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The

Tongue and Quill

Communication is an essential tool for the twenty-first century Air Force

BY ORDER OF THE
SECRETARY OF THE AIR FORCE

AIR FORCE HANDBOOK 33-337
1 June 1997

Communications and Information

THE TONGUE AND QUILL

COMMUNICATING IS A POWERFUL TOOL FOR THE TWENTY-FIRST CENTURY AIR FORCE

The Tongue and Quill is dedicated to every man and woman in today's twenty-first century Air Force who will ever sling ink at paper, pound a keyboard, give a briefing, or staff a package to support the mission. Currently, *The Tongue and Quill* is widely used by Air Force military and civilian members, professional military school educators and students, and civilian corporations around the United States.

As United States Air Force employees, it is important we communicate clearly and effectively to carry out our mission. This handbook together with AFM 33-326, *Preparing Official Communications,* will provide the necessary information to ensure clear communications—written or spoken.

To all you enthusiastic users worldwide, keep up the good fight!

SUMMARY OF REVISIONS

This revision was accomplished by using the Microsoft Word 6.0 desktop publishing system. It merged portions of AFI 37-160, Volume 5, and deletes copyrighted cartoons, quotes and art. It also adds quotes, art, editing word lists, parts of speech, computer layout and design, wordsmithing marks, stages of a meeting, Federal Government résumé, display dot, punctuation rules, capitalization rules, number rules, phonetic alphabet, computer citations, copyright details and reference abbreviations. Finally, it modifies military briefings to discuss meetings in general; expands draft and edit, message, résumé, mechanics of writing and research; and updates research sources, active listening and phone machines.

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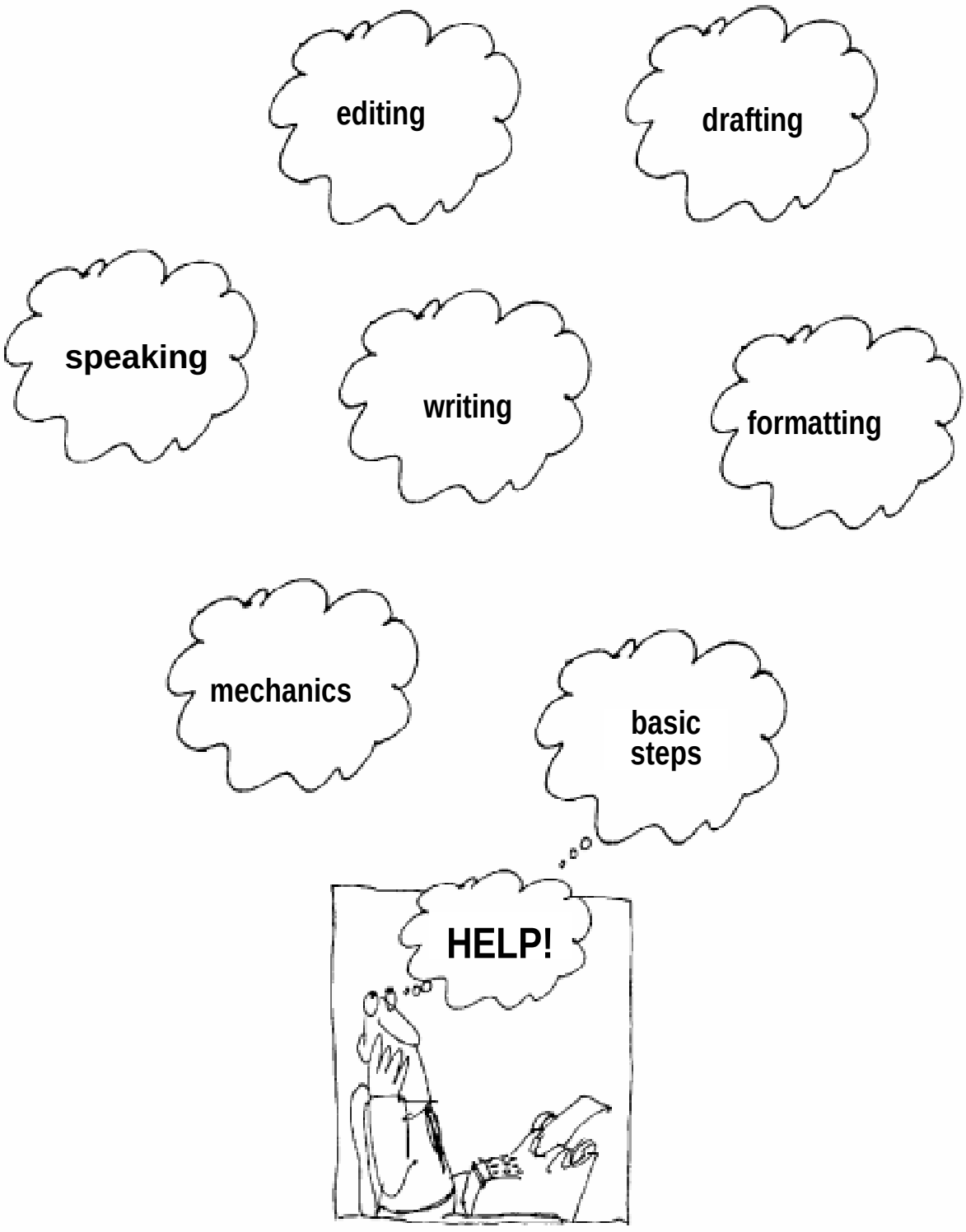
editing
drafting
speaking
writing
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mechanics
basic steps
HELP!

CONTENTS

THE CONCEPT 1

A Philosophical Framework of Communications

THE BASIC STEPS 7

Six Steps for Better Communications

Analyze Purpose and Audience 9

Conduct the Research 13

Support Your Ideas 21

Get Organized 27

Draft and Edit 33

Building Effective Sentences 35

And Paragraphs 53

Overcoming First-Draft Syndrome 57

Editing Your Work 71

Fight for Feedback 87

THE TONGUE 93

Getting it Out of Your Mouth for Air Force Speaking

The Military Mouth 95

Verbal Communication 97

Nonverbal Communication 99

Extemporaneous & Impromptu 103

The Meeting 105

The Phone Machines 119

The Active Listening 123

THE QUILL 131

Speaking on Paper for Air Force Writing

The Official Memo 133

The Personal Letter 135

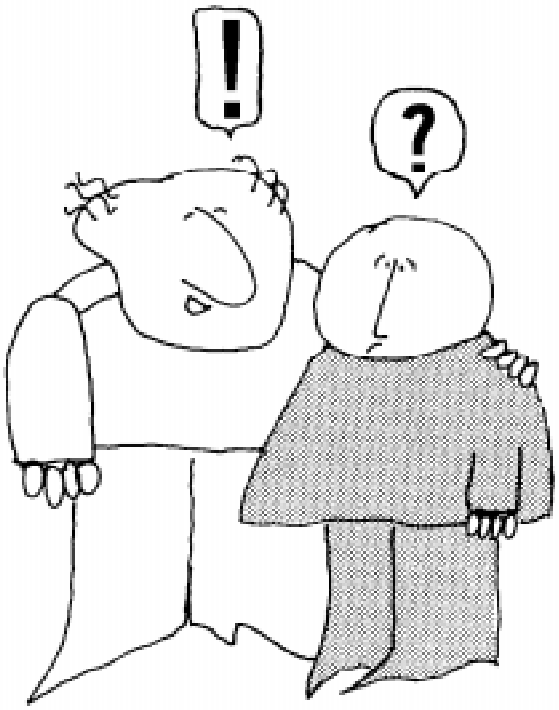
The Indorsement Memo 151
The In Turn Memo 155
The Memorandum for Record 157
The Background Paper 159
The Bullet Background Paper 161
The Position Paper 167
The Staff Summary Sheet 169
The Talking Paper 173
The Short-Note Reply 175
The Message 177
The Staff Study 187
The Trip Report 197
The Résumé 199
The AF Pub 211

THE COORDINATION GAME 213
Basic Fundamentals for Coordinating

THE MECHANICS OF WRITING 221
Desktop Reference Guide for Air Force Writing
Punctuation Fluctuation 223
Abbreviating ABCs 257
Capitalization Frustration 263
Numbers, Numbers, Numbers 275
Research, Research, Research 281

THE INDEX 291
Alphabetical Arrangement of Topics

THE CONCEPT



What it is … communication that is! Communication is never having to say "Huh?" And so it begins … whether it ends in confusion or clarity is up to us: the talkers, listeners, writers and readers. We make it all happen, and sometimes not at all the way we'd like. Actually, it's impossible not to communicate. The only question is—what's the message?

The concept of human communications has been discussed for centuries. Millions of books and billions of words describe and analyze the process and its impact. This section isn't a comprehensive summary of "all that's gone before"; it only offers a sinfully brief refresher on the basics. This entire book has its roots wrapped around the question of how we communicate with each other and how to improve that process.

COMMUNICATION

TO BEGIN WITH …

Nearly every book on communications gives at least a perfunctory bow to the critical importance of the written or spoken word … and even the unspoken signal! Some devote the first chapters to saying human communication (and the intelligence behind it) is all that separates us from the lower forms of animal life. What do you think? Ah … Then we can dispense with at least 5,000 words of introduction.

TO ACT OR NOT TO ACT, THAT IS THE …

Why do we communicate? The answer is incredibly simple, yet overly creative authors and lecturers can fill books or hours with complex answers. If you burn all this well-intentioned material down to its essential ash, you'll be left with the one word "action."

Human communication has no other purpose than to cause some kind of action: to direct, to inform, to question and to persuade.

Put your hands up!
The cat is outside.
Where's Emilia?
I need a hug.

Do you think we communicate for some reason *other* than to stimulate overt or mental activity on the part of a listener or reader? Throw your idea on a fire and watch it sizzle! Now how about an example.

… Ah! That's what I thought.

WHAT REALLY HAPPENS?

Somewhere in the hypothetical stack of communications books is more on the mechanics of what happens when we communicate. Scientific, sociological or technical jargon will blossom like weeds in a melon patch: receptor, stimulus, symbols, information retrieval, transmit, end-coder, response, feedback. Those are all okay words if they eventually lead to the root of things—**we cannot *not* communicate**. And when things don't go the way we plan, it can always be traced to a failure in either the mechanical part of the process ("She's hard of hearing"; "I used unfamiliar words"; etc) or the psychological part ("I disagreed with his pet idea—he's furious"; "She doesn't like Italian food and I'm cooking that for Saturday!"). And all of this is relevant only if it opens our eyes to why our communications sometimes go haywire.

BARRIERS, FILTERS AND THINGS THAT GO BUMP IN THE NIGHT

The rest of this handbook is designed to help you remove the barriers and avoid the pitfalls that threaten us when we write, speak or listen to each other. (Skim through *Nonjudgmental* on page 40.) Communications, whether in the form of an E-mail, 5-minute phone call or a 50-page report, can go haywire in part (or totally) for many reasons. I'll only cite a few here.

1 RANK RESTRICTS US. Heading the list of barriers, especially for members of the Air Force, is military rank. Too many of us become tongue-tied when communicating with those senior in rank, and cursory or impatient with those junior in rank. This can really gum up the communicative machinery. We must constantly remind ourselves we are all communicative equals and strive to be candid, direct and respectful with everyone. Don't allow rank to filter out important information. (See page 132 for some words of wisdom on how to write for a general.)

2 AIN'T GOT NO PROBLUMS WITH MECHANIX AND LAYOUT. Searching for educational scapegoats, on which to pin the sad tale of America's declining ability to write, speak and layout acceptable English, is fruitless. If you have a problem with our language, solve it. Self-study or formal course work is the only solution, and there are excellent books and courses available. As a minimum, carefully examine *The Mechanics of Writing* section starting on page 221. Then proceed to check out pages 73-81.

3 GRAMMAR ISN'T MY JOB. Don't pawn off your grammar problems on the secretary, editorial assistant, clerk-typist or office automation clerk! Research reveals people (be it right or wrong) input exactly what they see—they haven't the time, the talent or the inclination to wet-nurse weak writers back to grammatical health.

When it comes to the spoken word, of course, we don't even have the secretary to doctor our English! We can hide our spelling problems, but we totally expose our ability to effectively organize, pronounce and persuade. **Acceptable English is our job**—no one else's—and it should be our source of pride. Once again you'll find cures for what ails ya in *The Mechanics of Writing* section.

4 BUREAUBAFFLE. Like the first barrier, this is a serious disease for most Air Force writers and speakers. Bureaubaffle is a viral epidemic displaying any one or a combination of the following symptoms:

Big Words

Long Sentences

JaRGon

and lots of PASSIVE VOICE

"Jargon allows us to camouflage intellectual poverty with verbal extravagance."

–David Pratt

5 LIMPING LOGIC. Nothing cripples a clearly written, properly punctuated paper quicker than a fractured fact or a distorted argument. Avoiding this pitfall is most difficult, even for good writers and speakers. Logic is tough to teach (and learn), because it occupies the uppermost rung in human capacity—the ability to think in the abstract. We slip into bad habits at an early age, and it takes a lot of growing to alter our habitual approach to problem solving. Tune in to step three of the six-step checklist for some useful words on how to increase your powers of logic (dive into the area starting with page 21)!

6 FAILURE TO FIGHT FOR FEEDBACK. The weakest writers and poorest speakers can frequently salvage their crippled communications if they will seek feedback. The best communicators make a habit of doing this. Rummage through the information starting on page 87. When we fail to make "fightin' for feedback" a consistent habit, we often bump into this next barrier.

7 ANSWERING THE WRONG QUESTION. Time and again our efforts crash and burn because we never carefully read the words or attentively listen to the speaker for the real message … for the specific question! Most executive officers will tell you that failing to answer the question is one of the two primary reasons staff packages are dumped back into the laps of hapless action officers. Tune in to more on listening, starting on page 123.

So much for barriers, filters and other pitfalls. Rather than concentrate on identifying all the don'ts, this book is designed to give you positive tools and ideas that will enhance your own ability to communicate … and to teach others how to improve. One positive tool you should know about right now is when to plant seeds of ideas or, in other words, time dimension.

"Perseverance is a great element of success. If you only knock long enough and loud enough at the gate, you are sure to wake somebody up."

–Henry Wadsworth Longfellow

"Knock, knock, knock, knock, knock, knock!"

–The Quill

PLANTING SEEDS OF IDEAS

You've just read about a variety of barriers to communications. Perhaps you got the impression that successful communications consists of making sure you remove the barriers and clean up your logic. Right? Nope. Expect legitimate disagreements or unalterably opposed viewpoints, even when the communication is thoroughly effective in design and execution. Does this mean your communication is doomed to fail because it's planted counter to current philosophy or a particular viewpoint? Not necessarily. Years ago Tamotsu Shibutani wrote *Improvised News … A Sociological Study of Rumor*. He vividly described the importance of the phenomenon of time dimension in human communications. Ideas, once heard, cannot be erased and perceptions are constantly changing. Don't take the initial rejection of your idea as a failure to communicate. You may be surprised to find the idea has sprouted after weeks, months or even years have passed! You planted a "seed" with your communication, and that seed might germinate and be fertilized by other communications heard or seen by the target audience. Eventually, that seed (perhaps a new idea you were trying to sell) is accepted by the target audience (your boss, perhaps?). So fear not—go forth and plant seeds.

THREE BLIND MICE
(translated for bureaucrats)

A triumvirate of optically deficient rodents observe how they perambulate!
They all perambulated after the horticulturist's spouse,
Who removed their posterior appendages with a culinary instrument.
Have you ever observed such a visual phenomenon in your cumulative metabolic process,
As a triumvirate of optically deficient rodents?

-from Mother's Goosed Rhymes
by *The Quill*

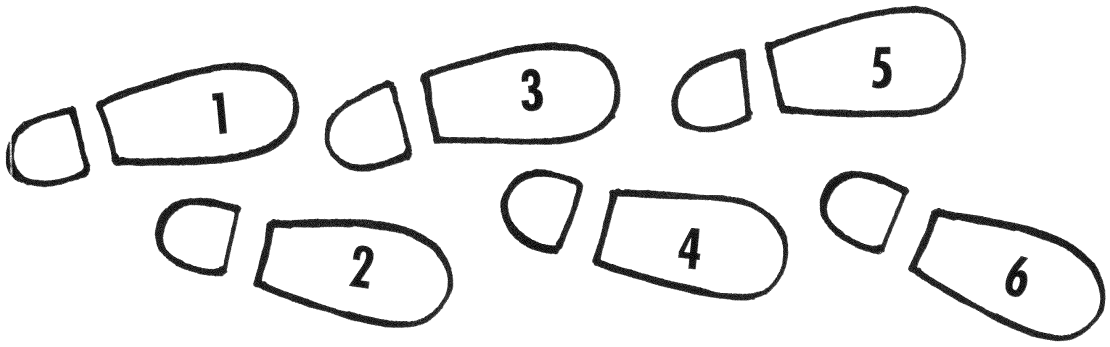
I KNOW THAT
YOU BELIEVE YOU
UNDERSTAND WHAT
YOU THINK I SAID,
BUT,
I AM NOT SURE
YOU REALIZE THAT
WHAT YOU HEARD
IS NOT
WHAT I MEANT!

–The Quill

THE BASIC STEPS

This section discusses those steps in communication that are universal to writing and speaking. The basic philosophy and guidance for more effective writing is just as valid for more effective speaking (… those unique to speaking are in *The Tongue* section).

The steps will help you prepare any oral or written communications. The six steps are not always used in sequence, nor are they exclusive of each other. You can tailor them to your own style and approach. Nevertheless, they will focus your attention on how to increase your effectiveness.



The Basic Steps

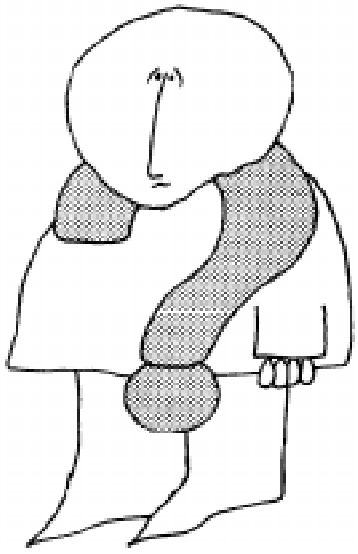
1. Analyze purpose and audience
2. Conduct the research
3. Support your ideas
4. Get organized
5. Draft and edit
6. Fight for feedback

analyze purpose and audience …

Is it necessary?

What is my purpose?

Who is my audience?



There it is, smoldering in your in-basket, another chance to excel … or to fall on your sword. You've done this sort of thing before and realize that the next 30 minutes, more or less, will be used to answer the three questions that should precede any serious attempt at staff communication: "Is it necessary?" "What is my purpose?" "Who is my audience?"

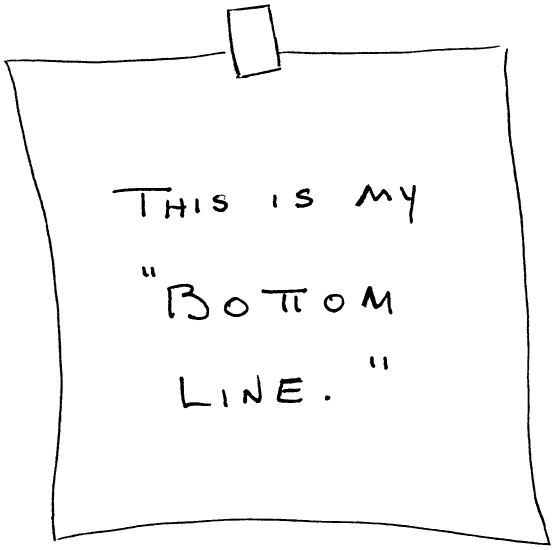
IS IT NECESSARY?

