i.e., in a book chapter, the author you are reading quotes someone else or refers to an article by someone else), you cite the author of the text you are reading the citation from, *not* the author to which your source refers. For example, “after reviewing the text, we see that Taylor’s claim is reasonable (Kent, 1999, p. 5).” The only way you would cite “Taylor” in this example is if you actually went and got Taylor’s article, read it, and then cited Taylor directly.
- Authors are listed on books, articles, etc., in the order in which they made a contribution (i.e., who did more work)—*not* alphabetically. Thus, when you are referring to a source by name in text, a cite, or the bibliography, the authors’ names are listed in the order in which they appear on the cover of the book or article. For example, in an article by White, Taylor, and Kent, you would not reorder the names to be alphabetical. In the bibliography, the entry will be for White, W., Taylor, M., & Kent, M. L....
- Multiple citations in text get listed alphabetically and then chronologically. For example: “Web sites have proven to be unreliable (Kent, 1999, 2001; Taylor, 2000; Toth, 2001).” In the bibliography, citations are also listed alphabetically and then chronologically:  
 Kent, M. L. (1991). The rhetoric of eulogy: Topoi of grief and consolation. *Studies in Communication and Culture* 1(5), 109–119.  
 Kent, M. L., & Taylor, M. (1998). Building dialogic relationships through the World Wide Web. *Public Relations Review* 24(3), 321–334.  
 Kent, M. L. & Taylor, M. (2002). Toward a dialogic theory of public relations. *Public Relations Review* 28(1), 21–37.  
 Kent, M. L., Taylor, M., & White, W. (2003). The relationship between Web site design and organizational responsiveness to stakeholders. *Public Relations Review* 29(1), 63–77.

- When referencing sources in your bibliography, carefully note the form they should take from the examples below.
  - Do not spell out the author(s) first or middle names.
  - Do not capitalize the first letter of all words in the title—usage varies if you are citing a book or journal.
  - Do not include a Web site address as part of your citation if you accessed the file as a PDF file from one of the library’s databases (a PDF document downloaded from a database gets cited as if you had the actual paper document in front of you). If you have a “full text” copy, but not an “exact” copy, then indicate that in brackets:  
Kent, M. L. & Taylor, M. (2002). Toward a dialogic theory of public relations. *Public Relations Review*, 28(1) [“full text” not “exact” copy], 21–37.
  - When you do not have an “exact” copy, cite paragraphs instead of page numbers in your essay. For example, “According to Kent...(1999, ¶ 10).”
  - Quote marks are *never* used in a bibliography.
  - Do include *complete* information about the author, source, and publisher.

### Examples

**Web site** (for Web sites, indeed, all cites, the rule is to include enough information for the reader to go back and find the document cited):

Clinton, W. (1999, January 19). State of the Union Address. Office of the Press Secretary. Text available at <WWW.Whitehouse.gov>.

### Journal Article (single author):

Kent, M. L. (2001). Managerial rhetoric and the metaphor of the World Wide Web. *Critical Studies in Media Communication*, 18(3), 359–375.

### Journal Article (two or more authors):

Kent, M. L., & Taylor, M. (1998). Building dialogic relationships through the World Wide Web. *Public Relations Review* 24(3), 321–334.

### Book:

Postman, N. (1993). *Technopoly: The surrender of culture to technology*. New York: Vintage Books.

### Book (2<sup>nd</sup> edition):

Laing, R. D. (1969). *Self and others* (2nd edition). New York: Pantheon Books.

### Magazine:

Postman, N., & Paglia, C. (1991, March). Dinner conversation: She wants her TV! He wants his book! *Harper’s Magazine*, 44–55.