First, make sure you need to communicate. Everyone gripes about the growing pile of paper and electronic messages. So let's dig out from under the blizzard of correspondence that's already thigh deep. You'd be startled at the quantity of paper and electronic messages processed by the average wing or the major command Deputy Chief of Staff. Considering oral communications, how many meetings do you suppose occur throughout the Air Force on a single day? How many of those computer-graphic rapid-fire affairs are backed up by a bleacher full of high-priced staffers who can answer just in case someone asks a question? Agreed ... most of our communications are essential. Just use less words on fewer pages or in less time with fewer graphics, but generally speaking, the communication is necessary. However, some portions of our communications aren't! So do everyone a favor and save us all some time and dimes!

Worse yet, some efforts at communication are simply counterproductive. How about the creation of an eight-page report because the boss said, "I wonder what the impact would be if…?" As a commander and staffer, be sensitive to the increasing demands on your shrinking organization and question those requests for a staff response. Try responding with much shorter replies or selecting a more expedient media such as a phone call, fax or electronic mail rather than letters. It works! An occasional requirement is met by middle managers with the comment "Our top five priority projects are listed; which two should we delay while we work on the project?" Be a member of the team that questions those staff requests. It's not a closed club and, since we cannot recycle trees, few would deny the need for wider membership. Challenge every request for a staff response you generate it!

WHAT IS MY PURPOSE?

If you're a supervisor, sharpen your sensitivity to your people's work loads and limit your requests to essential staff communications. If some form of communication is necessary, then you're ready to set the process in motion. Your first move is to analyze the purpose.



All Air Force writing or speaking falls under one or a combination of these three general purposes: **to direct, to inform (or question) or to persuade.** Once you decide the purpose, you'll know where to place the emphasis. A directive communication generally emphasizes *what* to do; informative writing or speaking highlights *how* to do it; and persuasion focuses on *why* it should be done. Don't worry about splitting academic hairs. Almost all of our communications have overlapping purposes. Now, take a few moments to think about what the taped note is asking! What is the "bottom line" in this staff communication? If you have one sentence or 30 seconds to explain your specific objective, what would you write or say? If you have difficulty nailing down your objective, then your audience will be as equally confused. One way to get a handle on this is to ask yourself, "What do I want the audience to do as a result of my communication?" The answer should be your specific objective. To tack or tape down your bottom line, do some brainstorming—a problem-solving technique that involves off-the-cuff ideas. Use the handy old 3 by 5 note cards or yellow stickies to list your ideas, benefits, etc, and ... tack them to the wall or tape it to your desk.

Now let's shuffle the cards and sort the deck by importance. It will put a stop to the game of chance regarding the fear of overlooking something important and help you

- Pace yourself better to make every second count.
- Meet critical deadlines.
- Concentrate on a single issue in order of steps to save double work.
- Communicate your needs easier.
- Establish a systematic and productive pace.
- Avoid procrastination.

Need anymore reasons of whys and wherefores to plan, plan, plan!?! Don't go any farther until you have done this! Once you've done it, you will have a lucid, concrete objective that will filter, shape and clarify your efforts. Glance at your ace in the hole or bottom line from time to time tacked to your desk or wall as you write and edit.

Now ask …

WHO IS THE AUDIENCE?

Every communication has at least two audiences: one at the sending end and one at the receiving end. Essential communications are vital to our profession and deserve careful analysis of purpose and specific objective, plus solid detective work on the audiences sitting at both ends. Remember, perceptive analysis of purpose and audience is the first step in putting the reader or listener on the road to drive your project through the rat maze of coordination. Cruise over to *The Coordination Game* for some traffic rules on staffing.

1 THE SENDING AUDIENCE. How can a sender be an audience? Only rarely do we act unilaterally. Almost always we speak for our organization or "functional area." Since we speak for our organizations, we must understand them better and accommodate their views, capabilities or concerns in our communications. If our communications pertain to established policy, we must play the coordination game. Analyzing an audience at the sending end calls for answers to such questions as these:

- Am I promising something my organization can deliver? (You can substitute *boss* or *personnel* for *organization*.)
- Is what I'm saying consistent with previous policy or operating philosophy?
- Can anyone be embarrassed by what I plan to say or write?
- Who needs to coordinate on this? Who else owns a piece of this action?
- Does the organization have other objectives that can be skillfully interwoven into this communication although they may not have an immediate bearing on the current issue?

You can follow up with a series of specific questions aimed at individuals—the person who will sign the paper or present the briefing or the person whom you represent.

- What are the signer's views on the issue?
- What is the signer's style? Aloof? Good humored? Subtle? Candid? Deceptive? A risk-taker? A don't-rock-the-boater?
- How does the signer write or speak? Look at old letters. Check over some of your old drafts that he or she has edited. Check with some of the more perceptive members of the office staff. What reaction do they expect from the signer or briefer?

"A flattering speech is honeyed poison. It tends to disarm the person to whom it is addressed."

–Latin Proverb

2 THE RECEIVING AUDIENCE. When we signal toward the audience at the receiving end, we pedal into entirely new roadblocks:

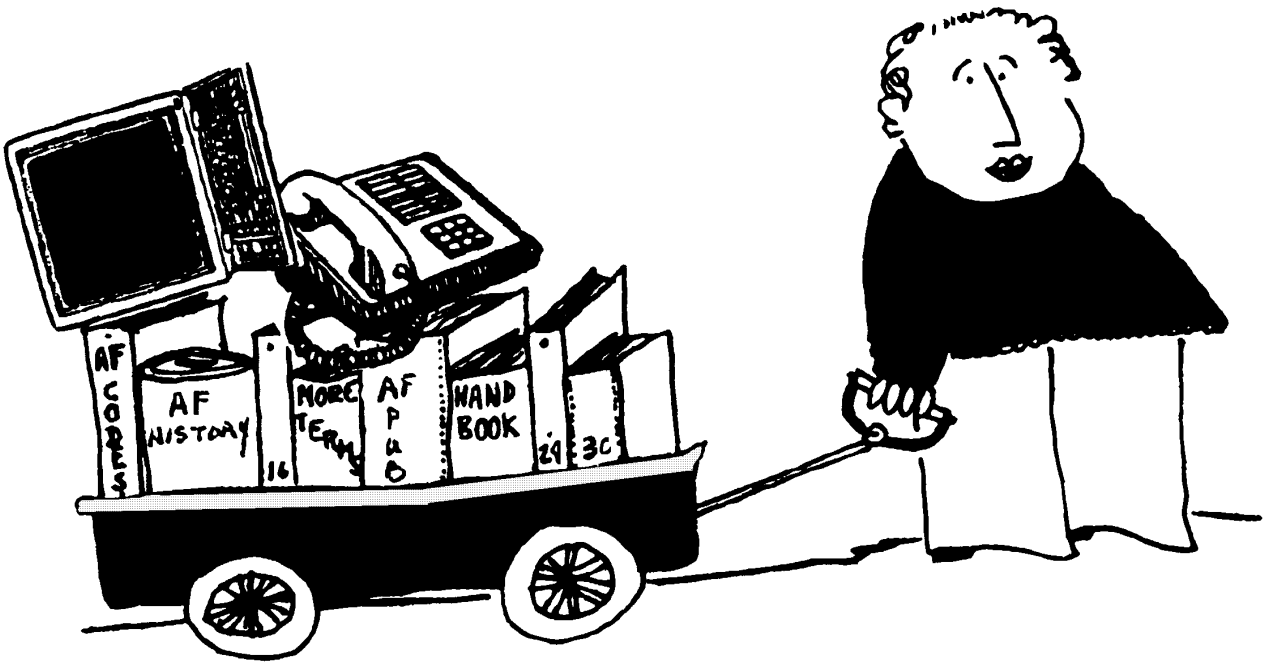
- How do we want the audience to react to this communication?
- Is this audience basically receptive, skeptical or hostile?
- How much does the audience already know about the subject? What's their background, education and professional experience?
- What tone is appropriate (see pages 37-40)? Warm? Stern?
- Is this a message to a general or a sergeant? A congressman or a contractor? What personal information might help you tailor the communication to the individual?

Answers to questions like these pay off. Masters in the art of communications approach audience analysis with what can only be described as zest! Figuring every angle and tapping every source of intelligence, they realize an oversight or misjudgment here could frustrate everything that follows.

"Where you stand on an issue often depends on where you sit."

–Anonymous

. **conduct the research …**



"Research" seems too simple a word to choke so many people. The word connotes books, raw data, CD-ROM files, theses and dissertations—and no doubt implies more frustration than fun. If by chance you're only interested in the mechanics of doing a research paper, collect $100 and go to pages 281-290. Let's find a better word because most of our research to solve Air Force problems is usually not the research we associate with things collegiate. Does *information retrieval* or *data capture* come closer to hitting the mark? How about *staff problem solving* or *needs assessment*? It's literally impossible for a staff officer to effectively communicate or take a journey down memory lane without spending time digging for data. Every problem (and every communications task you will ever face) begs for a wagon load of information to which logic is then applied in the search for a solution or response.

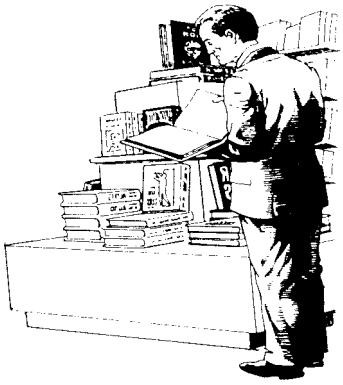
A ROSE BY ANY OTHER NAME …

It matters little what we call it as long as we know how to do it—quickly and completely. The objective of staff research is either (1) to determine if there is a problem, (2) to solve a present or potential problem or (3) just to give info. The result of your research can be anything from a short, one-paragraph memo to a comprehensive analysis that weighs out in pounds rather than ounces. The sources and addresses shown on pages 15 through 19 can help you gather the information and support material you'll need as an action or staff officer.

OBJECTIVE AND SCOPE

Spend a few quiet moments just thinking about your task. What is your goal? What are the barriers to that goal? Is time limited? Do you have ready access to the necessary sources of information? Try to get some feel for how far you should go in your research, what you can realistically do and where you should stop. Most staff research tasks are fairly clear in objective and scope. Others are not. When it isn't clear, do some preliminary research just to get smart enough to answer this question, "What is (or should be) the objective and scope of this staff research task?" Retreat to *Analyzing Purpose and Audience* starting on page 9, if necessary.

A RESEARCH PLAN



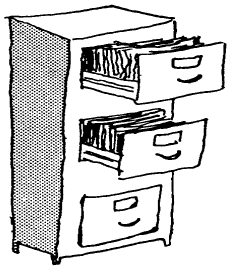
This is nothing more than a series of questions you jot down about the subject during a public or private brainstorming session. It merely serves as a very loose guide on where to look for information and should keep you in the right mental ballpark when asking questions or analyzing data. Feel free to revise the list of questions as you begin to collect the data and information. On short projects you will probably construct your research plan intuitively and find no need to jot it down.

YOU AND YOUR BIAS

Look in the mirror. See anything you like? You *should* be looking a number 1 resource squarely in the eye. **You** will be the best source of data for a large part of your staff work. The primary caution is to be aware of your own biases in working a staff problem. Don't ignore other data because it's not consistent with your personal philosophy. It's tough to keep an unbiased attitude; in fact, it's probably impossible if you know anything about the subject in question. As you research, you should become aware of your bias. Once you recognize it, you can guard against it. Look around … are there other factual experts? Office mates, secretaries, key supervisors and folks in other divisions and directorates are likely sources of information. Be specific when you ask, for their time is as valuable as yours.

So much for the basic outlook; now you're ready to chase the data…!

FIND IT IN THE FILE



You probably thought of the office files even before you thought of yourself. Keep a copy of the AF 80, Files Maintenance and Disposition Plan, at your desk and glance at it occasionally. Always be aware of files that are being added and files that have been retired. Files are dynamic sources of up-to-date data. Manuals, instructions, public laws, handouts, policy letters, etc, often represent cornerstones to research. Check your base's master publications library.

DON'T OVERLOOK THE OBVIOUS ...

Histories are super sources of information and answer very important questions. Since unit histories can be very fertile areas for staff research, don't overlook these valuable possibilities. They tell **what** happened, **when** it happened, **why** it happened and **where** it happened. A good history also shows **how** past experiences relate to current plans and how recent experiences relate to future plans.

AIR FORCE SOURCES

Air Force Acquisition Model (AFAM). The AFAM is a computer-based software system that contains detailed information encompassing the core processes in the Air Force, from defining needs through supporting the products or services. AFAM is a text retrieval system that links pertinent information to each task. The three main components of this system include the task graphics, the task list and the reference library. The *task graphics* allows the program managers to view the "big picture" of tasks and how they relate to each other in a flow chart format. The *task list* provides linked information for each tasks, and subtasks performed throughout the acquisition life cycle. The *reference library* contains key acquisition references such as DoD directives, Air Staff or MAJCOM policy letters, AF publications, military standards, pamphlets, guides and handbooks. The model is designed to assist R&D, acquisition and support personnel in performing tasks for major weapon system programs and nonmajor acquisitions. The AFAM Program Office encourages you to contact their office and discuss how your advice, lessons learned, or sample documents can be incorporated into the next revision of AFAM. AFAM runs on an IBM-compatible personal computer (PC) or on a local area network (LAN). Minimum hardware requirements are an IBM-compatible 386 PC; a VGA monitor; Windows 3.01; and a CD-reader or access to a LAN. Distribution for AFAM is on file transfer protocol or CD. The information from the Air Force Automated Lessons Learned Capture and Retrieval System (ALLCARS) is included in the AFAM System. To obtain information on receiving a copy of the AFAM system, contact ASC/SYM, 2275 D Street, Wright-Patterson AFB OH 45433-7233, (937) 255-0423 or DSN 785-0423. AFAM homepage address is http://afamsun.wpafb.af.mil.

Air Force Audit Agency (AFAA). The Air Force Audit Agency serves all levels of Air Force management. The AFAA performs independent, objective and quality services through evaluations of Air Force operational, financial and support activities. If your research problem concerns management issues related to people, money or material, an Air Force auditor may be able to provide you with data already available. Contact HQ AFAA/DO, 1125 Air Force Pentagon, Washington DC 20330-1125, (703) 696-8027, DSN 426-8027 or fax (703) 696-8034.

Air Force Inspection Agency (AFIA). The agency is the execution arm (HQ USAF level) of the Air Force Inspection System. The agency provides independent assessments of combat capability and resource management to SAF/IG, SECAF and MAJCOM commanders; identifies deficiencies and recommends improvements for accomplishing peacetime and wartime missions; recognizes and shares outstanding programs with the field; and investigates Air Force activities, personnel and policies. The expertise employed in the agency and their continual contacts with other Air Force organizations at all levels make it a valuable source for your research. Write AFIA/CC, 9700 G Avenue SE, Kirtland AFB NM 87117-5670; or call (505) 846-2342 or DSN 246-2342. Internet address: www-afia.saia.af.mil.

DoD Sources

Defense Technical Information Center (DTIC). DTIC is the central point for the Defense Department's collections of research and development in virtually all fields of science and technology. DTIC supports defense-related research, development, test and evaluation (RDT&E) activities by documenting what has been done and is being done in defense RDT&E. DTIC provides you with a specially prepared bibliography and does on-line searches related to your topic. Since an "activity user code" is required for doing business with DTIC, work through your base library. You will receive materials within 10 to 15 days.

Defense Logistics Studies Information Exchange (DLSIE). DLSIE is an excellent source of information for anyone working logistics problems. DLSIE collects, organizes, stores and issues logistics research and management information on a DoD-wide basis. The agency transmits the data in the form of a specially prepared bibliography and catalogs, which selectively list documents and literature germane to your logistics subject, including an abstract of each document. To obtain the bibliography, write Defense Logistics Studies Information Exchange, US Army Logistics Management College, Fort Lee VA 23801-6043. For interested users in remote locations, DLSIE offers a dial-up system. Call DSN 539-4007. You will receive specific documents on microfiche from DLSIE. Before acquiring specific documents, you may desire to check with your base library to see if you can get the documents in hard copy from another source.

"The real voyage of discovery consists not in seeking new landscapes but in having new eyes."

-Marcie Proust, French writer

PERIODICAL INDEXES

Check local public, college and university libraries for the following indexes and other periodicals they may have if these are not available in your base library.

Air University Library Index to Military Periodicals (AULIMP). This is a subject index to significant articles, news items and editorials appearing in 80 English-language military and aeronautical periodicals. The index is published quarterly in print and CD-ROM formats. If this index is not available at your library, write to AUL/LDE, 600 Chennault Circle, Maxwell AFB AL 36112-6424. The index is also valuable when you are trying to locate a suitable agency to publish an article.

Applied Science and Technology Index. This is a subject index to English-language periodicals in the fields of aeronautics and space science, automation, chemistry, construction, earth sciences, electricity and electronics, engineering, industrial and mechanical arts, materials, mathematics, metallurgy, physics, telecommunication, transportation and other related subjects.

Business Periodicals Index. This is a subject index to English-language periodicals in the fields of accounting, advertising, public relations, automation, banking, communications, economics, finance and investments, insurance, labor management, marketing and taxation; and specific businesses, industries and trade.

Current Index to Journals in Education (CIJE). This is a monthly publication covering more than 700 publications. The majority of these publications represent the core periodical literature in the field of education.

"A wise man learns from his experience; a wiser man learns from the experience of others."

-Confucius

Education Index. This is an author and a subject index to educational material in the English language. Subject areas include administrative; preschool, elementary, secondary, higher and adult education; teacher education; counseling and guidance; curriculum design; and curriculum material.

New York Times Index. This source presents a condensed, indexed history of major world and national events as they were reported each day in the *New York Times.* It includes abstracts of news and editorial matters entered under appropriate headings. Each entry is followed by a precise reference—date, page and column—to the news story it summarizes.

ProQuest. This is a CD-ROM index of 1,200 periodical and newspaper titles with approximately 200 titles that have full text and full graphics. It is updated monthly and available in many base libraries.

Public Affairs Information Services Bulletin (PAIS). This is a selective list of the latest books, pamphlets, government publications, reports of public and private agencies, and periodical articles relating to business, economic, social conditions, public administration and international relations.

Readers' Guide to Periodical Literature. This is a cumulative author and subject index to periodicals of general interest published in the United States. It covers a broad spectrum of periodicals, including *Aviation Week, Business Week, Congressional Digest, Newsweek, New York Times Magazine, Vital Speeches, Foreign Affairs* and *World Press Review.*

"Thunder is good, thunder is impressive; but it is lightning that does the work."

-letter, 1908

OTHER SOURCES

Congressional Information Service (CIS) Index. CIS collects all the publications of Congress (except the Congressional Record). Types of publications include committee hearings and prints; public laws; House and Senate reports, documents and special publications; and Senate executive reports and documents. The CIS Microfiche Library, if available at your library, provides microfiche copies of all publications covered in the CIS Index.

Foreign Broadcast Information Service (FBIS). FBIS collects, translates, analyzes and disseminates foreign open-source information on the behalf of the US Government. It produces several publications including its *Daily Report*. The *Daily Report*s are divided into various regions such as *Daily Report: Latin America* and *Daily Report: East Europe*. FBIS offers the broadcast information in full-text English. Publications are available in print, microfiche and electronic formats.

Internet. The Internet is an international computer network based on the TCP/IP protocols (method of communication between parties) that allows a community of millions of users to use a collection of computer-based resources.

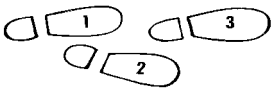
Selected RAND Abstracts. The RAND Corporation is an independent, nonprofit organization engaged in scientific research and analysis. It conducts studies supported by the United States Government, state and local governments, its own funds and private sources. RAND is primarily involved with the physical, social and biological sciences with emphasis on problems of policy and planning in domestic and foreign affairs.

Statistical Abstract of the United States. This annual publication has been produced by the US Department of Commerce since 1878. It is a standard summary of statistics on the social, political and economic organization of the United States.

"A great library is the diary of the human race."

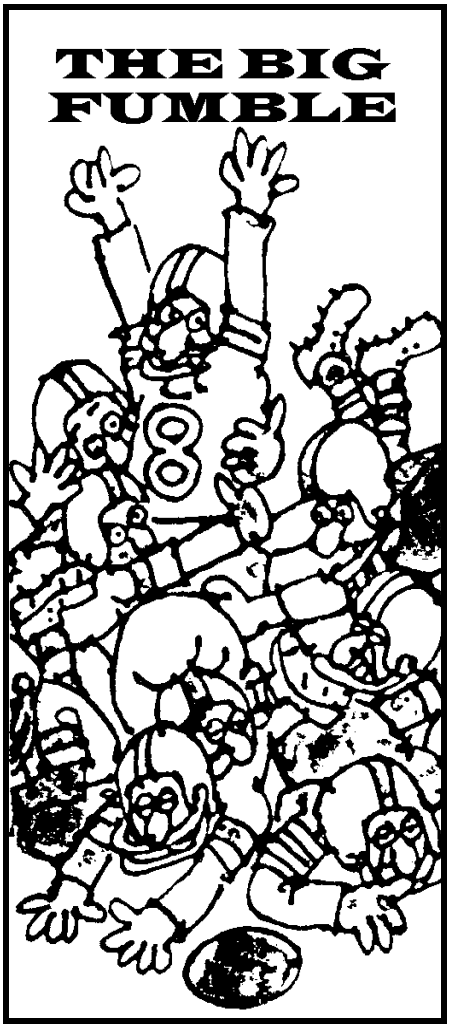
–Anonymous

Reading Files. Keep your head above water with "reading files." These folders contain *extra copies* of correspondence, messages, reports, etc, and are used for periodic review by your office staff, as a cross-reference to record copies filed in your office, and to prepare periodic reports. Reading files are kept in chronological order and are destroyed 12 months later or when no longer needed. [Air Force Manual 37-139, T37-11/R5]



support your ideas …

Weak support and faulty logic cause big fumbles for more good writers and speakers than any other single cause.



This step or football play is a review of what to look for in the areas of support and logic when you're running the ball … or chasing someone who is.

The following page details five potential sources of support you should consider while doing your research.

Examples are specific instances chosen to represent or indicate factual data. Good examples must be appropriate, brief and attention arresting. Quite often they are presented in groups of two or three for impact.

Statistics can be an excellent means of support if handled competently. Keep them simple and easy to read or to understand. One way to do this is to discuss them in terms your audience will understand. Also, remember to round off your statistics, whenever possible, and document your sources. Saying "Recent studies show …" won't get you anything but penalties from a smart audience. Tell them the exact source of your statistics.

Testimony is a means of supporting your opinion with the comments of recognized authorities. These comments can take the form of direct quotations or paraphrases, but direct quotations tend to carry more weight with listeners or readers.

Comparison and ***Contrast*** are birds of similar feather. Use comparison to dramatize similarities between two objects or situations and contrast to emphasize differences.

Explanation may be used in three ways:

1. **Definition:** describing, explaining and making definite and clear that which you're discussing.
2. **Analysis:** dividing your subject into small parts, and discussing the *who*, *what*, *why*, *where*, *when* and *how*.
3. **Description:** similar to *definition* but presents a more personal and subjective picture.

The persuasiveness or "believability" of your argument or the acceptance of your information depends on the strength of your support material. Keep it simple, relevant and accurate! For a game book of sources of support material, fumble through pages 13-20.

Support has a kissin' cousin called logic. When the two team up against you, you're facing a gang tackle. Once we admit that poor support and weak logic can be our problem and not merely the opposition's problem, then there's hope. It's not possible, or reasonable, to talk about all the logic penalties or traps writers and speakers can fall into, but highlighting several of the big plays may keep you on track and avert a future turnover.

YOU BET YOUR BIAS

That's what happens when you gather only the data or opinions that support your program (view). This seems too obvious to mention, but sometimes we're not even aware of our blind side. If your bias leads to tunnel vision, you'll never see the counterarguments on the periphery. When you analyze the politics of the situation, you may not want to discuss the opposing viewpoints, but you should recognize them and prepare a counterpunch.

STRATEGY FROM THE COACH

Sometimes you can't avoid the bias trap. When someone higher than you in the authority chain tries to peddle bias, you may be the hired assistant. You should at least let the coach know that bias, or the possibility of bias, is involved. Good staff problem solving on your part will expose weak areas in the argument. Your boss may not be aware of any personal bias, but one of your jobs is to keep him or her out of trouble. If the boss is aware and likes it that way, you at least know you're working with the odds stacked against you. Integrity can become an issue in such circumstances.

THE QUILL'S MATHEMATICAL LAW

In this *oh so politically correct world*, we still find numbers very soothing. The Quill's Mathematical Law states: "A man with a number is always better off." We are so uncritical of numerical data and so wary of subjective information we often fall prey to people or papers that spout numbers or statistical proof. Digits are not inherently evil, but excessive reliance tends to fog our thinking. Some problems obviously are oriented to numbers, and we can tackle them more effectively from that angle. Other problems are less objective in nature and call for the caution flag when numbers appear. We should remember this useful rule of thumb: Always, *always* examine the basic assumption(s) on which the analysis rests. Some of the most compelling statistical arguments turn out to be intricate sand castles built on foundations of *subjective* assumption. The analysis, in itself, may be defensible, but the assumption(s) can be challenged. REMEMBER: Facts and figures don't speak for themselves; you must say what your details mean. Write to help your reader.

LIMPING LOOPHOLE LOGIC

Even if you're wise enough to gather adequate support, you may still fumble the play. The following fallacies are samples of slanted reasoning and emotional appeal. Keep them out of your staff work and learn to identify them in others.

Asserted conclusion is an example of drawing conclusions from insufficient data. Any conclusion drawn from weak, sketchy, nonstated or nonexistent evidence is "asserted" … and not worth a wooden nickel. This is the prime fault of Air Force writers and speakers.

We jump to conclusions from too little evidence; we rely too much on "samples of one" (our own experience); something happens twice the same way and we assume the ability to forecast. The flip side of the asserted conclusion is gullibility. The best defense against an asserted conclusion, if you're on the receiving end, is to ask the other chap to prove it. On the other hand, if you think you're in danger of asserting a conclusion, be careful to qualify it. This means introducing your conclusion with a statement like "The trend appears to be …" or "Based on these few samples, my tentative conclusion is.…" Let the reader or listener know you know the conclusion is weakly supported. Unfortunately, our natural desire is to make positive, solid statements and this desire encourages the asserted conclusion.

Emotional appeal has obvious examples, ranging from the use of emotionally charged words to name-calling. Some of the less obvious examples of this fallacy include:

1. **Reputation or precedent as sole support.** "The RAF has found the procedure very useful and we should try it," or "The last three commanders supported this policy and that's good enough for me."
2. **Glittering generality** (or a conclusion wrapped in an attractive label). "Good management principles demand we take this course of action."
3. **Catch phrases.** "World War II proved airpower must be consolidated under the theater commander; therefore …"
4. **Bandwagon appeal.** "Every fighter pilot knows …"

Faulty analogy is based on the assumption that what is true of a simple or familiar situation is also true of a complex situation. "Selling a house is as easy as selling a car." Don't you believe that.

Faulty dilemma is the implication that no middle ground exists. "We should either fight to win or not get involved." Like it or not, we find a considerable range of options between these two positions.

Hasty generalization results when a few examples used as proof do not (or may not) represent the whole. "I asked three student pilots what they thought of the program, and it's obvious that Undergraduate Pilot Training needs an overhaul.…"

Loaded question or "begging the question" is the practice of slipping in an assertion and passing it off as a fact. Asking "When are we going to stop sinking money into this expensive program?" asserts a lack of effectiveness in the program but doesn't prove it. Consequently, the implied conclusion is illogical. Another frequent form of begging the question is to assert something and then challenge someone else to disprove it. "How do you know these programs are effective?" puts the listener on the defensive—trying to disprove an implied conclusion. The proper response would be, "How do you know the programs are not effective?" Remember, those who assert should have the burden of proof.

Nonexpert opinion or assumed authority is an example of accepting facts based on the opinion of an unqualified authority. The Air Force is chock-full of people who, because of their position or authority in one field, are quoted on subjects in other fields for which they have limited or no expertise. Don't be swayed (or try to sway someone else).

Non sequitur fallacy has also been called the old apples-and-oranges argument. Non sequiturs are conclusions that do not necessarily follow from the facts presented. Asserting that "Robert Hendricks will make a great squadron commander because he was a hot stick in the F-15" is nonsense. Another fairly common non sequitur in military circles assumes that athletic prowess translates into leadership ability.

Poor compromise is an example of accepting a course of action without any in-depth thought. Many problems are satisfactorily solved through compromise, but you should avoid the tendency to accept the compromise solution in all situations. Sometimes it is the worst course of action.

Post hoc fallacy is based on the assumption that because one event follows another, it is necessarily caused by the other. One might conclude, for example, that because a higher percentage of senior service school attendees become generals than their contemporaries who did not attend senior service school (such attendance increases the chance of promotion to general officer). This error in reasoning occurs because we forget, or ignore, other important factors that contribute to the effect. Although a proportionately higher percentage of graduates may indeed be promoted to brigadier general, other factors affect promotion such as preselection, past assignments, aeronautical rating, source of commission, previous below-the-promotion zone selection, possible sponsorship and advanced degrees. Senior service school attendance, in itself, may or may not be a causal factor. (Performance reports could overshadow all other factors.)

Primacy-of-print fallacy is an example of believing or accepting everything printed. We often laugh at the verbal nonsense of some semiarticulate buffoons, but put their ramblings in print and, magically, the comments rise to the level of objective analysis! Be as skeptical and thoughtfully critical of the printed word as you are of the spoken word.

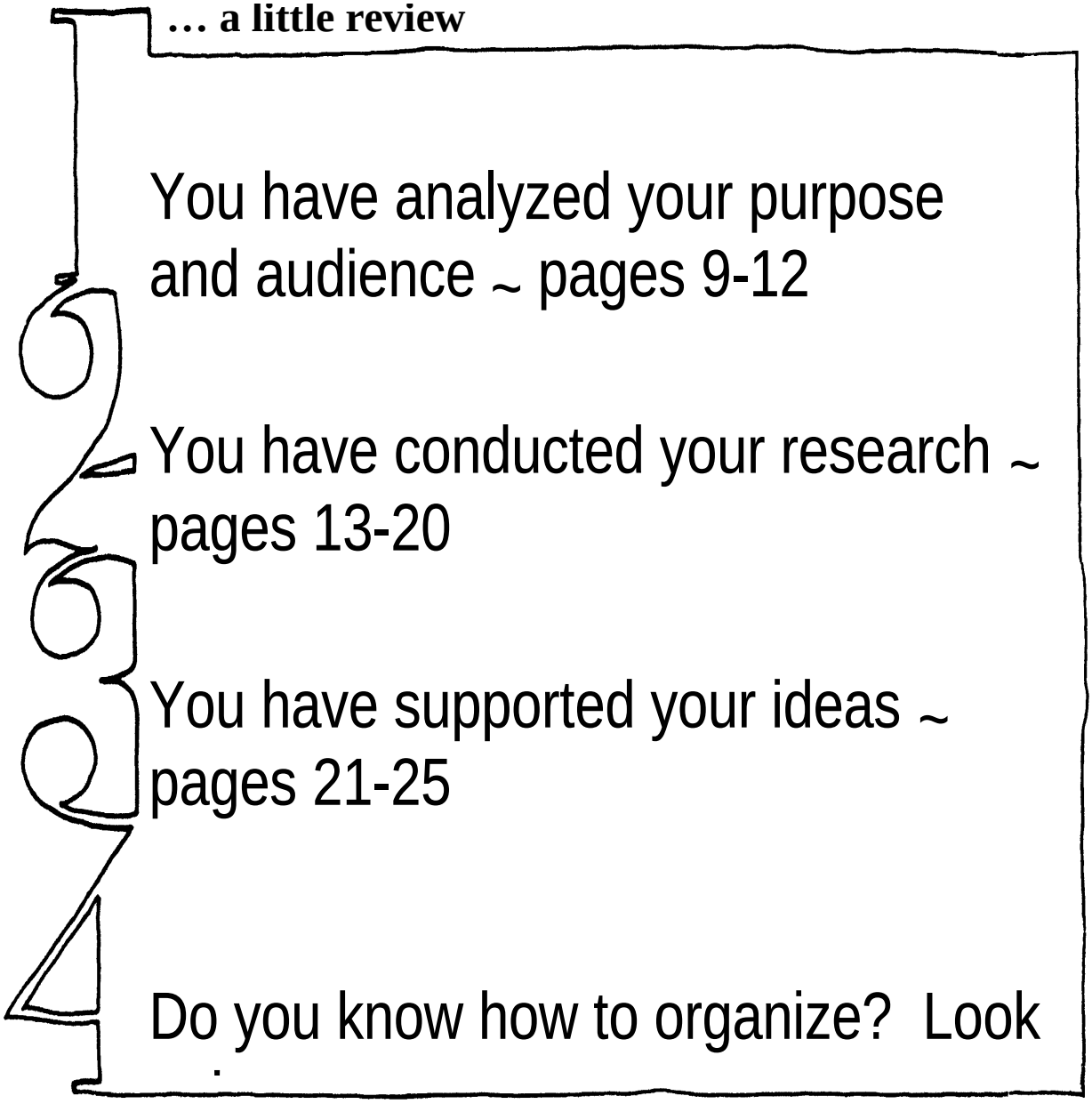
Stacked evidence is the tendency to withhold facts or manipulate support so that the evidence points in only one direction. Quoting out of context also belongs in this category.

The amount of fallacious reasoning and weak support we see and hear daily is staggering. We are literally engulfed in mental muck. Indeed, we probably share in the contribution. The challenge is to sharpen our professional sense of smell so we can quickly sniff out the rational from the ridiculous.

"Imagination is more important than knowledge."

–Albert Einstein

… a little review

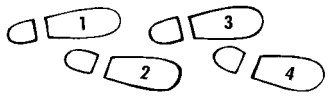


You have analyzed your purpose and audience ~ pages 9-12

You have conducted your research ~ pages 13-20

You have supported your ideas ~ pages 21-25

Do you know how to organize? Look



get organized …

Just as you "tune out" a speaker who rambles on without a logical pattern, you stop reading badly organized writing. Few want to mentally reorganize the material for a bleacher full of high-priced speakers or writers. If you don't organize your material logically and in a sequence that leads your reader from one point to the next, you may as well not write at all. That's why it's important to

GET ORGANIZED!

A BASIC FRAMEWORK

The most effective writing can be nailed down to an introduction, a body and a conclusion. This framework is so logical you'll use it most often. There are, of course, more nuts and bolts to the organization than this simple three-part breakdown.

① The **introduction** must capture your audience's attention, establish rapport and announce your purpose.

② The **body** must be an effective sequence of ideas.

③ And, finally, the **conclusion** must summarize the main points stated in the body and close smoothly.

Let's assume you've completed your basic research and your notes (or assorted letters, reports, etc) are scattered all over the top of your desk—now what? How do you "get ready" to write?

DETERMINE YOUR BOTTOM LINE

This ought to be easy. It's the same "one liner," "bottom line," "nitty-gritty" you used back there on page 10. Or it's the one sentence you'd keep if you were allowed only one. That's your main point—your purpose of being … your reason to live. If, after looking at your bottom line (statement of purpose), you've exhausted your ideas on your subject (you probably haven't), your task at this point is fairly simple. When in doubt ... jot down more facts or ideas that support, or relate to, your purpose statement. Your writing will become clear only if your thinking is clear. Then question each fact or idea in light of your purpose and the needs of your readers. Relentless questioning will purify this list. Question, sift, revise, strip and dump until you have only the bare walls. When you are absolutely certain you've retained only the relevant material, you're ready to

IDENTIFY YOUR MAIN AND SUPPORTING IDEAS

Main ideas and facts represent major divisions or points you expect to develop in the course of your discussion. When you weigh them against other facts and ideas, they seem to stand out and appear equally important. They are so vital to your purpose that omission of one or the other would leave you with an unbalanced communication. For example, if your purpose is to describe "layout and design," your main points would be statements concerning significant characteristics of the eight basic elements: simplicity, contrast, structure, eye flow, white space, balance, proportion and unity. Supporting ideas would be descriptive elements that expand each characteristic of a design, set it apart from other characteristics and distinguish one design from another. Whenever possible use titles or headings to describe your breakdown, being careful not to repeat main titles or the main title within its subarea. For more details jump over to pages 78-79 and 212.

"The secret of getting ahead is getting started. The secret of getting started is breaking your complex, overwhelming tasks into small manageable tasks and then starting on the first one.

-Mark Twain

PICK YOUR PATTERN

Your next step is to select a pattern (below) and layout (see pages 78-81) that enable you and your readers to move systematically and logically through your ideas from a beginning to a conclusion. Either your purpose, the needs of your audience, the nature of your material or a combination of the three almost always will dictate one (or a combination) of the following patterns:

Topical pattern. This is a commonly used pattern to present general statements followed by numbered listings of subtopics to support, explain or expand the statements. For example, if you make a general statement that ROTC cadets participate in a number of special programs to pursue their active duty careers, you could use this pattern to list and briefly describe typical programs. In this case, the sequence in which you list the activities would not be important unless you want to begin with the most popular program and move down to the least popular.

The list should follow some logical order, depending on the nature of your material and the purpose of your communication. Some material flows more logically if you arrange it from the simple to the complex, the known to the unknown, the general to the specific, the specific to the general, etc. The best approach in using this pattern is to experiment with the arrangements to find the one that will be more comfortable for your audience.

Time or chronological pattern. When you use this pattern, you discuss events, problems or processes in the sequence of time in which they take place or should take place (past to present, present to past or present to future). It is the simplest and most commonly used approach in writing because you so frequently encounter situations based on time sequences. Of course, you must be careful to select facts that support the purpose of your communication. In most cases, this pattern is used in writing histories, tracing the evolution of processes, recording problem conditions and solutions and dealing with other situations that develop over extended periods.

Reason pattern. You use this pattern if you want to state an opinion or point of view and then develop support by discussing reasons. For example, in discussing a staff problem with the boss, you might express an opinion or point of view you think would lead to a solution. The boss might ask you to put the opinion in writing and discuss the logic that led to the opinion. Your approach might be to write a complete statement of the opinion or point of view and then discuss each reason for the idea in a series of numbered paragraphs.

"Success, remember, is the reward of toil."
–Sophocles

Problem-solution pattern. You can use this pattern to identify and describe a problem or issue and then discuss possible solutions to the problem or techniques for resolving an issue. This pattern may be used in several variations.

- Present a complete description of a problem and then discuss the single, most logical solution. Of course, you'll want to discuss all facets of the problem—its origin, its characteristics and impact and any consequences. And, in your proposed solution, you'll need to include enough factual information to convince your readers the solution is practical and cost effective. As part of your discussion, you might explain how to implement the solution.
- Offer several possible solutions, show the effect of each solution and then discuss the best alternative. This is one variation of the format and it is used in the Air Force staff study (graze through pages 187-195).
- Use the pro-and-con approach to discuss a problem and possible solutions. You'll find this pattern useful when you're for or against someone else's proposal, or when you're considering alternate solutions offered by several other people. One technique in using this variation is to begin with a description of the problem and the alternate solutions. You then analyze and question the strengths and weaknesses of the proposed solutions. You conclude by discussing your solution to the problem and showing how your proposals are superior (usually referred to as "pro-con +1"). This is not a format for a personal attack on an adversary; it's simply a systematic approach to use in persuading people either to accept your ideas or to modify their own ideas.

Spatial or geographical pattern. When using this pattern, you'll start at some point in space and proceed in sequence to other points. The pattern is based on a directional strategy—north to south, east to west, clockwise or counterclockwise, bottom to top, above and below, etc. For example, you might describe buildings along a flight line from north to south; the view from one point in a clockwise or counterclockwise movement through space to another point; or the services offered by a library on the first floor, second floor and third floor.

CAUTION: Make sure to use appropriate transitions to indicate spatial relationships—to the left, farther to the left, still farthermost to the left; adjacent to, a short distance away, etc. Otherwise you can easily confuse or disorient your readers.