### As a Communication Studies Major

- The Major is **Communication**, **not** **Communications**
- *Never* use contractions in academic or professional writing.
- Avoid widows/orphans: A few words or lines left at the top or bottom of pages.
- Put everything in the same font style and size throughout.
- In APA style, all Punctuation goes *inside* of quote marks with only a few exceptions:
  - Smith asked, “What was that you said about class Reg?”
  - I said, “class was great!” Emile.
  - “Oh, sorry Reggie.”
  - Like I always say, “Stop ‘apologizing’ and pass the pizza, Reg.!. I am really hungry.
- Learn hyphens and dashes. A hyphen (-) is used in compound words, and to break words and lines. An en (N) dash (–N), the width of the capital letter N, is used between dates and page numbers (e.g., pp. 25–35, 1998–2000, etc.). Finally, the em (—M) dash is used to insert comments, much like parentheses are used—to insert an idea. *Do not use* en dashes as em dashes; do not use dashes in the place of bullets (•); and if you do not know how to make an em dash on your computer, use two hyphens with a space on either end (e.g., text -- more text).
  - Note the differences: - hyphen, – en dash, — em dash (or -- ...) - - — ( - - ).
- “Email” is a misspelled Cajun name. The correct Associated Press (AP) contraction for the word “electronic mail” is “E-mail” or “e-mail.”
- “World Wide Web” is a proper name; it is *always* three words, all capitalized. “Web site,” “Web page,” “Web master,” etc. are all two words with “Web” capitalized.
- In APA style, *everything* in your essay (from the first word to the last) including footnotes, block quotes, the bibliography, appendices, etc. gets double-spaced. *Everything!*
- Avoid the Internet for research. The Web is useful for accessing databases with articles, etc., but professionals do not use the Internet for conducting research or verifying facts.

**Notes On Academic Writing**

**Introduction** The introduction is used to set the tone for an essay. An introduction should be interesting, it should impel the reader to continue reading, and it should describe a subject that is not only significant to the reader, but also interesting. Introductions vary in length depending on the intention and desires of the author. An introduction can range from one paragraph to two pages or more in length.

In academic and professional writing, the introduction serves a variety of purposes. *In general the introduction should do four things:* (1) get attention and interest; (2) reveal the topic and plainly state your thesis or claim; (3) provide a preview of the essay; and (4) smoothly transition into the next section. Having a well-written introduction is important because the introduction is used to help establish your credibility, and to show that you are a well informed and clever writer.

**Examples of Attention Getters**

- “In the town of Yellow Springs, Ohio, an experiment in bureaucratized intimacy is taking place. At the heart of this experiment lies a much publicized and debated document titled: “The Antioch College Sexual Offense Policy . . .”
- “The Internet and the World Wide Web continue to emerge as an information and entertainment medium. Indeed, current estimates on the use of the Web in the U.S. now suggest that “60 per cent [sic] of US citizens, or a total of 168 million, used the Internet from home, work or both (Rice, 2002, p. 105). . . .”
- “Most organizations believe that a Web site is an important part of their corporate communication efforts. Web sites, for better or worse, are the windows through which organizations are viewed. Every day journalists visit organizational Web sites for specific reasons—gathering information for news stories, confirming rumors, to write features, etc. Unfortunately, many journalists leave dissatisfied with what they find. It does not have to be this way.”

**Thesis** The purpose of the thesis is to plainly spell out what you want to prove, analyze, critique, illumine, discuss, refine, extend, or clarify. The thesis is *not* a preview of what will be discussed in the paper and in what order, that is what a preview of the essay is for. Rather, the purpose of the thesis is to assert what is at stake in the essay, or what issues will be discussed in the essay. Again, as with the introduction, the length of the thesis varies depending upon the complexity or subtlety of your claims.

**Examples of Theses/Claims**

- “Rush Limbaugh’s popularity rests on an assortment of American values that permeate his rhetoric, and create familiarity and structure for his audience . . .”
- “Situational ethics are incompatible with moral behavior and often lead professionals to take the most expedient course of action rather than the most ethical or responsible one. . . .”
- “The Internet is a hybrid medium with many of the same advantages and limitations as broadcast and print journalism. While the entelechial end (Burke, 1966, p. 17) of the Internet is not yet known, it is clear that it will continue to grow as an information and entertainment medium . . .”