"I never knew a man who was good at making excuses who was good at anything else."
–Benjamin Franklin

Cause-and-effect pattern. You can use this pattern to show how one or more ideas, actions or conditions lead to other ideas, actions or conditions. Two variations of this pattern are possible: cause to effect and effect to cause. To use the cause-effect variation, you might begin by identifying ideas, actions or conditions and then by showing how each produced or will produce certain effects. For example, in discussing increased numbers of women in the Air Force, you might first describe opportunities for women to assume more responsible leadership roles in the Air Force. One effect of these opportunities might be that women are joining the Air Force in increasing numbers.

You can also use an effect-cause approach with the same example by reversing the conditions. You could begin by discussing increases in the number of women joining the Air Force (the effect) and argue that more advanced leadership roles are responsible (the cause). The technique you use depends on the context of your discussion.

Whichever strategy you use, avoid false causes and single causes. You're guilty of using a false cause when you assume one event or circumstance causes a second event or circumstance merely because it precedes the second event or circumstance. Many people observe that circumstance B occurred after circumstance A and conclude that A caused B. The conclusion is based on false cause. And you're guilty of using a single cause when you assume one condition is responsible for a series of conditions. For example, an absence of safety features on automobiles is not the only cause of highway injuries.

Many times your material will dictate the pattern you use; but, unless the pattern is suited to your purpose and audience, don't hesitate to try another one. Try to choose a pattern that permits you to move from the familiar to the unfamiliar or from the simple to the complex.

After you've decided on a specific subject heading, identified your main and supporting points, and selected an appropriate organizational pattern, your next step is to outline your material in the framework as it will appear in your letter, message, report, position paper, Air Force publication, etc.

"If a man is called to be a street sweeper, he should sweep streets even as Michelangelo painted, or Beethoven composed music, or Shakespeare wrote poetry. He should sweep streets so well that all the hosts of heaven and earth will pause to say, here lived a great street sweeper who did his job well."

–Martin Luther King, Jr.

OUTLINE YOUR IDEAS

Even exceptional writers need an outline for their ideas to appear like they were naturally arranged from the beginning of the message or report to the end. Thus, this blueprint is a time-saver rather than a time-waster.

If you plan to write a short letter, message or report, your list of main points may be all you need. For longer papers, Air Force publications, reports, staff studies and the like, you'll find a detailed outline is usually an indispensable aid. Even though outlining can be a laborious process, it forces you to align your main and supporting ideas in logical order before you begin to write. Otherwise, distractions can muddle your mind and make your writing job much more difficult and take longer than it should.

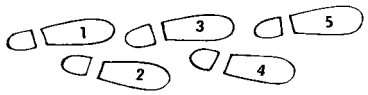
Do not be overly concerned with form in outlining. Use any form that works! **Your purpose in outlining is to arrange main and supporting ideas in a visible framework that permits you to see and test your logic on paper.** Then, if some ideas don't fit together or flow naturally, you can rearrange before the big job. There are no "absolutes" for organizing; all writers have their own mental approach to the task. Try the sportscaster-news approach and open with your score (main point) and follow with the play-by-play description (only what your audience needs). **Put commands before reasons, requests before justifications, answers before problems and conclusions before evidence, but give neutral comments before bad news.** You might delay the main point to soften bad news or to remind your audience of an old conversation, for example, but avoid delaying long. Readers, like listeners, are put off by the mystery writer-story approach. Occasionally, as in a set of instructions or a reply to a series of questions, all your points are equally important. If so, design your first statement to tell your audience what to expect: "Here's the disk formatting information you need."

Completely cover one topic before beginning another even if it takes several paragraphs. But keep your paragraphs short—roughly four to five sentences—and use subparagraphs to make lists and instructions stand out. Try headings—especially if you're covering several topics so that your reader can easily follow. Effective writing should look inviting—just like a well-planned dinner party.

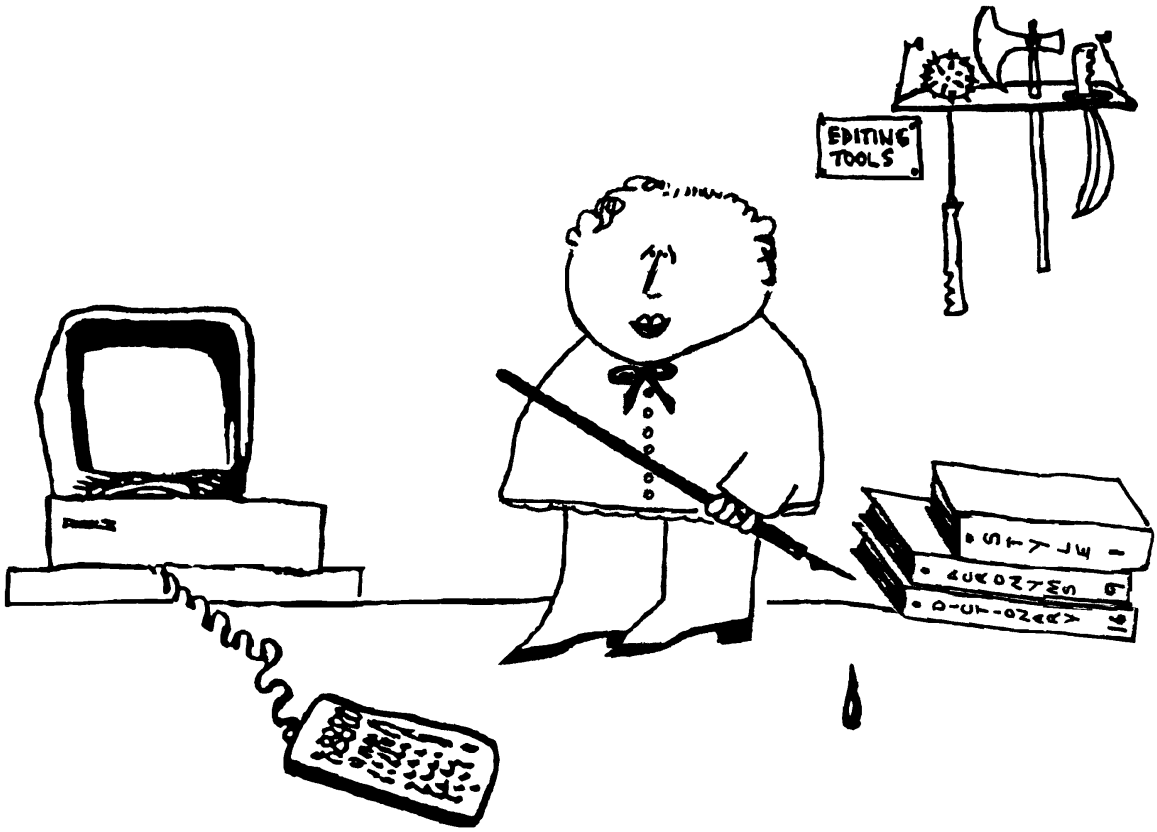
OUTLINE YOUR PUBS

There are three principles to organize a paragraph, chapter or your Air Force publication as a whole: by subject, in logical order and by amount. Organizing it by subject is the most basic of the principles. Think of your pub as covering one topic. And within your topic there are any number of supporting subtopics that are grouped under or near other related main topics. Then arrange each group into a logical order by using topical, chronological, general-to-specific, important first, etc—whatever works. After organizing your material by subject and in logical order, consider its size for a minute. If your subject is too large for a paragraph, try writing it as a section; if it too large for a section, try writing it as a chapter, etc. Remember: Break up long blocks of info to ensure to not bury steps of a procedure or a list of important requirements.

Next, write a draft and edit it ruthlessly....



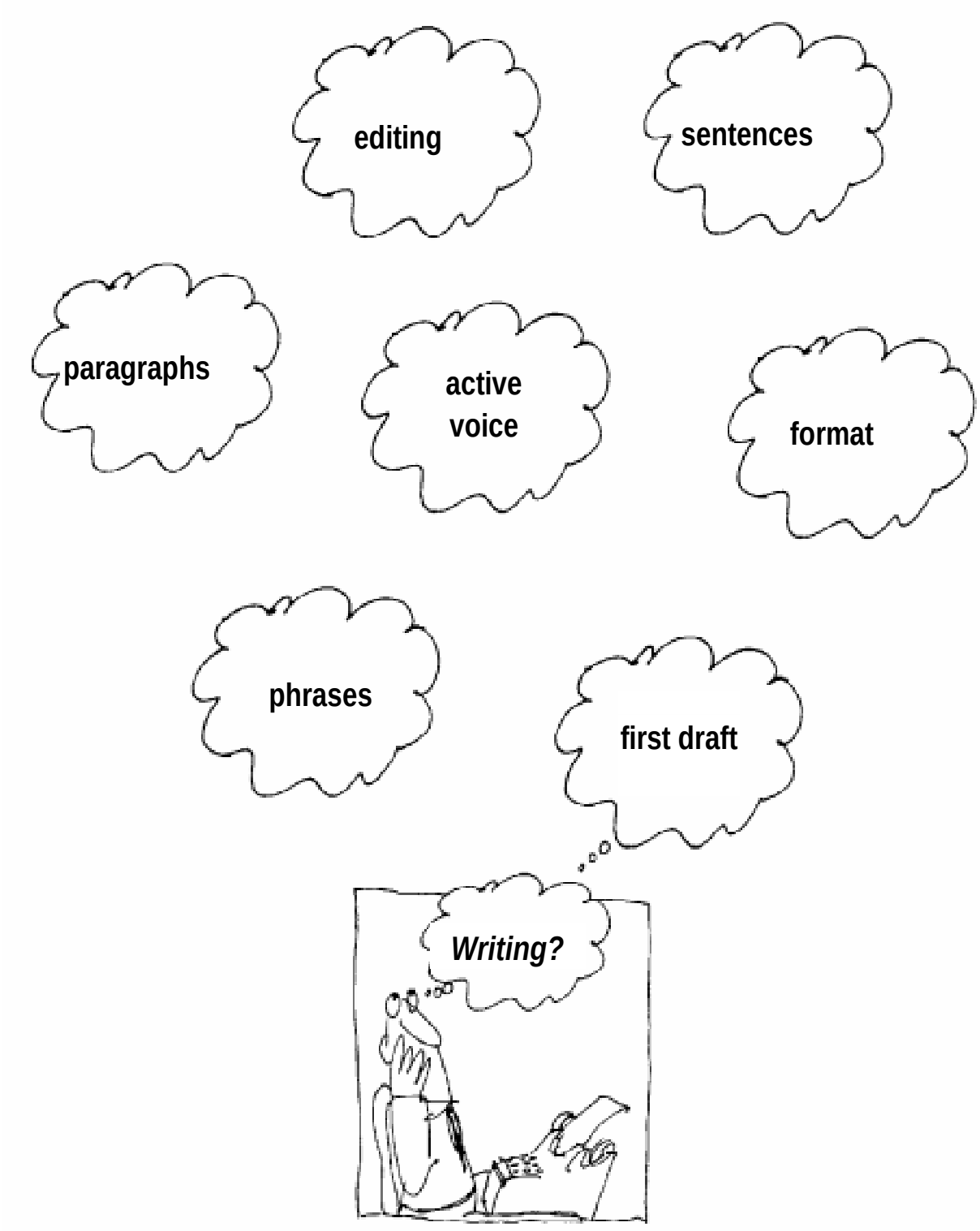
draft and edit …



Actually, this step looks more like a dance routine choreographed for the brave hearted. There are three separate (but closely related) dance routines. The first dance is learning how to **build effective sentences and paragraphs**—and doing it with English that's "alive." The second dance is learning how to **overcome the "first-draft syndrome."** Finally, you'll need to develop a thorough and effective routine to **edit your work** (and the work of others). Because you'll actually be doing all three dances at once, quarrel with every word, every sentence, every paragraph. When deadlines permit, let your writing rest for a day and then rewrite it. And rewrite it again.

The first dance routine is a quick refresher course on how to build decent sentences and paragraphs with English that's alive. But before you start, you need the latest, greatest equipment ... er dictionary for your spelling and definitions, and a thesaurus for finding synonyms and antonyms. For Air Force writing, avoid those words labeled "slang," "substandard," "dialectical," "archaic" or "obsolete." Also stay away from those foreign words unless they happen to be commonly used.

Ready to draft and edit...?


editing
sentences
paragraphs
active voice
format
phrases
first draft
Writing?

BUILDING EFFECTIVE SENTENCES …

Effective writing is economical writing. Take a quarrelsome approach to building effective sentences. Pompous, bureaucratic writing is garbage—and like garbage, it should be thrown out! Busy people don't like to spend 5 minutes reading or listening to something that has only 1 minute's worth of ideas. Nor do they like to read stilted writing. By being more personal and coming straight to the point, your audience will reward you by paying attention to what you have to say. For example, would you say "enclosed please find instructions you requested" or "here are the instructions you requested"? Got it? Here are some important techniques ...

WRITE ACTIVELY, DOERS BEFORE VERBS

Is your active voice all bottled up? Most of today's garbage is created by those who write in the passive voice. If that's you, then simply activate your passive voice. Writing in passive voice is a military disease. You'll find that sentences in easy-to-read books, magazines and letters are about 75 percent active and 25 percent passive voice. Military writers usually reverse that ratio. Sentences written passively are wordy and roundabout. They reverse the natural active order of English sentences. Besides lengthening and twisting sentences, passive verbs often muddy them. Whereas active sentences must have doers, passive ones are complete without them. Because passive verbs look back to whatever receives the action, reading passive sentences is like driving in reverse.

When we overuse the passive voice and reverse the natural subject-verb-object pattern, our writing becomes lifeless. Active voice makes us sound alive. Our writing reaches out to the reader, and we can get to the point quickly with active verbs and fewer words. Take that sentence out of reverse and drive toward better understanding!

Your support is appreciated …
Requisitions should be submitted …
The PAC team will be appointed …
It is requested that you submit …

Yawn. The actor (or doer) in the sentence is either obscure, absent altogether or just lying there. Who appreciates? Who should requisition? Who appoints? Why not write …

I appreciate your support …
Submit your requisitions …
Dave Hall will appoint the PAC team …
Please submit …

The actor steps out from behind the curtain. Not only does the actor get a shot of adrenaline but the verbs come alive as well. You don't have to be a grammarian to recognize passive voice. Watch for these forms of the verb *to be* (*am, is, are, was, were, be, being, been*) and a main verb usually ending in *-ed* or *-en*.

Passive: The mouse *was* eat*en* by the cat.
Active: The *cat ate* the mouse. (Expresses *actor*, *action* and *receiver* of the action; or, more simply, *doer does doee*.)
Passive: Livelier sentences *will* be writt*en* by you.
Active: You *will write* livelier *sentences*.

Here's an example that illustrates the dangers of passive voice:

> The hill will be attacked to secure a bridgehead and upon completing this task the attack will continue.

When will the attack begin? Who's going to attack? What type of attack? What hill? Is the attack a main effort or a supporting effort? When does the attack continue? Let's fix it.

> At H-hour, B Company conducts a deliberate attack on Hill 810 vicinity coordinates RG123457 as the battalion's main effort secures a bridgehead across the Han River and continues the attack on order.

I think you get the picture about the dangers of writing in passive voice. However, when the doer is unknown, unimportant, obvious or better left unnamed, you'll want to write in passive voice.

> President Clinton was elected in November 1996. (We really don't care that the American people elected Clinton—we want the emphasis on *who* was elected.)
> Christmas has been scheduled as a workday. (The *doer* of this action is probably better left unnamed.)

Here's a three-step cure for that passive voice ailment:

1. Put the actor (*doer*) before the verb.

This: The *handlers* must have broken the part.
Not: The part must have been broken by the handlers.

2. Drop part of the verb.

This: The results *are* in the attachment.
Not: The results *are listed* in the attachment.

3. Change the verb.

This: The replacement has not *arrived* yet.
Not: The replacement has not *been received* yet.

See if you recognize these famous quotes we've changed to passive voice.

"A box of chocolates is what life is all about."
"Nothing should be feared by us but fear itself."
"My heart was left in San Francisco."
"Go ahead, my day could be made."
"Cheese should be said."

You'll agree these quotes had much more impact written in active voice, and probably wouldn't be remembered today as written above.

JUDGE THE JARGON; DUMP THE GARBAGE

The aim of all communication is to make a personal contact in the simplest possible way, and the simplest way is to use familiar, everyday words. Above all, it must be adapted to specific circumstances (a minimum of jargon) and be devoid of gobbledygook. (Mary Maverick, a congressperson from Texas, coined this term "gobbledygook" for wordy, pompous, overweight prose that confuses and irritates more than it informs.) Jargon consists of "shorthand" words, phrases or abbreviations that are peculiar to a relatively small group of people. *DEROS* and *AWOL* are samples of jargon. When you use jargon **make sure you have carefully assessed the audience!** Gobbledygook is merely puffy sentences used to fill space and impress the naive. You see a lot of it in performance reports, staff reports, budget requests and recommendations for awards. Some laughable examples of "buzzwords" are on page 60 and some sensible phrases on pages 61-69.

THE TONE AT THE TIME WILL BE ...

Speakers have gesture, voice and movement to help them communicate. Writers only have words on paper. Recognize this disadvantage and play close attention to your tone. Tone is an important aspect of communication. Words that carry uncomplimentary insinuations (ignorant, opinionated), make negative suggestions (failure, impossible) or call up unpleasant thoughts (liable, unsuccessful) are tactless. And they can frequently defeat your purpose. Be aware that some expressions may humiliate or belittle the folks with whom you are communicating. A tone—dignified, polite, understanding, etc—must be cultivated. Any unintentional manifestation of irritability, briskness or superiority is certain to reduce your effectiveness.

1 POLITE. The first rule of writing is to be polite. Forego anger, criticism and sarcasm—strive to be reasonable and persuasive. Rudeness is a weak person's imitation of strength.

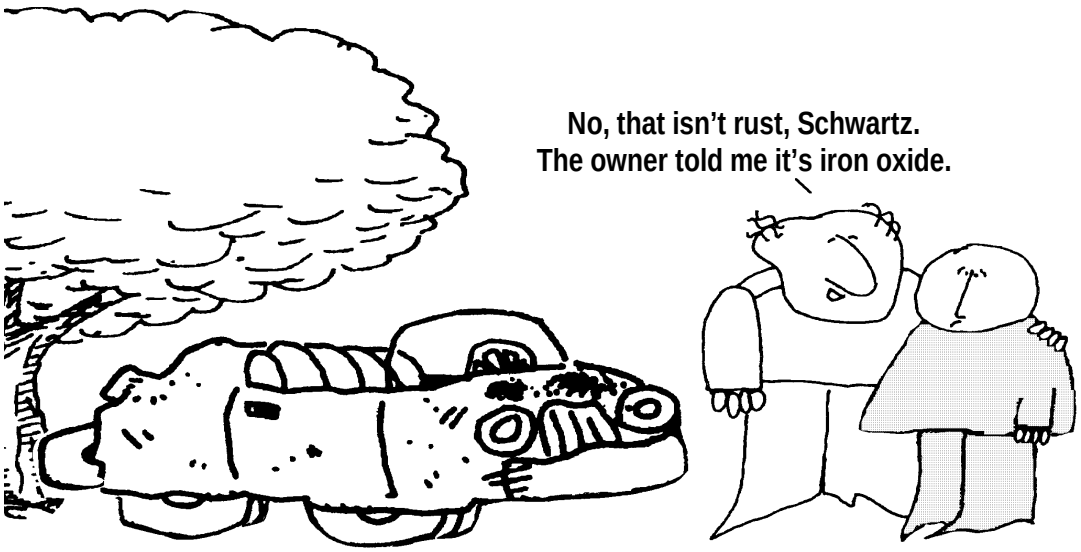
2 PERSONAL. Pronouns create instant rapport, show concern and keep your reader involved. It also keeps your sentences from being ineffective because they aren't monotonous, dry and abstract. To nourish your ego and avoid false modesty, say *I, me* or *my* in most of your sentences. When speaking for the commander, use *we, us* or *our*. Balance these pronouns with even more *you*s and *your*s. However, avoid using *I* as the first word of an opening sentence ... the first rule of business writing is "put your audience first." And, except for emphasis, avoid starting two sentences in a row with *we* or *I*. This way you'll avoid the tiresome repetition and any appearance of self-centeredness.