**Preview** The preview of an essay serves as a signpost for the reader. Previews are designed to make understanding an essay easier. The preview is where you tell the reader exactly what issues will be discussed in the essay and in what order they will be discussed.

The essay preview does not take the place of internal summaries or transitions; rather, the preview is used to make the *arguments and structure* of the essay clearer. Not all authors employ previews. Skillful writers often preview sections of essays with internal summaries and transitions. Keep in mind however, that the more complex and intricate an argument is, the more useful the reader will find the preview. *Previews are recommended.*

### **Examples of Previews**

- “This essay will be divided into four sections. In section one I will explain . . . ; in section two I will compare . . . ; in section three I will attempt to reconcile the issues raised in sections one and two . . . ; finally, I will conclude with a discussion of . . .”
- “I will first discuss the Pentadic aspects of Limbaugh’s rhetorical position and their respective ratios. Second, I will discuss Steele and Redding’s “American Values” and explain how they relate to Limbaugh’s rhetoric. Third, I will identify the representative anecdote present in Limbaugh’s rhetoric and explain its significance. Finally, I will conclude with . . .”
- “The first section of the article traces the history of public opinion polling from its inception to its use today as an entertainment vehicle. The second section of the article presents two critical frameworks to better understand the convergence of information and entertainment in Internet polling by the news media: Daniel Boorstin’s concept of the “pseudo-event,” and Murray Edelman’s concept of “symbolic representation.” The final section of the article conducts a critique of the media’s use of contemporary public opinion polls.”

**Body** The body of the paper is where you actually make your argument. The body should contain only arguments/sections introduced in your preview. Each paragraph should have a direct relationship to the thesis/claim advanced by the author. The reader should always be able to hold up any particular paragraph within the essay to the section/subsection to which it belongs and see an obvious connection.

The body of the paper is not a place for polemical tangents or irrelevant digressions (use a footnote for that). As a general rule, long essays are usually divided into no more than three or four sections and corresponding subsections.

**Transitions** The purpose of a transition is to take the reader smoothly from one idea to another. Transitions should be employed between all major sections and subsections. Transitions are employed by authors to make ideas/arguments easier for the reader to follow. Transitions are also useful for reinforcing ideas from previous sections. For example, one might say: “Having explained why teachers are unable to understand student concerns, I will now move on to a discussion of why teachers are out of touch with reality . . .” As with any good writing, authors should avoid using the same transition each time. That is, do not say: “having now explained X, I will now move on to a discussion of Y” *every* time.

**Summary** The purpose of a summary is, not surprisingly, to summarize. The summary is your chance to reinforce your claims. In the summary you recap what was

discussed/argued in the body of the paper and to make a final attempt to support your thesis/claim. The strength of the summary is repetition. Use it to remind your reader what your points were.

**Conclusion** The purpose of the conclusion is to reinforce your thesis/claim. The conclusion is *not* a summary. The conclusion is your chance to explain what you believe the *value* of the essay really was—if any. The classic use of the conclusion is to provide a forum for the author to discuss the heuristic, or educational value, of the essay. The conclusion is also the place where you recommend avenues for future research or inquiry.

Generally the conclusion is the one place in the essay where you can actually say what you really thought the value of the scholarly activity was. That is, you can admit that your research contained some flaws, or that the essay explored some groundbreaking issue.

**The purpose of the conclusion is not to complain** about the assignment given by the teacher—sorry to tell you this—nor is it the place for you to claim that your efforts were a waste of time. If writing your essay was a waste of time, then reading it must also be a waste of time as well. You want to leave your reader with a good feeling for having plodded through your essay to the end.