3 FORMAL VERSUS INFORMAL. Formal means using accepted rules of grammar and avoiding colloquial, slang or contractions. Informal relates to a casual, conversational style. According to these definitions all AF publications will be written in formal style. All other documents (memos, etc) would fit into the informal tone category.

4 CONSTRUCTIVE VERSUS DESTRUCTIVE. To develop a constructive tone, give praise where praise is due; acknowledge acceptance before focusing on additional improvements; and express criticism in the form of helpful questions, suggestions, requests, recommendations or clear directives rather than accusations. When having to give bad news, lead with a neutral comment and then jump right in with the bad news. Save the positive for the closing by offering alternatives, etc. You will project sincerity and your audience will appreciate your honesty. It will leave them with a good feeling. Stay away from clichés, restating the refusal, hiding bad news in a fog of wordiness and apologizing. To get you started thinking "constructive," listen:

Commanders *will recommend only qualified* persons for training. [Constructive]
Commanders *may not recommend* for training any person who *is not qualified*. [Destructive]

Positive	***Negative***
reception area	waiting room
established policy	old policy
change of schedule	postponement
confirm meeting	reminder
competition is keen	opportunity is limited
start writing well	stop writing badly
use the big hoist	don't use the small hoist
the cup is half full	the cup is half empty



5 PERSUASIVE. Managers who need to sell or just to explain should rely on the communicative power of the persuasive tone. To organize a persuasive message: don't con your readers, state your request clearly and quickly ("what you want to argue"), show how it is to their best interest ("because"), show how it is reasonable ("examples"), tell how action can be taken and close with what is required of them. To learn more about the finer points of persuasion, read pages 113-115. Since you have a short time to grab the reader's attention, try using today's most effective words. These words have the strongest chance to persuade your audience, because there's an easier understanding of them in the vocabulary.

ability
abundant
achieve
active
admirable
advance
advantage
ambition
announcing
appreciate
approval
aspire
attainment
authoritative
bargain
benefit
capable
challenge
cheer
comfort
commendable
compare
comprehensive
concentration
confidence
conscientious
cooperation
courage
courtesy
definite
dependable
deserving
desirable
determined
discover
distinction
diversity
ease
easy
economy
effective
efficient
energy
enhance
enthusiasm
equality
excellence
exceptional
exclusive
expedite
faith
fidelity
fitting
genuine
good
grateful
guarantee
handsome
harmonious
helpful
honesty
honor
humor
imagination
improvement
industry
ingenuity
initiative
integrity
intelligence
judgment
justice
kind
lasting
liberal
life
loyalty
majority
merit
new
notable
offer
opportunity
perfection
permanent
perseverance
please
popularity
practical
praiseworthy
prestige
proficient
progress
prominent
propriety
punctual
quick
reasonable
recognition
recommend
reliable
reputable
responsible
results
revolutionary
salient
save
service
simplicity
sincerity
stability
substantial
success
superior
supremacy
thorough
thoughtful
truth
unstinted
useful
utility
valuable
vigor
vital
vivid
wisdom
you
yours

"Most people do not resist change, they resist being changed when it is imposed from the outside."

-Anonymous

6 NONJUDGMENTAL. We all have our own set of "learned" barriers to effective writing and speaking. Inadvertently we will exclude members of our audience—and that hurts communications.

A mentally agile communicator, on the other hand, develops a sixth sense about avoiding ingrained habit traps that allow race, religion, ethnicity or sex to fog the message. Here are some common pitfalls that aren't all-inclusive, but will help you to become more sensitive:

- VISUAL SUPPORT. Visual aids or illustrations should show a range of people who populate our Air Force—men and women of all races and ethnic groups, and, where possible, of different religious groups. Avoid traditional stereotyping of jobs based on sex or race.
- RELIGIOUS. Most people have a strong emotional attachment to their spiritual beliefs. Comments like "I jewed them down" or "They were all mackerel snappers"; or making reference to religious events celebrated by only one group, such as Christmas or Hanukah, can leave portions of your audience with a feeling of exclusion or ridicule.
- ETHNIC AND RACIAL. Using words and phases *like Mexican standoff* and *chiefs and Indians* can be counterproductive. Joke telling is the biggest area where otherwise sensitive people make mistakes. Humor is not universal. The only way to avoid this trap is to retire all jokes, phrases or words with racial or ethnic bias.
- SEXIST. We tumble into this one less often these days. To be gender-neutral, using "he or she" is acceptable. Or you could change the antecedent, if possible (i.e., everyone, a person, people, anyone, etc). Just be consistent. Here are some others to get you thinking:

Instead of	***Use this***	***Instead of***	***Use this***
businessman	owner, executive, manager, entrepreneur	manning	staffing
		manpower	workforce, human resources, personnel
chairman	chairperson, chair, head of the committee, leader, moderator	National Guardsman	member of the National Guard
clergyman	clergy member, member of the clergy	policeman	police officer
		pressman	press operator
Congressman	Member of Congress, Congressperson	repairman	repairer
		salesman	sales representative, sales clerk, sales staff, sales force
crewman	crewmember		
draftsman	drafter	serviceman	service member
fireman	firefighter	spokesman	spokesperson, speaker
foreman	manager, supervisor, shop chief, superintendent	steward; stewardess	flight attendant
		two-man concept	two-person concept
journeyman	journey worker	undermanned	understaffed
juryman	jury member, juror	unmanned aircraft	unoccupied aircraft, pilotless aircraft
layman	lay person		
mailman	mail carrier	waiter, waitress	server
man-hour	work hour	watchman	watchguard
mankind	human race, people	wireman	wireworker, wirer
manmade	manufactured	workmen compensation	worker's compensation
manned aircraft	occupied aircraft, piloted aircraft		

WORDY WORDS

Many people use certain words and phrases because they think it makes them appear learned or they think padding emphasizes or rounds out a passage. **Don't force your audience to trudge through a dictionary.** In today's fast-paced world most readers will skip over them, not fully understanding your message, or worse yet discontinue reading! Stroll through these 15 examples of wordy words:

1 **VARIOUS SHADES OF MEANING.** Use different words to express various shades of meaning. The writer with an adequate vocabulary writes about the *aroma* of a cigar, the *fragrance* of a flower, the *scent* of perfume or the *odor* of gas instead of the *smell* of all these things.

2 **THAT AND WHICH.** Get rid of needless *that*s and *which*es by simply dropping them or rewriting slightly. Usually you can replace *which* with *that*, or leave it out altogether and have a more fluent, more spoken sentence. Don't get carried away though. Keep the ones *that* help the meaning or flow.

3 **DOUBLEHEADERS.** *The Word* by Rene J. Cappon details how to avoid writing a project's *importance and significance* when importance will do. Even a person's *success and achievement* is okay with just success. Pairs of words with similar meanings add needless bulk. Whatever the differences are between *test and evaluate*, for example, they aren't worth calling attention to if you just want to give a general idea. Leave the below sing-song pleasures to poets. When one hits you in the face, consider one word to say it all.

aid and abet
beck and call
betwixt and between
bits and pieces
blunt and brutal
bound and determined
clear and simple
confused and bewildered
disgraced and dishonored
each and every
fair and just
few and far between
irrelevant and immaterial
nervous and distraught
nook and cranny
null and void
part and parcel
pick and choose
ready and willing
right and proper
safe and sound
shy and withdrawn
smooth and silky
success and achievement
sum and substance
test and evaluate
various and sundry

"The basic rule every military writer ought to live by is this:
'I will write only when I must.'"
-Colonel William A. McPeak

4 **BIG WORDS AND PHRASES.** Unnecessary words are *final completion, month of January* or *close proximity*—completion must be final or it is not complete, January must be a month, proximity means close. Also, many needless phrases are introduced by prepositions like *at, on, for, in, to* and *by*. They don't give sentences impressive bulk; they weaken them by cluttering the words that carry the meaning. So prune such deadwood as *to the purpose* (to), etc. The longer it takes to say something, the weaker you come across. Here are some padded phrases frequently used. The words lined through are unnecessary. For more help flip through pages 61-69. Also, retreat to page 37 for dumping the garbage:

It came when the meeting in Washington was ...
During 1968 in March ...
We will get the facts later.
In about two weeks' starting at 0900 the targets will be made of ...
During the trip to Millbrook ...
Perhaps Airman Heim is reluctant ...
At this point...
Based on the complex issues involved ...
when ...
she finishes quickly because she is organized.
Becky types 60 pages a day.

5 **HUT-2-3-4 PHRASES.** Though you need to cut out needless words, sometimes you can go too far. Don't build hut-2-3-4 phrases ... long trains of nouns and modifiers. Readers can't tell easily what modifies what or when such trains will end. "Joint Surveillance Target Attack Radar System" cannot be avoided. But you can create unofficial ones like "increased high-cost-area allowances." Adding one word will make this more readable: "increased allowances for high-cost areas."

6 **BE CONCRETE.** Without generalizations and abstractions, lots of them, we would drown in detail. We sum up vast amounts of experience when we speak of dedication, programs, hardware and lines of authority. But such abstract language isn't likely to evoke the same experiences in each reader's mind. Lazy writing overuses vague terms such *as immense dedication, enhanced programs, viable hardware* and *responsive lines of authority*. It especially weakens job descriptions and performance evaluations, etc. For more info, see pages 163 and 201.

Do not write "The commander will give guidance." or "The equipment must meet specs." But what kind of guidance and what kind of specs? Neither you nor your readers can tackle the problem until you are specific. Be as definite as the situation permits. Include only the ideas your reader needs and then give those ideas no more words than they deserve.

For	***Try***	***For***	***Try***
commanders	MAJCOM commanders	Ford	Ranger
aircraft	plane	headache	migraine
car, vehicle	Ford	plane	F-117
computer	Pentium	socialize	mingle, meet
emotion	love	typewriter	Olympia portable

7 **IT IS.** No two words hurt Air Force writing more than this innocent looking *it is*. They stretch sentences, delay your point and encourage passive verbs. Unless *it* refers to something mentioned earlier, try to write around *it is*. For example, "*It is recommended* you write economically" can become "We recommend you write economically." Less common but no less wordy are the kissin' cousins of *it is ... there is* and *there are*.

8 **CONTRACTIONS.** Contractions link pronouns with verbs (we'd, I'll, you're) and make verbs negative (don't, can't, won't). Only a few subjects, like reprimands or funeral notices, are too solemn for the informality of contractions. Also, avoid using in formal documents (Air Force publications) when style, elegance and formality are important. They turn fancy sentences into ordinary English. Day-to-day Air Force writing should be informal enough for contractions to fit naturally.

9 **ABBREVIATIONS.** Excess abbreviating is another common form of false economy. Use abbreviations no more than you must with insiders and avoid them entirely with outsiders. If you do use one, spell it out the first time it appears. If it appears only twice or infrequently, spell out the term every time and avoid the abbreviation entirely. Put clarity before economy.

10 **SHUN *THE -ION OF* AND *THE -MENT OF*.** Words ending in *-ion* and *-ment* are verbs turned into nouns. Whenever the context permits, change these nouns to verb forms. Favoring the verb forms, your sentences will be shorter and livelier. For example, "Use that format *for the preparation of* (to prepare) your command history." "*The settlement of* (Settling) travel claims involves *the examination of* (examining) orders."

11 **SMOTHERED VERBS.** Make your verbs—the most important word in the sentence—do the work for you. Weak writing relies on general verbs that take extra words to complete their meaning. Don't use a general verb (make) plus extra words (a choice) when you can use one specific verb (choose). For example, "The PAC team *held a meeting* (met) to *give consideration to* (to consider) the printing issue." They *made the decision* (decided) to *give their approval* (approve it). Get the idea? *Your turn:* Make use of ( ) specific verbs!

12 **REPETITIVE REDUNDANCY.** According to Rene J. Cappon not every noun needs an adjective. Not every adjective needs an adverb. Not every writer has gotten the message. Keep your pencil from adding modifiers to those nouns that need no additional voltage. *Serious* danger, *stern* warning, *deadly* poison, *grave* crisis are examples; the nouns operate better without the modifiers.

absolutely conclusive	future plan	organic life
agricultural crops	general public	original founder
awkward dilemma	grateful thanks	patently obvious
close proximity	hired mercenary	personal friend
complete monopoly	irreducible minimum	personal opinion
completely full	lonely hermit	present incumbent
divisive quarrel	meaningless gibberish	true facts
end result	mutual cooperation	ultimate outcome
entirely absent	new record	violent explosion
exact counterpart	old adage	vitally necessary

13 **EASILY CONFUSED WORDS.** Many writers and speakers frequently confuse the meaning of some words. Even the dictionary isn't clear-cut and can add to your confusion. Here's a small list of some easily confused words. Be on the lookout for others.

accept	verb, receive
except	verb or preposition, omitting or leaving out
advice	noun, counsel given, an opinion
advise	verb, to give counsel or advice
affect	verb, to influence or feign
effect	noun, result; verb, to bring about
aggravate	make worse or intensify
annoy	disturb or irritate
all ready	everyone is prepared
already	adverb, by specific time
all together	collectively or in a group
altogether	wholly or entirely
alright	not acceptable spelling
all right	satisfactory
alumni	men graduates or group of men and women graduates
alumnae	women graduates
among	used when more than two alternatives
between	used when only two alternatives
amount	qty that can't be counted/measured in units
number	quantity counted and measured in units
apt	suitable, quick to learn, natural tendency
liable	legally responsible
likely	refers to the probable, probability
as	a subordinate conjunction
like	a preposition
avocation	hobby
vocation	employment
beside	preposition, next to or near
besides	adverb, in addition; preposition, addition to
bi-	occurring every two (units of time)
semi-	occurring twice (during the time period)
bring	action toward the speaker
take	action away from the speaker
can	ability
may	permission
capital	city or money
capitol	a building
compliment	praise
complement	supplies a lack; it completes
compose	to constitute
comprise	to include or consist of
continually	closely recurrent intervals
continuously	without pause or break
consul	foreign representative
council	a group
counsel	advice, to give advice
disinterested	impartial or objective
uninterested	indifferent
ensure	guarantee
insure	obtain insurance for
farther	expresses distance
further	expresses degree
fewer	refers to numbers; countable items
less	refers to mass; items can't be counted
hanged	to execute; criminals are hanged
hung	suspended or nailed up; pictures are hung
imply	to hint at or suggest
infer	to draw a conclusion based on evidence
incredible	unbelievable, improbable
incredulous	skeptical, doubting
lay	to place
lie	to recline; to stretch out
lose	a verb
loose	primarily an adjective
may be	a modal verb
maybe	perhaps
moneys	currency
monies	amount of money
morale	refers to a spirit or a mood
moral	refers to right conduct
practical	useful, sensible
practicable	feasible; a person cannot be practicable
principal	adjective, foremost; noun, main person
principle	noun, precept or idea
raise	to lift or cause to be lifted
rise	to move to a higher position
respectively	in the order given
respectfully	full of respect
set	to put or to place
sit	to occupy a seat
stationary	in a fixed place
stationery	writing paper, envelopes
their	third person plural pronoun, possessive
there	adverb or expletive
they're	contraction of they are
who	refers to people
which	refers to things

14 **CLICHÉS.** According to Rene J. Cappon, these clichés are among the dreariest in captivity, in one editor's opinion anyway. The list is not exhaustive. You just may not find your favorite here:

armed to the teeth
banker's hours
battle royal
beat a hasty retreat
beauty and the beast
bewildering variety
beyond the shadow of a doubt
bite the dust
blazing inferno
blessed event
blessing in disguise
blissful ignorance
bull in a china shop
burn one's bridges
burn the midnight oil
burning issue
bury the hatchet
calm before the storm
cherished belief
clear the decks
club-welding police
colorful scene
conspicuous by its absence
coveted award
crack troops
curvaceous blonde
dramatic new move
dread disease
dream come true
drop in the bucket
fame and fortune
feast or famine
fickle fortune
gentle hint
glaring omission
glutton for punishment
gory details
grief stricken
grim reaper
hammer out (an agreement)
hand in glove
happy couple
head over heels in love
heart of gold
heavily armed troops
hook, line and sinker
intensive investigation
iron out (problems)
Lady Luck
lash out
last but not least
last-ditch stand
leaps and bounds
leave no stone unturned
light at the end of the tunnel
lightening speed
limp into port
lock, stock and barrel
long arm of coincidence (the law)
man in the street
marvels of science
matrimonial bliss (knot)
meager pension
miraculous escape
Mother Nature
move into high gear
never a dull moment
Old Man Winter
paint a grim picture
pay the supreme penalty
picture of health
pillar of (the church, society)
pinpoint the cause
police dragnet
pool of blood
posh resort
powder keg
predawn darkness
prestigious law firm
proud heritage
proud parents
pursuit of excellence
radiant bride
red faces, red-faced
reins of government
rushed to the scene
scantily clad
scintilla of evidence
scurried to shelter
selling like hotcakes
spearheading the campaign
spirited debate
spotlessly clean
sprawling base, facility
spreading like wildfire
steaming jungle
stick out like a sore thumb
storm of protest
stranger than fiction
supreme sacrifice
surprise move
sweep under the rug
sweet harmony
sweetness and light
tempest in a teapot
tender mercies
terror stricken
tip of the iceberg
tower of strength
trail of death and destruction
true colors
vanish in thin air
walking encyclopedia
wealth of information
whirlwind campaign
wouldn't touch with a 10-foot pole

15 ***EXCEPT* AND OTHER QUALIFIERS.** Try to avoid using the word *except* ... except when stating the exceptions directly requires a long list or elaborate description. Also qualifiers (*if, generally, according to* or *in some cases*) are effective, but avoid as much as possible since they do lengthen a sentence and can confuse the reader.

The rule is for all under 40 years of age. Not ... The rule is for all except those above 40 years of age.
This rule applies to all enlisted except technical sergeants. Not ... This rule applies to all enlisted in the grades of airman through sergeant and master sergeant through chief master sergeant.

SENTENCE LENGTH

The purpose of words on paper is to transfer thoughts in the simplest manner with the greatest clarity. You should avoid long, complicated sentences over 20 words (average is 17 words). Break up long, stuffy sentences by making short sentences of dependent clauses or by using lists. Short sentences increase the pace; long ones usually retard it. The key is to vary your pattern since constant use of either form can be monotonous. See pages 73-74 for more details.

ASK MORE QUESTIONS

Use questions now and then to call attention to what you want. You're actually reaching out to your reader when a sentence ends with a question mark. In a long report, a question can definitely be a welcome change. Can you hear how spoken a question is?

PARTS OF SPEECH … AND SUCH

Parts of speech (verb, noun, pronoun, adjective, adverb, conjunction, preposition, interjection) never seem to cover all the bases, so here's the ole college try to be all-inclusive.

Active Voice — Shows the subject as the actor. >The *girl sang* a song.

Adjective — Describes or limits a noun. It answers "Which one? What kind? or How many?" >*blue* box, *short* coat, *gregarious* man, *four* stools

Adverbs — Modifies or limits a verb, adjective or another adverb and answers "When? Where? Why? How much? How far? To what degree?" >*quickly* run, *very* dull, *very* loudly
Conjunctive or Connective Adverb—transition words that often appears to connect clauses. >*however, therefore, etc*

Antecedent — Noun, phrase or clause to which a pronoun refers or replaces.

Appositive — Word, phrase or clause preceding or renaming a noun. >My dog Maggie.

Article — Small set of words or affixes used with nouns to limit or give definiteness to the application. >*a, an, the*

Case — Forms that nouns and pronouns take when they fit into different functions of the sentence. There are three:
Nominative—for subjects, predicate nominatives and appositives. >*I*
Objective—for objects and their appositives. >*me*
Possessive—to show ownership, hence adjectival, functions. >*my*

Clause — A group of related words containing a subject and a verb.