**Note:** Often the summary and conclusion are combined into one section.

### More APA Style Notes

- In APA style everything in the document (everything!) gets double-spaced.
- You should have 1” margins all around.
- You should use the same font, style, and size for everything in the essay (first letter to last)—do not use bigger fonts or “creative” fonts on the title page.
- Use *only* one of the fonts listed in the syllabus. My preference is 11-point Bookman Old Style.
- Never make the margins bigger or smaller than 1.” Besides the fact that I measure the margins with a ruler, “altered” margins are obvious to teachers from across the room. When we see them we think: “Oh, this student thinks that I’m an idiot...” Or, “great, another weak paper...” Contrary to popular belief, we are *never* fooled by 2.5 spacing or 1.25” margins.
- Do not submit papers in “Bart Simpson” folders (see above item for explanation).
- Use a staple in the upper left hand corner. *Do not use paper clips!* I do not care if *you* prefer paper clips, or if do not have a stapler—buy one; the essay is for *me* not you. Black (or brightly colored) “binder clips” are okay (never paper clips!).
- You should turn on “widow and orphan control” in the “format/paragraph” menu, under the “Line and Page Breaks” tab.
- Number all pages after page one in the upper right-hand corner.

**Criteria For Evaluating Essays**

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**The Average (C) Essay Meets the Following Criteria:**

- It is turned in on time.
- It conforms to standards of college level writing corresponding to the course taken.
- It conforms to the length requirements, has standard (1" all around) margins, proper spacing between paragraphs, etc., and the font is standard sized.
- It conforms to the kind of assignment given.
- It contains *all* required information such as the proper number of required sources, an annotated bibliography, etc.
- It fulfills any special requirements of the assignment, e.g., submitting two copies one single-spaced and one double-spaced, etc.
- It has a clear structure: introduction, thesis/claim, preview, body, transitions, etc.
- It shows reasonable competence in writing that is free of contractions, grammatical/citation errors, errors in reasoning, etc.
- It is free of serious errors in APA style.

**The Above Average (B) Essay Should Meet the Preceding Criteria And Also:**

- Deals with a challenging, creative, or original topic.
- Fulfills all major functions of an academic essay: introduction, thesis, preview, body, and conclusion, proper formatting, bibliography, APA style on cites, etc.
- Displays clear organization of main points.
- Contains adequate support for arguments/claims—this means “academic” sources (journal articles) and not the Web, encyclopedia, magazines, newspapers, out-of-date books, etc. Note: “adequate support” is not the same as “required support.”
- Supports the main points with evidence that meets the tests of “Morality, Veracity, Credibility, Agreement, General Acceptance, Sufficiency” and “Timeliness.”
- Exhibits proficient use of connectives: headings, transitions, previews, and internal summaries.
- Printed in “Best” mode and is free of editing marks, smudges, print errors, etc.

**The Superior (A) Essay Should Meet the Preceding Criteria and Also:**

- Constitutes a genuine contribution by the writer to the knowledge and beliefs of the audience (*it has social significance*).
- Sustains positive interest, feeling, and commitment. It is compelling/interesting.
- Contains elements of vividness and creative language use—metaphor, comparison/analogy, anecdotes and narrative, quotations, etc.
- Is written in a fluent, polished manner, that strengthens the impact of the essay.
- Uses the equivalent of *at least* one (different) source (not citation) per page.
- Demonstrates knowledge of communication theory and practice.
- Generally, your essay is outstanding in every way!

Papers that lack citations or have other errors (grammatical, spelling, bibliography, missing staples, out-of-order pages, etc.) are *never* better than C papers. D and F essays are possible by contributing little or nothing in the way of preparation, content, or delivery. Although such grades are uncommon with advance preparation, they are given.

**Running header:** APA Examples . . .

USE FORMAT/DOCUMENT/LAYOUT/“DIFFERENT FIRST PAGE” AND TYPE “RUNNING HEADER...” ON PAGE ONE. PAGE TWO’S HEADER WILL BE BLANK. THERE, TYPE THE SAME THING AS ABOVE *WITHOUT* THE WORDS “RUNNING HEADER.”

**Title of your essay here: Make it self-evident, compelling, and interesting**

THE TITLE PAGE IS THE ONLY PAGE IN YOUR ENTIRE ESSAY THAT “MIGHT NOT” BE ALL DOUBLE-SPACED. FROM PAGE TWO ON, EVERYTHING (EVERYTHING!), EVEN THE BIBLIOGRAPHY, IS DOUBLE SPACED. EVERYTHING SHOULD ALSO BE IN THE SAME FONT, SIZE, AND STYLE, HERE AND EVERYWHERE ELSE (INCLUDING FOOTNOTES & HEADERS).

**John/Jane Q. Student**

School of Communication

Your address line 1

Your address line 2

**YOUR Telephone:** (xxx) yyy-zzzz

**E-Mail:** [Student@Mail.Montclair.edu](mailto:Student@Mail.Montclair.edu)

**Essay Submitted to Professor Michael L. Kent**

**Name of class and number here**

**Note Here (if applicable):** Professor Kent I am very sorry that . . . Or, I really enjoyed your class . . .

TRY TO BALANCE EVERYTHING ON THE PAGE SO THAT THERE IS EQUAL SPACE BETWEEN ITEMS. NOTE: DO NOT INCLUDE ANY OF THE ITEMS EXPLAINED IN CAPITAL LETTERS (OR RED) THROUGHOUT THIS DOCUMENT.

HERE IS A TYPICAL QUOTE: “Traditional approaches to public relations relegate publics to a secondary role, making them instruments for meeting organizational policy or marketing needs; whereas, dialogue elevates publics to the status of communication equal with the organization” (Botan, 1997, p. 196). NOTE PERIOD PLACEMENT.

AND AGAIN: Participants demonstrate the “capacity to listen without anticipating, interfering, competing, refuting, or warping meanings into preconceived interpretations” (Johannesen, 1990, pp. 63–64; cf., also, Arnett, 1994; Buber, 1970; Derber, 1994; Johannesen, 1990; Kaplan, 1994). “CF” MEANS, “LOOK HERE” OR “CONFER.” IT IS USED ESSENTIALLY TO SAY: “REFERENCES/QUOTES SUCH AS I HAVE JUST MADE CAN ALSO BE FOUND IN THESE OTHER AUTHORS’ WORK.” CF IS USED FOR ETHOS (TO SHOW THAT YOU ARE CREDIBLE AND INFORMED) AND ALSO TO POINT THE READER IN THE DIRECTION OF OTHER SOURCES.

Indeed, it is the presence of an interpersonal relationship (although not necessarily face-to-face) between participants that facilitates dialogue (cf., Makay & Brown, 1972). ALWAYS INCLUDE ALL AUTHORS NAMES (IF MORE THAN ONE) IN CITATIONS. CF IS USED HERE BECAUSE THE PASSAGE IS NOT A QUOTE, BUT THOSE AUTHORS TALK ABOUT THINGS SIMILAR TO WHAT THE WRITER OF THE ESSAY IS REFERRING TO. USE AN AMPERSAND (&) BETWEEN NAMES IN BIBLIOGRAPHY, SPELL OUT “AND” WHEN IN TEXT.

According to Friedman, “Responsibility means to respond. I cannot respond until I am in the situation, until I am face to face with you” (1994, p. 81). IN PROOF-READER MARKS, THE # SYMBOL MEANS, “SPACE.” NOTE HOW CITATIONS ARE TYPED: (AUTHOR,#YEAR,#p.#X), or “pp.#X–Y.” DON’T PUT IN EXTRA SPACES OR LEAVE THEM OUT.

The purpose of this article is to explicate the concept of dialogue in order to reduce the ambiguity that surrounds the use of the term. This definitional task is important in the development of the field because, as Gordon observed, “definitions play crucial roles both in societal processes and in the minds of those who study and prac-

tice public relations" (1997, p. 58). GORDON'S NAME DOES NOT APPEAR IN THIS CITE (AND FRIEDMAN'S ABOVE) BECAUSE THE NAME WAS WORKED INTO THE SENTENCE.

This is an exciting time in public relations theory development because the shift signals enormous opportunities for further theory development. In his most recent work, Grunig concluded:

It is time to move on from the four (or more) models of public relations to develop a comprehensive theory that goes beyond the typology represented by the four models . . . I believe my colleagues and I moved toward such a theory in developing the new two-way model of excellent, or *dialogic*, public relations.