Conjunctions — Connects words, phrases, clauses or sentences.
Coordinating—connects words, phrases or clauses of equal meaning and structure. >*and, but, for, or, nor*
Correlative—connects two elements used in pairs. >*either … or, both … and, not only … but*
Subordinating—connects clauses of unequal weight. >*after, because, if, since, when, where*

Indirect Question A question that is restated and that does not require an answer. >*He asked if we were going*.

Interjection Expresses surprise or emotion and usually stands alone at the beginning of a sentence or it stands alone. >*gee, oh, ouch, ow, wow*

Modifier Words or groups of words that limit or describe other words (see page 76).

Modal Auxiliary Verbs that are used with a principal verb that are characteristically used with a verb of predication and that in English differs formally from other verbs in lacking *-s* or *-ing* forms.

can Primarily expresses ability; *cannot* is used to deny permission.

could Sometimes the past tense of *can*. >*We could see the Big Dipper last night*.< Otherwise, *could* expresses possibility, doubt or something dependent on unreal conditions. >*We could see the Big Dipper if it weren't overcast*.

may Originally meant "have the power" (compare the noun *might*). Now it means "permission." Also, *may* is used to indicate possibility. >*You may leave if you are finished with your work*.< May is also used in wishes. >*May you recover soon*.

might Sometimes functions as simple past tense of *may*. >*He said he might have time to talk to us*.< Often it is used to express a more doubtful possibility than *may* does. >*He returned before then*.< *Might* is also used after contrary-to-fact conditions. >*If I were off today, I might go fishing*.

shall/should *Shall* expresses futurity in the first person; *should* does also, but it adds a slight coloring of doubt that the action will take place. Notice the difference in meaning in these sentences. >*I shall be happy to call the VA Medical Center for you. I should be happy to call the VA Medical Center for you*.< In indirect discourse *should* replaces the *shall* of direct discourse. >*I shall call at once. I said that I should call at once*.< Many speakers who use *shall* in the first person use *would* in preference to *should*. >*I said I would call at once*.< *Should* is used to express likelihood. >*Sue Sizemore should be able to finish on time*.< *Should* expresses obligation. >*We should file these orders more carefully*.

will/would *Will* is the common future auxiliary used in the second and third persons. In addition it is used with special emphasis to express determination. *>You will finish by 4 p.m.<* *Would* still indicates past time in expressing determination. *>You thought you would finish by 4 p.m.<* *Would* expresses customary action in past time. *>Our last supervisor would bring us doughnuts every Friday morning.<* *Would* points to future time, but adding doubt or uncertainty. Notice the difference in meaning. *>I will if I can. I would if I could.<* *Would* replaces *will* in indirect discourse. *>He said that he would call*.

must Expresses necessity or obligation. It is somewhat stronger than *should*. *>You must call the director's office immediately.<* *Must* also expresses likelihood. *>It must have rained last night*.

ought Originally the past tense of *owe*, but now it points to a present or future time. *Ought* expresses necessity or obligation, but with less force. See the difference. *>We must go. We ought to go.<* *Ought* is nearly the equivalent of *should*.

dare Originally a modal only, it is now used primarily in negatives or questions. *>He dare not submit the report in that form. Dare we submit the report like this*?

need Not originally a modal auxiliary, *need* is now used to mean *have to*. *>He need only fill out the top form. He need not get upset about the delay.<* In the meaning "lack," *need* is always a regular verb. *>He needs a little help with this project*.

"Look at your work as though it were done by your enemy.... If we look to see where it is wrong, we shall see this and make it right. If we look at it to see where it is right, we shall see this and not make it right."

-Samuel Butler, English novelist

EQUIVALENTS OF MODALS:

be able to Used instead of *can* or *could* to indicate the ability as a fact rather than a mere potentiality. It is used also to avoid the ambiguity that may result from using *can* to express permission. >*He is able to support his mother*.

be to Indicates future events but hints at uncertainty. >*He is to have that report to us tomorrow.*

have to Commonly substitutes for *must*. It is a stronger expression of necessity. >*You have to have that done.*

Other modals are used in speech, but they are inappropriate in writing.

had rather instead of *would rather*
had better instead of *should* or *ought* (In speech, *had better* is emphatic in threats.)
have got to instead of *have to*

Modals are used with the infinitive of the perfect or progressive.

Can be going. Could have gone. Ought to be going. Ought to have gone.

Moods Verb that shows the manner of the action. There are three:
Indicative—states a fact or asks a question. >*It is raining. Have you seen Jeffrey Reilly?*
Imperative—gives a command or makes a request. >*Throw the food out. Kindly open the door.*
Subjunctive—represents an action or idea still in the mind; that is, one that is not yet an accomplished fact. >*I wish he were still here*.

Nouns Names a person, place, thing, action or abstract quality. >*woman, office, pencil, game, idea*
Abstract Noun—nouns that name qualities rather than material things. >*love, danger*
Collective Noun—nouns that are singular in form but plural in meaning; names a group of persons or things. >*audience, army, company, flock, committee, trio*
Concrete Noun—nouns that can be seen or touched. >*table, book*

Number Shows the singular or plural of nouns, pronouns or verbs.

Object Noun or pronoun that is affected by the verb. >*The man read the book.*

"To err is human, but when the eraser wears out ahead of the pencil, you're overdoing it."

–J. Jenkins

Passive Voice Shows the subject as receiver of the action. >*A song was sung by her.*

Person Pronouns that denote the speaker (first person; *I, we*), the person spoken to (third person, *you*) or the person spoken of (third person; *she, they*).

Phrases Groups of words without a subject or predicate that function as a unit (adjective, adverbial, gerund or infinitive phases).

Predicate Tells what the subject does or what is done to the subject, or the state of being the subject is in.

Preposition Shows the relationship between a noun or a pronoun to another word in the sentence. >*by, at, up, down, between, among, through*

Pronouns Substitutes for a noun. There are three:
Definite—includes *I, you, he, she, it, we, they* and all of their forms.
Indefinite—includes words like *someone, no one, each, anyone, anybody*.
Relative—includes words like *who, whom, which, that*.

Sentence Expresses one complete thought with one subject and one verb; either or both may be compound.
Complex Sentence—contains one main clause and at least one subordinate clause. >*When it rains, it pours.*
Compound Sentence—contains two or more main clauses and no subordinate clauses. >*It rains, and it pours.*

Subject Tells what the sentence is about; the person, place or thing that performs the action or that has the state of being indicated by the verb.

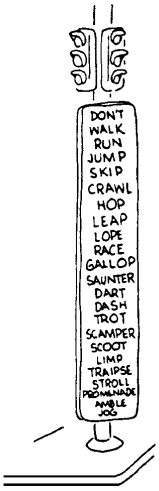
Tense Shows the time of the action, condition or state of being expressed. The three tenses—past, present, future—can be expressed in the simple, perfect or progressive.

Verbals Past and present participle forms of the verbs that act as nouns or adjectives. There are three:
Gerund—ends in *-ing* and functions as a noun. >*talking, singing*
Infinitive—simple verb form used as a noun, adjective or adverb and usually preceded by *to.* >*to go, to type*
Participle—used as an adjective and acts as a modifier in present (*-ing*), past (*-ed, lost*), and perfect (*having lost*) forms.

Verbs Expresses action or state of being of the sentence. There are three:
Transitive—transfers action from the subject to the object.
Intransitive—transfers no action and is followed by an adverb or nothing.
Linking—acts as an equal sign connecting the subject and the complement.
Auxiliary or Helping Verb—verb used with another verb to form voice or perfect and progressive tenses. >We *have eaten* there before.
Principal Verb—last verb in a verb phrase.

Irregular Verb—verbs (see below) that form past tense and past participle differently:

PRESENT	PAST	PAST PARTICIPLE
become	became	become
begin	began	begun
bet	bet	bet
blow	blew	blown
break	broke	broken
bring	brought	brought
buy	bought	bought
catch	caught	caught
choose	chose	chosen
come	came	come
cut	cut	cut
draw	drew	drawn
drink	drank	drunk
drive	drove	driven
eat	ate	eaten
fly	flew	flown
forgive	forgave	forgiven
freeze	froze	frozen
give	gave	given
grow	grew	grown
keep	kept	kept
know	knew	known
ride	rode	ridden
ring	rang	rung
rise	rose	risen
set	set	set
shake	shook	shaken
sing	sang	sung
sink	sank	sunk
speak	spoke	spoken
spin	spun	spun
steal	stole	stolen
swear	swore	sworn
sweep	swept	swept
swim	swam	swum
swing	swung	swung
take	took	taken
tear	tore	torn
think	thought	thought
throw	threw	thrown
wear	wore	worn
weep	wept	wept
write	wrote	written



STOP, LOOK AND LISTEN

Stop long sentences, passive voice (see pages 35-36)

look for garbage, wordy words (see pages 37, 41-45)

listen to the tone (see pages 37-40)

STOP, LOOK AND LISTEN before you cross the street … er proceed to build effective paragraphs!

ND GS

"ONE RIDER PER HORSE" PRINCIPLE

Paragraphs are the primary vehicles to develop ideas and serve these threefold purposes:

❶ To group related ideas into single units of thought.

❷ To separate one unit of thought from another unit.

❸ To alert your readers you're shifting to another phase of your subject.

In general, paragraph development follows the organizational pattern you selected in step four of the six-step checklist. That is, you build your paragraphs to meet the structural requirements of your overall communication. But you can use analogy, examples, definition, and comparison and contrasts to develop single paragraphs within your overall pattern. The guiding principle is to develop **one main idea in each paragraph.** "One rider per horse!"

Most staff writing depends on relatively **short paragraphs of four to seven sentences.** If you follow this practice, you'll be more likely to develop clear, easy-to-read paragraphs. This doesn't mean all of your paragraphs should be the same length … that might be monotonous and may reflect inadequate development.

An effective paragraph is a functional unit with **clusters of ideas built around a single main idea and linked with other clusters preceding and following it.** It's not an arbitrary collection designed for physical convenience. It performs a definite, planned function—presents a single major idea or point, describes an event, creates an impression, etc. Clusters of ideas in a true paragraph convey a nucleus of meaning closely related to the meaning that runs through other clusters of ideas. An effective paragraph performs this function only if it contains a family of sentences contributing to its main idea.

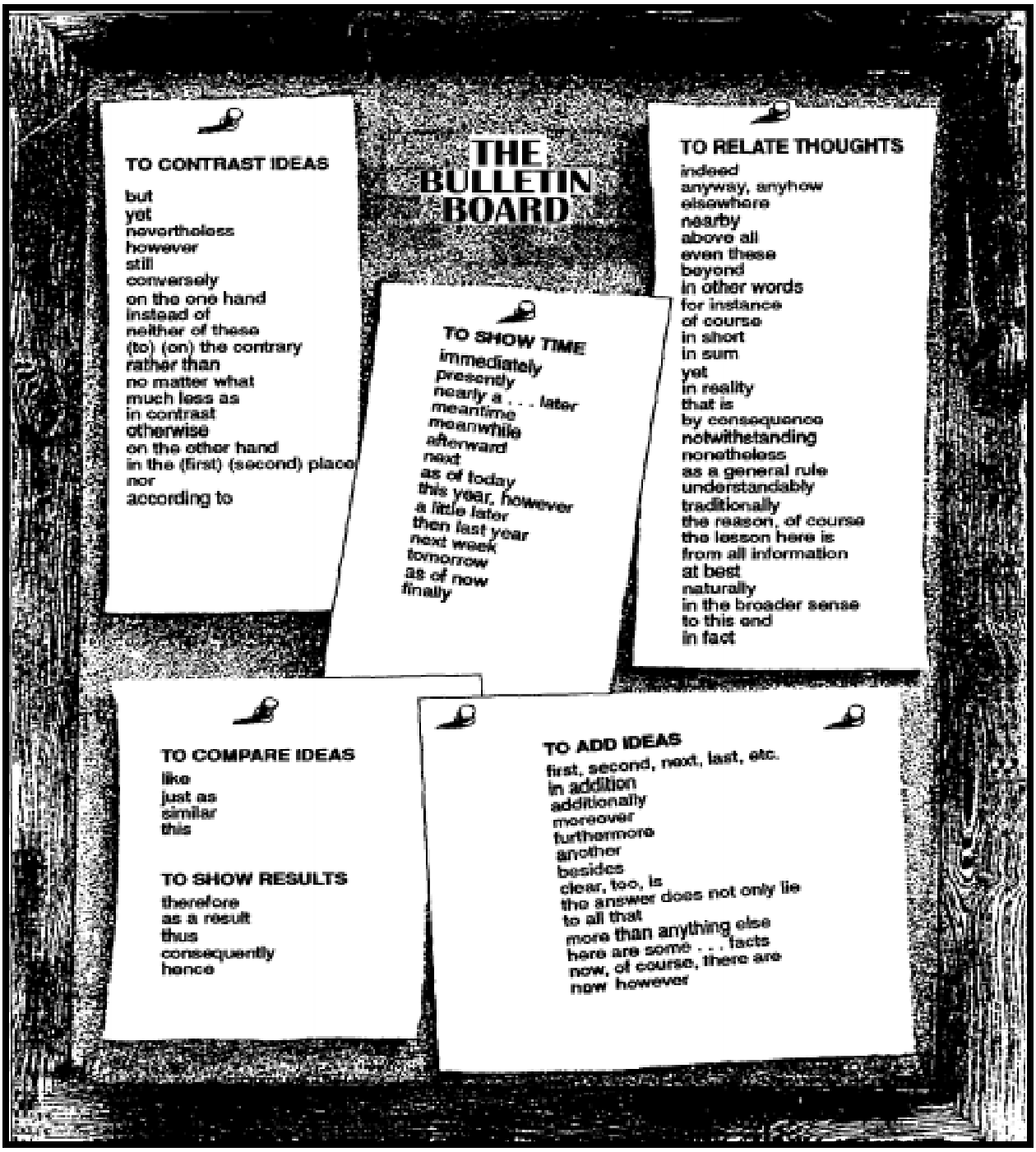
TOPIC SENTENCES … SIGNPOSTS IN THE JUNGLE

The most important sentence in any paragraph you write is the topic sentence. Why? It expresses the main idea of your paragraph and gives you a point of focus for supporting details, facts, figures and examples. And it prepares your readers for your supporting information. In short, the **topic sentence is the subject or controlling idea of the paragraph, and it signals the kind of information needed to support it.**

Since the topic sentence is the subject and main idea of the paragraph, it's normally the first sentence. Other sentences between the topic sentence and the last sentence must be closely related to document, expand, emphasize and support the topic sentence. The last sentence should either summarize points made about the topic sentence, clinch the main idea in the reader's mind or serve as a transition to the next topic sentence. You should omit any sentence that doesn't perform one of these functions!

Developing paragraphs this way not only assures you of tightly organized paragraphs but it also offers a convenience to your readers. Many people need only general information about the content of certain letters, reports and directives. Scanning topic sentences at the beginning of paragraphs for the most important ideas saves huge chunks of time. And, if they need more details, they can always read beyond your topic sentences.

When you write more than one paragraph in a communication, ensure your sentences and paragraphs flow smoothly into each other. Varying sentence structure serves a grammatical purpose since it improves readability and keeps your readers' interest. One of the easiest ways is to use different sentence openings such as adjective and adverbial clauses, prepositional and infinitive phrases, and transitional words. Be sure to use clear-cut topic sentences followed by supporting and clinching sentences. Your objective is to help your readers see your paragraphs as integrated units rather than mere collections of sentences.



One way to improve the flow of your ideas is to **think in paragraphs** rather than worry over those sentences. Once you develop a topic sentence, think of the points you need to expand, clarify, illustrate and explain the implications of that sentence. How many supporting points are necessary? How can you best tie the points together in a final sentence? Think ahead and then frame your sentences accordingly. If you think in terms of one sentence at a time, you begin a new thought process when you prepare the second sentence. This process takes you through a series of stops and starts, and your writing is likely to reflect that jerkiness.

The key to smooth movement between ideas, of course, is to climb aboard the

RAPID TRANSIT

Shift your eyes back to page 54 to a bulletin board full of **transitional devices** that provide the ideal logic links between your key points and the mind of the reader. Favor the short, spoken ones over the long, bookish ones. Flip over to pages 61-69 for more. Use *but* more than *however*, *so* more than *therefore*, and *also* more than *in addition*. Also use the professional writer's technique of starting sentences now and then with conjunctions like *and*, *so* and *but*.

Woven skillfully into your writing, these devices help your reader follow your line of thought. Here are a few ways to bridge gaps in thought and move the reader from one idea to another.

1 Substituting pronouns in some sentences to refer back to the nouns. For example, *he*, *she*, *it*, *this*, *these*, *those* and *they* can refer to people, words, or ideas in a preceding sentence or paragraph. They can be very effective transitions, but they require definite antecedents—see definition on page 46.

2 Echoing key words and ideas. Notice how the writer of the following paragraph repeated *simplicity*, *incisiveness* and *focus* to make points clear:

> **Effective presentation of concepts depends on simplicity, incisiveness and focus. Simplicity is necessary because time constraints preclude elaboration and detailed discussion of complicated relationships. Incisiveness fixes an idea in the listener's mind. An incisive presentation appeals to common sense and facilitates understanding. Focus strips ideas to their essentials and promotes the briefer's objectives. A briefing is focused when it deals with a limited subject.**

3 Connecting guideposts. Guideposts of words and phrases signal a relationship between an idea to come and the previous idea. The most common guideposts are those that point to contrast, cause and effect, time or place, and additions.

- ✓ contrast: however, still, yet, but, even so, nevertheless
- ✓ cause and effect: therefore, thus, consequently, hence, accordingly, so
- ✓ time or place: then, afterwards, subsequently, first, second
- ✓ additions: also, besides, moreover, furthermore, and, too, further

4 Clauses. Clauses can show relationships of time (*after you complete that process*), result (*since we have this problem*) and concession (*although that condition persists*). Technically, these clauses function as adverbs. This means you use them only as they relate properly to the main verbs in your sentences.

Transitional sentences and paragraphs aren't as common in Air Force writing as transitional words, phrases and clauses. **Transitional sentences** are usually more appropriate for lengthy writing requirements. Words, phrases and clauses are more appropriate for correspondence, messages and other relatively short writing formats. **Transitional paragraphs** are usually reserved for long papers and reports that contain major sections or chapters. And they are used to summarize one section and lead the reader to the next section. It may even introduce the next section and tie it to the preceding section. (These sentences make a transitional paragraph that moves you from discussion of words, phrases and clauses to discussion of sentences and paragraphs.)

When you use a transitional sentence, you'll normally use it at the end of a paragraph. It actually bridges two purposes: signals the end of the paragraph, and leads the reader to the main or topic idea of the next paragraph. But a transitional sentence can be the first sentence of a paragraph. It will also serve two purposes: topic sentence of the paragraph, and transition between what follows it and the preceding paragraph. Here's an example of a transitional sentence that could come at the end or the beginning of a paragraph.

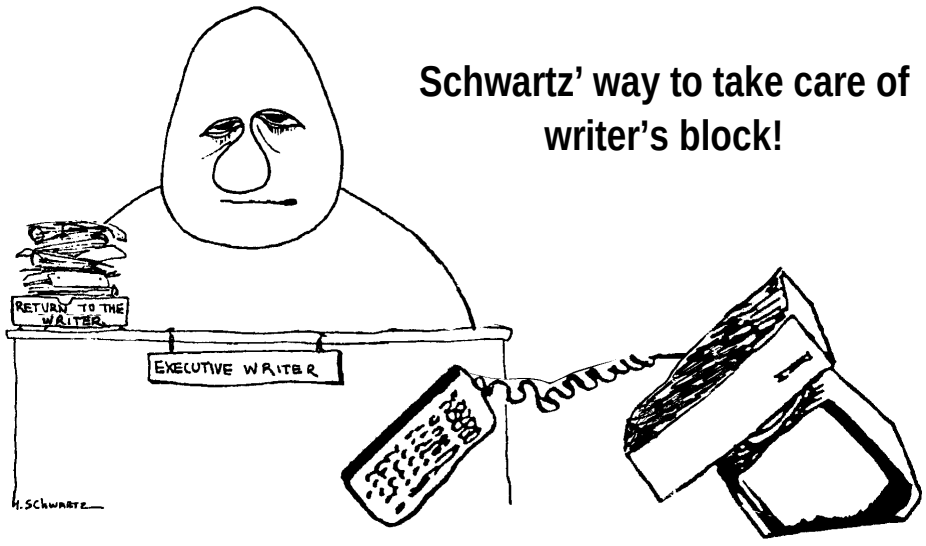
> **Fortunately, we can solve these parking problems if we offer our people some incentives to use car pools.**

If the sentence is the last sentence of a paragraph, the paragraph would obviously deal with parking problems. The next paragraph would offer a solution to the problems. The topic sentence of the next paragraph might be written like this:

> **We can offer them three incentives to participate in car pools: preferred parking spaces, guaranteed duty hours and distant parking for nonparticipants.**

But, if the first paragraph ends with a sentence dealing with the seriousness of problems, our sentence beginning with "fortunately" could serve as a topic sentence of the second paragraph.