(2001, p. 29, emphasis added)

"EMPHASIS ADDED" MEANS THAT THE WRITER IS EMPHASIZING THE WORDS AND NOT THE AUTHOR(S) BEING QUOTED. WE SAY "AUTHOR'S EMPHASIS" WHEN WE DID NOT ADD IT BUT IT WAS IN THE ORIGINAL TEXT. NOTICE WHERE THE PERIOD GOES ON A BLOCK QUOTE AND THAT BLOCK QUOTES DO NOT GET QUOTATION MARKS. ALSO, BLOCK QUOTES GET A 1/2" INDENT ON THE LEFT MARGIN ONLY (AS INDICATED). **NOTE: ANY QUOTE OF 40 OR MORE WORDS SHOULD BECOME A BLOCK QUOTE.**

Dialogue is also present in the tradition of psychology. Carl Rogers' stance on dialogue, outlined in his formulation of client-centered psychology, suggested that any effective therapist–client relationship must be characterized by a stance of "unconditional positive regard for the other" (Rogers, 1994). (NO PAGE NUMBER IS REQUIRED HERE BECAUSE THE PHRASE IS QUOTATED ONLY FOR EMPHASIS AND NOT AS AN EXACT QUOTE. DO THIS SPARINGLY OR NOT AT ALL). And, as Laing has pointed out, the concept of "confirmation"—or acknowledgement of another's presence—is central to the development of healthy (and stable) personality development in humans (1969, pp. 83–84). (AS ABOVE. HOWEVER, A RANGE OF PAGES IS INDICATED BECAUSE THE QUO-

TATED CONCEPT IS DISCUSSED IN MANY PLACES AND IT IS GOOD SCHOLARSHIP TO CITE ANY WORDS OR IDEAS NOT YOUR OWN). . . .

Commitment is the final principle of dialogue to be discussed. Commitment describes three characteristics of dialogic encounters: “genuineness and authenticity,” “commitment to the ‘conversation,’” and a “commitment to ‘interpretation.’” **NOTE: ALL QUOTES ARE DOUBLE QUOTES EXCEPT FOR QUOTES WITHIN QUOTES. PUNCTUATION GOES **INSIDE** OF THE QUOTATION MARKS.**

Dialogue is honest and forthright. It involves revealing one’s position—“shooting from the hip” in spite of the possible value of deception. This is not to say that interlocutors are indiscreet, but rather that they endeavor to place the good of the relationship above the good of the self (or the client/organization) ( Anderson, 1994, p. 10 ).

**DO NOT PUT IN EXTRA SPACES BEFORE AND AFTER PARENTHESES SUCH AS ILLUSTRATED ABOVE. NOTE, ALSO, THAT EVEN THOUGH THERE IS NO DIRECT QUOTE, ABOVE, A PAGE NUMBER IS GIVEN BECAUSE THAT IS WHERE THE IDEA COMES FROM.**

Organizational leaders—and eventually all organizational members who communicate with publics—must be comfortable engaging in dialogue. As Pohl and Vandeventer suggest of public relations:

Leadership will be defined by the public relations professional’s ability to integrate at several levels of business and society and to create more integrated management processes. The value of integration as a public relations contribution emerges for the self-defined role of public relations building “relations” or integrating relationships between an organization and its publics. (p. 358)

**NOTE: BLOCK QUOTES DO NOT GET QUOTATION MARKS. WHEN QUOTING IN A BLOCK QUOTE, USE DOUBLE QUOTES. SINCE THESE AUTHORS WERE PREVIOUSLY CITED, THE WRITER DID NOT NEED TO INCLUDE THE YEAR IN THE CITATION. HOWEVER, IF YOU CITE**

MULTIPLE ARTICLES TO THE SAME AUTHOR (KENT, 1999, 2000, 2001) YOU MUST GIVE THE YEAR AND PAGE EVERY TIME THE AUTHOR IS CITED.

Students are directed to organize the memo using sections headings, introductions, and bulleted lists, so the memo might be quickly referenced by their supervisor before going to a meeting or to dinner. Information on memo writing can be found in Newsom and Carrell (2001), and on Kent’s Web site (<http://www.Montclair.edu/Pages/CommStudies/Kent/Index.htm>). WEB SITES CAN BE CITED ONE OF TWO WAYS: (1) BY INSERTING THE URL DIRECTLY INTO THE TEXT AS A CITE, AS ILLUSTRATED ABOVE (DO THIS ONLY WITH SHORT WEB ADDRESSES). YOU SHOULD ONLY DO THIS IF YOU HAVE ADEQUATELY EXPLAINED THE SOURCE OF THE CITATION AND THE AUTHOR IN THE BODY OF THE TEXT (NOT ILLUSTRATED ABOVE). OR (2) BY INCLUDING A PROPER CITATION IN TEXT AND A BIBLIOGRAPHIC ENTRY. FOR EXAMPLE, ABOVE YOU WOULD HAVE “(KENT, 2002)” AND A PROPER APA CITE IN THE BIBLIOGRAPHY. **NOTE: SINCE MOST WEB PAGES ARE NOT PAGINATED, WHEN QUOTING YOU MUST CITE PARAGRAPHS INSTEAD OF PAGES.**

As one Lutheran minister explained:

We do not really do eulogies. Eulogies traditionally were a time of remembering how good uncle George was. And while we remember in our funeral message, in a brief time, the unique characteristics of uncle George, most of the message is clearly emphasizing how good God was to uncle George. . . . But the problems with this are these: Uncle George was probably not that good. Some would say that “oh, so that is how you get into heaven, by being ‘good’ like uncle George.”

(John Smith, personal interview, December 12, 1997)

INTERVIEWS MAY BE CITED TWO WAYS: (1) BY SIMPLY SAYING (NAME, PERSONAL INTERVIEW, DATE); OR (2) AS A PROPER APA CITE WITH A BIBLIOGRAPHICAL ENTRY. USE (SMITH, 1997) IN TEXT AND EXPLAIN WHO THE INTERVIEWEE IS IN THE CITATION IN THE BIBLIOGRAPHY.

Fonts are grouped into categories such as Modern (Times Roman), Old Style (Bookman Old Style), Decorative (**JUNIPER**), Script (*Swing*), and text letters (**Old English**). Fonts are also grouped into serif fonts, or those fonts with serifs or curls/flourishes on the end of characters, and sans serif fonts, or those fonts without “serifs” or curls/flourishes on the end of characters. Ariel is a sans serif font and Times Roman is a serif font (Bruno, 2000).

FREQUENTLY WRITERS WANT TO KNOW HOW TO CITE A PARAGRAPH THAT CONTAINS MANY IDEAS FROM ANOTHER SOURCE BUT IS NEITHER A QUOTE, NOR A PARAPHRASE. TAKE THE ABOVE FOR EXAMPLE. ASSUMING THAT I LEARNED ABOUT FONTS RECENTLY BY READING BRUNO’S TEXT, OR I FREQUENTLY REFER TO HIS TEXT FOR REMINDERS, HOWEVER, WHEN I WROTE THE PARAGRAPH I NEITHER COPIED HIS ORGANIZATIONAL STYLE/CONTENT (THE EXPRESSION OF HIS IDEAS), NOR SOME SPECIALIZED KNOWLEDGE/RESEARCH THAT ONLY HE POSSESSED (THE ABOVE IS A GOOD EXAMPLE BECAUSE SUCH IDEAS CAN BE FOUND IN MANY BOOKS), I STILL HAVE AN ETHICAL OBLIGATION TO CITE BRUNO IN THIS EXAMPLE SINCE HE SPEAKS ABOUT THE SAME THINGS THAT I DO, I AM AWARE OF HIS WORK, AND HE OBVIOUSLY SAID IT FIRST. ADDITIONALLY, IF SEVERAL IDEAS IN THE PARAGRAPHS WERE FROM BRUNO (AND YOU KNOW IF THEY WERE OR NOT) THEN YOU SHOULD INCLUDE REFERENCES TO AUTHOR(S) AND PAGE(S) WHERE APPROPRIATE—IT IS NOT APPROPRIATE JUST TO CITE BRUNO AT THE END OF THE PARAGRAPH IN SUCH A CASE. SEE BELOW FOR AN EXAMPLE.