Whatever your approach, however, you'll eventually have to write that first draft. Are you ready for dance routine number two?



OVERCOMING FIRST-DRAFT SYNDROME

Writers come in two sizes: those who intuitively "wing" a first draft without an outline, and those who work from a written plan. Either way, they both face the first-draft syndrome.

The best advice on how to get started with the first draft is to

PICK A FORMAT

To establish the appropriate framework for your communication, select the proper format from *The Tongue* or *The Quill* section. Look closely at the introductions, bodies and conclusions used in these examples and then form your material in a similar format. (If your command or agency uses modifications of these formats, follow the local guidance.) Since the computer is such a powerful tool these days, check out some practical hints provided on pages 78-81.

PUTTING YOUR LAST LINE FIRST

To begin your first draft, put your last line first to save wear and tear on your reader's patience. What is your "bottom line?" Pretend you are talking to a friend about "what's happening!" "Do you know what happened?" "No, what?" The answer is the nitty-gritty, one liner or your "bottom line." Dig through the gold mine of info in step four of the six-step checklist.

IN THE BEGINNING

The *introduction* sets the stage and tone and provides clues to your message. Although the content and length of your introduction may vary with your purpose, it should always be brief and pointed. At the absolute minimum, your introduction is your bottom line: **give commands before reasons, requests before justifications and answers before problems, but neutral comments before bad news and conclusions before evidence.** In other words, get to your main point as soon as possible without bruising sensitivities, muddying minds or dispatching your audience to never-never land. For more on the "tone" check out pages 37-40.

Another point to remember: Even though the introduction is the first part of a communication readers see, you don't have to *write* it first. If the introduction doesn't come easily or naturally, you can work on another part of the communication and then return to it. Some writers backpedal and don't want to work on the introduction until the rest of the communication is written. Others insist it guides them in shaping the content or body of their message.

THE BODY SHOP

The *body* of your communication is the message you convey to support your purpose. It includes your main ideas about your subject and supporting details under each main idea necessary to explain and clarify your purpose. The more main ideas you have to develop, the more supporting details are necessary to accomplish your purpose. In a relatively short letter, you'll probably have a separate paragraph for each of your main ideas … never try to develop two or more main ideas in a single paragraph. (In a longer communication, you may find it necessary to use more than one paragraph or subparagraph to cover one main idea.)

If you're working from an outline, it indicates your main ideas and supporting details for each idea. All you need to do now is check it occasionally to see if you are accomplishing your purpose. But don't allow an outline to slow you down. Your reason for breathing at this point is to get your ideas on paper. You need to write while the blizzard of ideas is falling fast. Don't stop to revise your statements, and don't worry how you express yourself. You can cure your ills after you give birth to your rough draft.

DETAIL … HOW MUCH IS TOO MUCH?

Can't decide if your boss wants details or brevity? Give both. Just make sure you include enough explanation and detail for your audience to understand what you're talking about. But don't assume your audience has background information and complete knowledge of a subject. Your communication should be complete enough to stand on its own. Your audience should know exactly what you're talking about and what you expect of them.

Thus, in developing your first draft, **don't worry about including too much detail.** When you later quarrel with every word during the edit, you can then combine main and supporting ideas, delete excess and otherwise improve the movement of your logic from idea to idea. It's far easier to dump the excess than it is to add the new.

AND HE RESTED

The *conclusion* is the last and often most neglected part of a well-arranged communication. Many times, we decide it's time to stop and end when we finish discussing a main idea. That's not a conclusion. It's more like quick-kicking on third down or leaving a party without thanking the host and hostess.

An effective conclusion leaves you with a sense you're justified in ending your communication. You're ready to call it a day only when you assure your audience you've accomplished the purpose stated in your introduction. In most staff writing, an effective conclusion summarizes the main points discussed in the body or resolves an issue. If you have a simple, straightforward purpose, you might want to emphasize it by restating it in slightly different words. But, if you have a complicated purpose or a long, involved communication, you'll probably need to emphasize your main ideas and state your proposals or recommendations. In some instances, a single recommendation is sufficient.

For effective endings, restate the main ideas or observations, or emphasize the main thrusts of arguments. Under no circumstances apologize for real or perceived inadequacies, inject weak afterthoughts, or make last-minute appeals for reader agreement. Conclude your communication with positive statements based on your preceding discussion.

To test your masterpiece, read your introduction and then follow immediately by reading your conclusion. This helps you determine if your conclusion flows logically from your introduction and whether it fulfills your purpose. An effective conclusion can point to broader implications; emphasize a need for action; or state a challenge for further action, study or investigation. But, above all, it should convince your readers you've reached the logical destination.

When writing to **persuade** rather than to routinely inform, end strongly—perhaps with a forecast or an appeal. Where **feelings** are involved, exit gracefully—with an expression of good will. When **in doubt,** provide further avenues of help. As a courtesy, always weave a phone number into every letter. Also try to avoid using old clichés like: "Thank you for all your help …" Use "Thanks." "Please feel free to call me if you have any questions …" Use "I'll look for your response in a few days." Or "I'll be glad to answer any questions."

So much for a quick review of intros, bodies and conclusions. Now, let's get back to curing that first-draft syndrome.

DOUBLE-TIME DUMP ... ON THE COMPUTER

Put those inky burps down as fast as they come! Better yet, compose your masterpiece on the computer. The vast benefits will soon become apparent. This is the computer age, so let's get with the program! When you sling ink on paper, do it as though you were talking to the potential reader. Being able to make immediate revisions without that jar of white out, erasers and scissors will make you a better writer. Spill your brains, don't worry about punctuation—just get it down. Stick pretty close to your outline. Meanwhile, trample back through step five of the six-step checklist for more details. Don't deviate. Don't revise. Don't polish. Don't mull over and reconsider aspects of the outline—yet. If your outline is comprehensive, you may only need to string the ideas together with brief transitions. If your outline is a series of key words in a logical pattern, you'll have to fill in the larger blanks. Don't feel you need to start with the introduction; some writers do that section last. In any case—go dump!

If you've stuck to your outline and quickly filled in the blanks, you've just created your masterpiece! Your first draft is ready to edit. Wasn't that easy? (… and what's an *edit?!*)

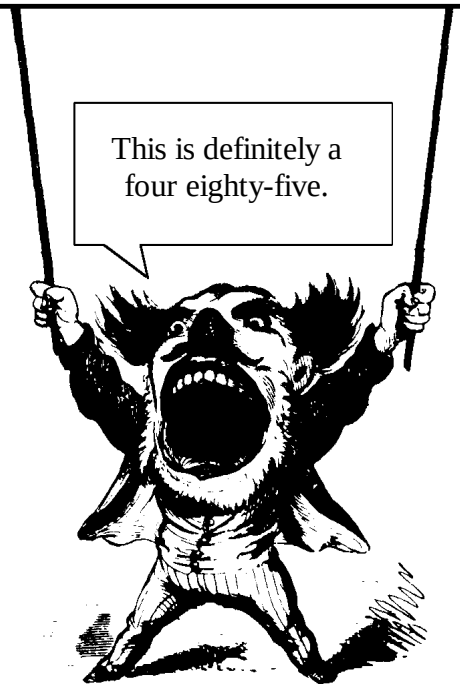
"Bad grammar does not vitiate a deed."
–Latin Proverb

WIN WITH WORDSMANSHIP

After years of hacking through etymological thickets at the US Public Health Service, Philip Broughton, a 63-year old official, created a surefire method to convert frustration into fulfillment (jargonwise). Euphemistically called the *Systematic Buzz Phrase Projector,* Broughton's system employs a lexicon of 30 carefully chosen **"buzzwords":**

COLUMN 1	COLUMN 2	COLUMN 3
0. integrated	0. management	0. options
1. total	1. organizational	1. flexibility
2. systematized	2. monitored	2. capability
3. parallel	3. reciprocal	3. mobility
4. functional	4. digital	4. programming
5. responsive	5. logistical	5. concept
6. optional	6. transitional	6. time-phase
7. synchronized	7. incremental	7. projection
8. compatible	8. third-generation	8. hardware
9. balanced	9. policy	9. contingency

The procedure is simple. Think of any three-digit number, then select the corresponding buzzword from each column. For instance, numbers 2, 5, and 7 produce "systematized logistical projection," a phrase that can be dropped into virtually any report with that ring of decisive, knowledgeable authority. "No one will have the remotest idea of what you're talking about," says Broughton, "but the important thing is they're not about to admit it."



SIMPLER WORDS AND PHRASES

Instead of	*Try*
a great deal of	much
a minimum of	at least
a number of	some, many, few
a period of (2 days)	for
abandon	give up
abet	help, assist, aid
abeyance (hold in)	delay, postpone, wait
abridge	shorten, condense
abrogate	do away with, abolish, cancel, revoke
accelerate	speed up, hasten
accept	take, receive
accommodate	make fit, make room for, allow for
accompany	go with
accomplish	carry out, do, complete
accomplish (a form)	fill out, complete, produce, fill in, make out, prepare
according to (an instruction)	per
accordingly	so, then, therefore
accrue	add, gain
accumulate	gather, amass, collect
accurate	correct, exact, right
achieve	do, make
achieve the maximum	get the most from, excel
acquire	get, gain, earn, win
activate	start, drive, put into action, turn on
active consideration (to give)	consider
activities	actions
actual	real, true
actual emergency	emergency
actual facts	facts
actuate	induce, move, drive, impel
additional	added, more, other, further
address	speech, speak of, speak to, deal with (a problem)
adequate	enough, plenty
adjacent to	next to
advanced plans	plans
advantageous	helpful, useful, favorable, beneficial, good
adverse to	against, opposed to
advise	recommend, tell, inform
advised (keep me)	informed (or “inform me”)
affirmative (answer in the)	agree, assent to, say “yes”
affix	put, stick, attach, place, add
affix a signature	sign
afford an opportunity	allow, let, permit
after the conclusion of	after
agency	office
aggregate	all, total, sum, combined, whole, entire

Instead of	*Try*
aircraft	plane
all of	all
allegation	charge, claim, assertion
alleviate	ease, relieve, lessen
allotment	share, portion
along the lines of	like, similar to
alter, alteration	change
alternative	choice, option, substitute
amalgamate	merge, combine, unite, mix
ambient	surrounding
ameliorate	better, improve
and/or	and, or (use whichever fits; if both fit, use both)
annually	yearly
antedate	precede
anticipate	expect, foresee
antipathy	dislike, distaste
antithesis	opposite, contrast
anxiety	fear
any or	any
apparent	clear, plain, visible
apparently	seemingly, clearly
appear	seem
appellation	name
append	add, attach
applicable	which applies, proper, correct, suitable
application	use (noun)
appreciable	many
appreciate	value
apprise	tell, inform
appropriate	proper, right, apt, suitable, pertinent, relevant (or delete it), fit
approximately	about, nearly, almost
are desirous of	want to
are in receipt of	received
as a matter of fact	in fact
as a means of	to
as a result of	because
as against	against
as and when	as, when (not both)
as at present advised	as advised
as of (this date)	by (today), today
as prescribed by	under, per
as to whether	whether, if
ascertain	find out, learn, make sure
assert	claim, declare
assimilate	absorb, digest, join, include
assist, assistance	aid, help
at a later date	later
at a much greater rate	faster, more quickly
at all times	always

Instead of	*Try*
at an early date	soon
at present	now, currently, presently
at such time	when
at the present time	currently, at present, now
at the time of	when
at this juncture (time)	now
at this time	now
at your earliest convenience	as soon as you can
attached herewith is	here's
attached please find	here's, attached is, enclosed is
attain	reach, gain, achieve
attempt	try
attempts to	tries
attention is invited to	note, see
attired	dressed
augment	add, increase, extend, enlarge, expand, raise
authored	wrote
authoritative	valid, official
authority	sanction, control, guidance
authorize	allow, let, permit, empower, prescribe
autonomous	independent
avail yourself of	use
availability	presence, use
based on the fact that	because
be acquainted with	know
be cognizant of	know
be of assistance to	assist, help, aid
befall	happen, occur
behest	request, order
behoove	(avoid this pompous term)
benefit	help
bestow	give
betterment	improvement
biannual	twice a year
biennial	once in 2 years
bilateral	two sided
bona fide	real, genuine, sincere
brief (in duration)	short, quick, brief
brook (interference)	allow
burgeoning	increasing, growing
by means of	by, with
by virtue of	because, by, under
came to an end	ended
cannot	can't
capability	ability
capable	able
care should be taken	be careful, take care
category	class, group
characteristic	trait (noun), typical of (adjective)
characterize	describe, portray
circuitous	roundabout
classify	arrange
close proximity	close, near
cognizant of	aware of, know, understand, comprehend
coincidentally	at the same time
collaboration	(see "cooperation")
colloquy	discussion, talk
combine	join
combined	joint
comes into conflict	conflicts
commence	begin, start
commensurate	equal to, to agree with
commensurate with	corresponding to, equal to, to agree with, according to
communicate verbally	talk, discuss, say, tell
compensate (compensation)	pay
comply (with)	follow, carry out, meet, satisfy
component	part
comprehend	grasp, take in, understand
comprehensive	all-inclusive, thorough
comprise	form, include, make up, contain
comprised of	made up of, consists of
concerning	about, on
conclude	close, end, think, figure, decide
conclusion	end
concur	agree, approve
condition	state, event, facts
conduct (verb)	carry out, manage, direct, lead
confront	face, meet, oppose
conjecture	guess
connection	link, tie
connotation	meaning
consensus of opinion	agreement, verdict, general, view
consequently	so, therefore
consider	look at, think about, regard
considerable (amount)	large, great
consolidate	combine, join, merge
constitutes	is, forms, makes up
construct	build, make
consult	ask
consummate	finish, complete
contained in	in
containing	has, that have, etc
contains	has
contemporaneously	at the same time
contiguous	next to, near, touching
continue	keep on
contractual agreement	agreement, contract
contribute	give
cooperate	help
cooperate together	cooperate
cooperation (in)	jointly, with
coordination	staff action, relate, agree, conform
couched	phrased, worded
course of time	time
criteria	standards, rules, yardsticks

Instead of	*Try*
criterion	standard, norm
currently	now (or leave out)
de-emphasize	play down
decelerate	slow down, reduce speed
deem	think, judge, hold, believe
deficiency	defect, shortage, lack
definitely	final
definitize	make definite
delegate authority	empower, assign
delete	cut, drop
delineate	draw, describe, portray, outline
delinquent	late
demeanor	manner, conduct
demise	death
demonstrate	prove, show, explain
depart	leave
depict	describe, show
deprivation	loss
deprive	take away, remove, withhold
derive	receive, take
derogatory	damaging, slighting
descend	go down
designate	appoint, choose, name, pick, assign, select
desire	wish, want
detailed	more, full
deteriorate	run down, grow worse
determination	ruling
determine	decide, figure, find
detrimental	harmful
develop	grow, make, take place
dialogue, dialog	talk, discussion
dichotomy	split, separation
difficult	hard
dimension	size
diminish	drop, lessen, reduce, decrease
disadvantage	drawback, handicap
disallow	reject, deny, refuse
disclose	show, reveal, make known
discontinue	drop, stop, end
disseminate	issue, send out, pass out, spread, announce, get out
distribute	spread, share, allot
divulge	make known, reveal
do not	don't
donate	give
downward adjustment	decrease
due in large measure	because, due to
due to the fact that	because of, hence, since, due to
duplicate	copy
duration	time, period
during such time	while
during the periods when	when
echelon	level, grade, rank
edifice	building

Instead of	*Try*
educator	teacher, trainer
effect (verb)	make, cause, bring about
effect an improvement	improve
effectuate	carry out, put into effect
elaborate (on)	expand on, develop
elapsed (time has)	passed
elect	choose, pick
elementary	simple, basic
elevated	height, altitude
elicit	draw out, bring out, prompt, cause
eliminate	cut, drop, end, remove, omit, delete
elimination	removal, discarding, omission
elucidate	explain, clarify
emanates	emits, comes from, gives out
emphasize	stress, point out
employ	use
enable	let
encompass in	include, enclose
encounter	meet, find, meeting
encourage	urge, promote, favor, persuade
end product	result, product, outcome
end result	end, result, outcome
endeavor	try, effort, action
enhance	increase, raise, heighten, improve
ensue	follow, result
ensure	make sure, see that
enumerate	count, list
envisage	picture, view, have in mind, regard
equally as	as
equanimity	poise, balance
equitable	fair, just
equivalent	equal
eradicate	wipe out, remove, destroy, erase
erroneous	wrong, mistaken
especially	chiefly
essential	basic, necessary, vital, important
establish	set up, prove, show, make, set, fix
estimate	conclude, appraise, judge
evaluate	check, rate, test, fix the value of, measure, analyze, think about, price
evaluation	rating
eventuate	result
every effort will be made	(I/you/we/they) will try
everybody, everyone	each, all
evidence	fact
evidenced	showed
evident	clear, plain, obvious
evince	show, display, express
evolution	change, growth

Instead of	*Try*
exacerbate	make more severe, violent or bitter; to make worse; to aggravate
examination	checkup, test, check, search, questioning
examine	check, look at, test, study, inspect, look into
exceed	go beyond, surpass
exceedingly	notable, extremely, very
excessive	too much, too many
execute	sign, perform, do act
exercise (authority)	use
exhaustive	thorough, complete
exhibit	show, display
exigency	urgent demand, urgent need, emergency
exorbitant	too much, abnormal
expedite	hurry, rush, speed up, fast, quick, hasten
expeditious	fast, quick, prompt, speedy, exercise care, watch out, take care, use care
expend	pay out, spend, use
expendable	normally used up or consumed, replaceable
expenditure	(see "expense")
expense	cost, fee, price, loss, charges
experience has indicated	experience shows, learned
experiment	test, try, trial
expertise	expert opinion, skill, knowledge
explain	show, tell
expostulate	demand, discuss, object
extant	existing, current
extend	spread, stretch
extensive	large, wide
extenuating	qualifying, justifying
external	outer
extinguish	quench, put out
fabricate	construct, make, build, invent
facilitate	ease, help along, make easy, further, aid
factor	reason, cause
failed to	didn't
familiarity	knowledge
familiarize	inform, learn, teach
fatuous numskull	jerk
feasible	possible, can be done, workable, practical
females	women
final	last
finalize	complete, finish, conclude, end
firstly	first
foe	enemy
for example	such as
for the purpose of	for, to
for the reason that	because, since
for this reason	so
for your information	(usually not needed)
forfeit	give up, lose
formulate	make, devise, repair
forthcoming	coming, future, approaching
forthwith	at once, right away
fortuitous	by chance, lucky, fortunate
forward	send
fragment	piece, part
frequently	often
fullest possible extent	as much as possible, fully
function	act, role, work
fundamental	basic, main, primary
furnish	give, send, provide, supply
furthermore	besides, also
future date	sometime, later
gained from the following	obtained, learned, source
gainsay	deny, dispute, contradict
generate	produce
germane	relevant, fitting, related
give consideration to	consider
give encouragement to	encourage, urge (see "encourage")
give feedback	respond
give instructions to	instruct, direct
give rise to	raise, cause, bring about
goes without saying	(unnecessary)
govern	rule
habituate	accustom, make use to, adapt, adjust
has the ability	can
has the capability	can
has the capability of	is capable of, can, is able to
have the need for	need
have to	must, need to
held a meeting	met
henceforth	until now
hereby	by this
herein	here (often unnecessary)
heretofore	until now
hiatus	gap, lapse
higher degree of	more
hitherto	up to now, until now
hold in abeyance	suspend, delay, wait
homogeneity	unity, agreement
hopefully	I hope
however	but
identical	same
identification	name, designation
identify	find, name, show, point out, recognize
if and when	if, when (not both)
ilk	sort, kind
illustrate	show, make clear
immediately	at once, now, promptly, quickly