Fonts are grouped into categories such as Modern (Times Roman), Old Style (Bookman Old Style), Decorative (**JUNIPER**), Script (*Swing*), and text letters (**Old English**) (Bruno, 2000, pp. 23–24). Fonts are also grouped into serif fonts, or those fonts with serifs or curls/flourishes on the end of characters, and sans serif fonts, or those fonts without “serifs” or curls/flourishes on the end of characters (p. 28). Ariel is a sans serif font and Times Roman is a serif font. **NOTE:** THE CITES ABOVE ARE ADDED OUT OF RESPECT FOR YOUR SOURCE. THEY REFER NEITHER TO A PARAPHRASE NOR A QUOTE—DO NOT TRY AND PASS OFF OTHERS’ WORK AS YOUR OWN, **THAT IS PLAGIARISM!**

## Bibliography

CENTER TITLE ON THE PAGE (BOLDING IS OPTIONAL), USE THE WORD "BIBLIOGRAPHY" AND NOT "NOTES," "REFERENCES," ETC. CONTINUE DOUBLE-SPACING. LIST CITATIONS ALPHABETICALLY AND CHRONOLOGICALLY.

Gordon, A. D., & Kittross, J. M. (1999). *Controversies in media ethics (2nd edition)*. New York, NY: Longman. **BOOK, SECOND EDITION, TWO AUTHORS.**

Hinckley, B. (1994). *Less than meets the eye: Foreign policy masking and the myth of the assertive congress*. Chicago, Illinois: University of Chicago Press. **BOOK.**

Janzen, R. (2003). Five paradigms of ethnic relations. In L. A. Samovar, & R. E. Porter (Eds.), *Intercultural communication: A reader (10th edition)* (pp. 36–42). Belmont, CA: Thompson/Wadsworth. **CHAPTER IN EDITED VOLUME.**

Lipari, L. (1999). Polling as ritual. *Journal of Communication*, 49(1), 83–102. **ARTICLE, INCLUDE BOTH VOLUME AND ISSUE FOR CLARITY.**

Mosco, V., & Wasco, J. (1988). *The political economy of information*. Madison, WI: University of Wisconsin Press. **BOOK, TWO AUTHORS.**

Pakistani leader: bin Laden probably dead (2002). Retrieved January 19, from <<http://www.cnn.com/2002/US/01/19/ret.frontlines.facts/index.htm>>.

**WEB SITE: INCLUDE COMPLETE INFORMATION. USE BRACKETS (<>) SO THAT YOU CAN PUNCTUATE THE SENTENCE PROPERLY. IF THE PAGE DOES NOT HAVE AN AUTHOR, USE THE WEB SITE NAME (AT THE TOP OF THE BROWSER WINDOW). TEST LINK (CUT AND PASTE INTO NEW BROWSER WINDOW) TO BE SURE THAT IT WORKS.**

Postman, N. & Paglia, C. (1991, March). Dinner conversation: She wants her TV! He wants his book! *Harper's Magazine*, 44–55. **MAGAZINE ARTICLE.**

Sproule, J. M. (1988). The new managerial rhetoric and the old criticism. *Quarterly Journal of Speech*, 74(4), 468–486. **ARTICLE, INCLUDE BOTH VOLUME AND ISSUE FOR CLARITY.**

**ALPHABETIZE THE BIBLIOGRAPHY. NOTE THE SPACING OF WORDS, THE PLACEMENT OF COMMAS, WHAT GETS ITALICIZED, AND THAT QUOTATION MARKS AND UNDERLINING ARE NEVER USED.**