Instead of	*Try*
imminent	near
impact	affect (verb), effect (noun)
impacted	affected, changed, hit
impediment	block, barrier
imperative	urgent
impetus	drive, power, force
implement	carry out, do, follow, complete, fulfill
implication	impact meaning, effect
important	major, greater, main
impugn	assail, attack, criticize
impulse	drive, push, thrust
in a manner similar to	like, in the same way, as
in a number of cases	some, often, at times
in a position to	can
in a satisfactory manner	satisfactorily
in a situation in which	when
in accordance with	by, under, per, according to
in accordance with the	AFI 37-XXX requires, authority contained in AFI 37-XXX
in addition to	also, besides, too, plus
in an effort to	to, so that, so
in case of	if
in close proximity	near, nearby, close
in compliance with the	as directed, as requested, request
in conjunction with	with, together
in connection with	in, with, on, about
in favor of	for
in its entirety	all of it
in lieu of	instead of, in place of
in order that	for, so, so that
in order to	to
in process of preparation	being prepared
in recent past	lately
in reference to	regarding, about, on, concerning
in regard to	about, concerning, on
in relation to	about, concerning, on
in respect to	regarding, about, concerning, on
in sufficient time	early enough, soon enough, far enough ahead
in the amount of	for, of
in the course of	during, in, when
in the event of	if
in the event that	if, in case
in the immediate future	soon
in the majority of instances	the time (case)
in the matter of	in, on
in the nature of	like
in the near future	soon
in the negative	no, denied, disapproved
in the neighborhood of	about, around
in the time of	during
in the vicinity of	near, around
in this day and age	today, nowadays
in this instance	here (often necessary)
in view of	since

Instead of	*Try*
in view of the above	so, since, therefore
in view of the fact that	because, as
in-depth	(avoid if possible) thorough, complete
inaccurate	wrong, incorrect
inadvertently	accidentally, mistakenly
inasmuch as	since, because
inaugurate	start, begin, open
inception	start, beginning
incident to	pertaining, connected with
incidental	related, by chance
incombustible	fireproof, (it) will not burn
incorporate	blend, join, merge, include, combine, add
increase	rise, grow, enlarge, add to
increment	increase, gain, amount
incumbent upon	must
indebtedness	debt
indefinite	vague, uncertain
indeterminate	vague, uncertain
indicate	show, write down, call for, point out
indication	sign, evidence
individual (noun)	person, member
individually	each, one at a time, singly
ineffectual	futile, useless, ineffective
inexpensive	cheap, low-priced
infinite	endless
inflammable	(it) burns, flammable, burnable
inherent	basic, natural
inimical	hostile, unfriendly, opposed
initial (adjective)	first
initially	first, at first
initiate	start, begin, act
innate	basic, native, inborn
innuendo	hint
input (provide)	data, thoughts. comment on, advise, respond
insignificant	slight, trivial, unimportant
insofar as	since, for, because
insomuch as	since
instance	case, example
instantaneously	instantly, at once, suddenly
institute (verb)	set up, start
integrate	combine
interface	connect, talk, coordinate, join, work together, merge, joint, point of contact, frontier, junction, common boundary
interpose no objection	don't object
interpose objections to	disapprove, disagree with, do not concur with, object to
interpret	grasp, explain, understand
interrogate	question
investigate	examine, study
irrespective (of the fact that)	regardless

Instead of	*Try*
is dependent upon	depends on
is in receipt of	receives, got
is responsible for obtaining	obtains
is responsible for selection	selects
(is) symptomatic of	shows
it is	(leave out)
it is essential	must
it is important to note that	note
it is obvious that	clearly, obviously
it is possible that	may, possibly
it is recommended	I, we recommend
it is requested	please, request
jeopardize	endanger
jurisdictional authority	control
justification	grounds, reasons
justify	prove
juxtaposition (in)	alongside, next to
knowledge	experienced, well-trained
legislation	law
limitations	limits
limited number	few
locate	find
location	place, scene, site
magnitude	size, extent
maintain (maintenance)	keep, support (upkeep)
majority	greatest, longest, most
make a decision	decide
make a reply	reply
make a request	request, ask for
make a statement	state
make an adjustment	adjust, resolve
make every effort	try
make provisions for	provide, do
mandatory	must, required
manifest (to be)	clear, plain
manufacture	make, build
materialize	appear, take form
materially	greatly
maximal	highest, greatest
maximize	increase
maximum	most, greatest
meets with approval	is approved
mention	refer to
metamorphosis	change
minimal	least, lowest, smallest
minimize	decrease, lessen, reduce
minimum	least. lowest, small
mitigate	lessen, ease
mode	way, style
modify	change, moderate, qualify
monitor	check, watch, oversee, regulate
multitudinous	populous, large (crowd)
nebulous	vague
necessitate	cause, need, make, require, cause to be

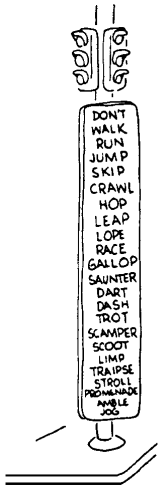
Instead of	*Try*
more specifically	for example
most unique	unique
negligible	small, trifling
neophyte	new, novice
nevertheless	however, even so, but
not infrequently	often
not later than	by, before
not often	seldom
not withstanding the fact that	although, nonetheless, nevertheless
notification	announcement, report, warning, notice
notify	let know, tell
numerous	many, most
objective	aim, goal
obligate, obligatory	bind, compel
observe	see
obtain	get
obviate	prevent, remove, rule out
obvious	plain, clear
of great importance	important
of large dimensions	large, big, enormous
of late	lately
of no avail	useless, no use
of the opinion (to be)	to believe, think
often times	often
on account of	because
on behalf of	by, for, representing
on the basis of	based on
on the grounds that	because
on the part of	for
operate	run, work
operation	action, performance
operational	working
optimize	improve, strengthen
optimum	greatest, most favorable, best
option	choice, way
opus	work
organization	makeup, work site
orifice	hole, vent, mouth
originate	start, create, begin
outlook	view
outstanding (debt)	unpaid, unresolved
over the signature of	signed by
overlook	view, sight
parameters	limits, factors, boundaries
paramount	superior, supreme, principal, chief, outstanding
partake	share, take part in
participate	take part
particularize	(avoid using) state in detail, specify, itemize
patently	evidently
peculiar to	unusual
penitentiary	prison

Instead of	*Try*
per annum	each year, a year
perform	do, act, produce, complete, finish
period of time	period, time
periodic	cyclic, recurring
periphery	confines, limits, perimeter
permit	let
pernicious	deadly, harmful
personnel	people, staff
pertaining to	about, of, on
pertinent	to the point
peruse	read, study
phenomenon	fact, event
pictured	shown, imagined
place	put
plaudits	praise, applause, approval
plethora	(pompous) excess, too much
point in time	time, now, then
point of view	(usually unnecessary)
portend	predict, mean
portent	sign, omen
portion	part, share, lot
position	place
positively	(often unnecessary)
possess	have, own
posterior	end, rear
postpone	put off, delay
postulate (verb)	claim, assert, suggest
posture (on an issue)	view, position, attitude
potential (adjective)	possible
practicable	possible, workable
practically (done)	almost, nearly
precept	order, command, principle, rule of action
precipitate (adjective)	rash, sudden, hasty, abrupt
preclude	prevent, shut out
predicament	fix, dilemma
predicated on	based on
predominant	dominant, main, chief
predominantly	mainly, chiefly, mostly
preeminent	chief, outstanding, foremost, first
preliminary to	before
premier	first, leading
preparatory to	before
prepared	ready
preponderantly	mainly, chiefly
presently	now, soon
preserve	keep
prevail upon	persuade
prevalent	widespread
primary	first, chief
prime	best
prior to	before
prioritize	(no such word) rank, rank in order

Instead of	*Try*
preventative	preventive
previous	earlier, past
previous to	before
previously	before
probability	chance, likelihood
problematical	doubtful
procedures	rules, ways
proceed	do, go on, try
procure	get, gain
proficiency	skill, ability
profound	deep
programmed	planned
prohibit	prevent, forbid
project (ed) (verb)	planned
promulgate	announce, issue, set forth, establish
proportion	share, part, size, amount
proposal	plan, offer
prototype	first or original, model, pattern
provide	give, say, supply, furnish
provide for	care for
provided that	if
provides guidance for	guides
provisions (of a law)	terms
proximity	nearness, distance
purchase	buy
purport	claim, mean
pursuant to	to comply with, in, under, per, according to
purvey	supply, provide, sell
purview	range, scope
quantify	count, measure, state the amount
rationale	reason
reach a decision	decide
reason for	why
reason is because	because
recapitulate	sum up, summarize, report
recipient	receiver
recommend	propose, suggest, advance
recommendation	advice, thought, counsel, opinion
reduce	cut
referred to as	called, named
reflect	show, say
regarding	about, of, on
regardless	in spite of, no matter
reimbursement	payment, repayment
reiterate	repeat
related with	on, about
relating to	about, on
relative to	on, about, for
relocation	move
remain	stay
remainder	the rest, what remains
remedy	cure
remittance	payment

Instead of	*Try*
remove	take away, take off, move
remuneration	pay, payment
render	give, make, report
repeat again	repeat, do again
replete	full, filled
represent	stand for, depict
reproduce, reproduction	copy
request	ask, please
require	must, need, call for
requirement	need
requisite	needed
reside	live
retain	keep
return	go back
review	check, go over
rudiments	first steps, basics
salient	main, important
salutary	good, healthy
sans	without
satisfactory	fine, good, good enough
saturate	soak, fill
scant	little, only
scrupulous	careful
scrutinize	study carefully, look into
segment	part
seldom ever	seldom
selection	choice
serves to	acts, helps, works
significance	meaning, point, importance
significant	main, great, major, marked, important
signify	mean, show (verb)
similar to	like
sine qua non	essential
situated	placed, located, situation, work assignment, state
small in size	small
so as to	to
solicit	ask for
solitary	lone, single
somewhat	(usually padding)
specifications	terms, details, conditions
specify	list
square in shape	square
state (verb)	say
statutory	legal
still remains	remains
stimulate	stir, arouse
stipend	salary, payment, fee
strict accuracy	accuracy
subordinate (verb)	to lower, subdue
subordinate commands	their commands
subsequent to	after, later, next
subsequently	after, later, then, next
stringent	tight, strict
subject	the, this, your
subject to examination	check, examine, verify
submit	offer, give, send
substantial	large, real, strong, much, solid
substantiate	prove, support
substitute (verb)	replace
succor	help, aid
succumb	die, yield
such	similar, like
such as	like, that is
sufficient	enough, ample
sufficiently in advance	early enough
sum total	sum, total
superfluous	extra, too much, useless
supervise	manage
supposition	belief, thought, idea
surmise	think, guess, suppose
susceptible to	open to, subject to
symptom	sign
synthesis	merging, combining
synthesize	put together, group, assemble
tabulation	table
take action	act
take appropriate measures	please
take necessary action	act
take necessary steps	do
technicality	detail, fine point
technique	way, method
tender (verb)	offer, give
tentative	uncertain
terminate	end, stop
terrible disaster	disaster
that	(leave out)
that aforesaid	(usually unnecessary) given or said above
the fact that	(usually unnecessary) that
the following	this, these
the foregoing	these, those, (something) above
the fullest degree possible	fully, as much as possible
(the) provisions of	(leave out)
the question as to whether	whether
the undersigned is desirous of	I want
(the) use of	(leave out)
thence	from there
therapy	treatment
there are	(leave out)
there is	(leave out)
thereafter	after that, afterwards, then
thereby	by that, by it
therefore	so
therein	in (usually unnecessary)
thereof	of, its, their
thereon	on (usually unnecessary)
thereto	to that, to it
thereupon	at once
thirdly	third
this office	us, we

Instead of	*Try*
this point in time	now
thither	there
through the use of	by, with
thus	so
thwart	frustrate, block, stop, hinder
time period/frame	time, period, span
timely basis	promptly, fast, quickly
to be aware of	know
to effectively direct	to direct
to the extent that	as far as, so much that
transcend	go beyond
transformation	change
transmit	send
transparent	clear
transpire	happen, occur
transport	carry, move
transverse	crosswise
trauma	shock
true facts	facts
type	(leave out)
ultimate	final, end
ultimately	in the end, finally
under advisement	(avoid) being considered
under separate cover	(usually necessary)
underprivileged	poor, deprived
understand	know
unintentionally	by mistake, mistakenly, accidentally
until such time as	until, when
upgrade	improve
upon	on
upward adjustment	raise, increase
usage	use
utilize, utilization	use, employ
validate	confirm
value	cost, worth
variation	change
velocity	speed
vend	sell
verbatim	word for word, exact
veritable	(padding—usually unnecessary)
very	(usually unnecessary)
very far	distant, remote
very hot	torrid, scorching, fiery
very large	enormous, immense, huge, spacious, vast
very last	last
very least	least
very near	adjacent, close
very pretty	gorgeous, beautiful
very quiet	still, silent
very small	tiny, puny
very strong	powerful, potent, forceful
very stupid	dense, moronic, idiotic, stupid
very weak	exhausted, frail, flimsy, inadequate
via	in, on, through, by way of
viable	workable, capable of growing or developing (does not mean: feasible, advisable, workable, achievable, effective or practical)
vicinity of	close, near
vicissitudes	ups and downs, changes, difficulties
vie	compete
virtually	almost
visualize	see, imagine, picture
vitiate	weaken, spoil, impair, debase
voluminous	bulky, large
warrant	call for, permit
whence	from where
whenever	when, each time
whereas	since, while
whereby	by which
wherein	in which, where
wherever	where
wherewithal	means
whether or not	whether, if
will be effected	will be done
will make use of	will use
with a view to	to, for
with due regard for (or to)	for
with reference to	on, about
with regard to	about, on, regarding, concerning
with the exception of	except, except for, but
with the purpose of	to
with the result that	so
within the purview of	under
withstand	stand, resist
witnessed	saw
/	and, or



STOP, LOOK AND LISTEN

Stop long phrases (pages 61-69)

Look at intro, body, conclusion (pages 57-59)

Listen for your transitional phrases (pages 55-56)

STOP, LOOK AND LISTEN to the traffic rules before you cross the street … er start editing your masterpiece!

EDITING U

Editing your work or helping someone else edit is a multifaceted challenge. William S. Pine and William R. Bauman say it best in "Effective Communication: If Anything Can Go Wrong, It Will." Given this grim prognosis, the Air Force needs leaders who can communicate effectively with their people, helping guide them by the many pitfalls. To explain this they share four laws that a Finnish counterpart, Osmo Wiio, developed after years of studying organizational communication.

Spellbound

I have a spelling checker,
It came with my PC;
It plainly marks four my revue
Mistakes I cannot sea.
I've run this poem threw it,
I'm sure your please too no,
Its letter perfect in it's weigh,
My checker tolled me sew.

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Law One

- If communication can fail, it will.
- If communication cannot fail, it, nevertheless, usually does fail.
- If communication seems to succeed in the way which was intended, it must be in a way which was not intended.
- If you are satisfied your communication is bound to succeed, it is then bound to fail.

Law Two

- If a message can be understood in different ways, it will be understood in just that way which does the most harm.

Law Three

- There is always somebody who knows better than you what you meant by your message.

Law Four

- The more communication there is, the more difficult it is for communication to succeed.

Years ago, Major Jim Conley wrote an article for the *Air University Review*. He highlighted five reasons why we fail to edit our work and clear up confused communication. Those five reasons are as valid today as they were then …

❶ **We don't read what we write.** We see the words, but that isn't the same as reading them. The meaning is too firmly planted in the mind to see that it isn't on the page. The way to eliminate this blindness is to let someone proofread or edit, or let a few days pass before you proofread it yourself.

❷ **We don't think we have a problem.** Wrong! We're all susceptible. Here are some actual examples:

Sign in fabric store: Help wanted. Must have knowledge of sewing, crafts and quitting.

Lost—Cocker Spaniel by a boy with floppy, brown and white ears.

Hanging on a hook in the closet, I found my necktie.

❸ **We don't want to insult our readers with simple writing.** Write to express, not to impress. Simple writing is not simple-minded … it is simply courteous.

❹ **We don't think clearly about what to write.** We all tend to speak more fluently than we write. For some unknown reason, writing seems to tie up our thinking. The usual result is either wasted time or writing that is too vague, too general, too awkward and too wordy. Therefore, if the written words don't come easily, practice aloud whatever it is you want the reader to know. Then write what you just said and polish as necessary.

❺ **We are often too lazy or too busy to revise what we have written.** There is no more excuse for laziness in writing than in anything else. And there simply is no such thing as being too busy to rewrite.

Why do we assume these problems aren't ours and they are always the other person's? It is so-o-o easy to spot the problems of others.

Doctors offer sniper reward. (from a British Columbia paper)
Man clings to life after fatal blast. (from a Tucson paper)
Chimp improves use of English. (from an Oklahoma paper)

Spotting similar problems in our own writing is not easy. We take a jealous pride in what we write. Once the words are written, we resent the suggestion that something could be wrong. We don't like to check and change the words, the organization, the limits of the subject, the spelling, the punctuation or anything else. And we are often unwilling to take the time to do this. Few of us challenge our own writing with self-evaluation.

Basically you need to **think clearly about what you want to say.** Then write simply, write directly and proofread carefully. Otherwise, these problems will continue to occur as often and as severely as they have in the past.

If these comments convinced you to revise and edit your work (or someone else's) with a critical eye, here are some valuable hints

RX FOR YOUR MASTERPIECE IN THE MAKING

When you begin to edit, shift from the role of writer to the role of critic. In a word, stop feeding your ego and begin examining it through the eyes of a want-to-be doctor. Your treatment depends on the condition of the patient. If the patient has only minor problems, the treatment may be a small shot in the arm. But you may face a problem requiring surgery. At any rate, don't begin the treatment until you **evaluate** the patient.

For effective evaluation, look at it through cold eyes. First, put the draft on a shelf, in a desk drawer or under a paperweight and let it suffer for a spell, preferably for several hours. **Second,** take time to review pages 57-59 for a pharmacy full of medicine. Your success in both actions will make it easier to heal what ails your draft.

Third, commit yourself to reading it at least three times to allow you to concentrate on

1 TECHNICAL ACCURACY AND COVERAGE. *Have I included enough info for reader understanding? Are details and figures correct? Do I need supporting information? Have I made my point? Will the audience see it as I do? Are there factual gaps?* Now is the time to add information, move material to other paragraphs or exchange positions of paragraphs. You can apply the same general questions and principles to one-paragraph letters and messages.

Another concern is whether you've included irrelevant or too many details, or whether you've overwritten your subject. In either event, you may waste your readers' time, confuse them or embarrass them with needless information. Question and weigh all of your material and then decide whether you can delete, modify or consolidate it.

2 ARRANGEMENT AND FLOW OF IDEAS. *Does my subject line accurately reflect the meat of my communication? Is it specific but broad enough to give the readers a good idea of what they are about to read? Is it too long so that they get lost in words, or too short so that it's meaningless?* Are there any sentence fragments, wandering (long and complex) sentences or dangling verbal construction? Your subject is usually written as a phrase or combination of phrases, but it can be written as a complete sentence, especially a question. Test and experiment until it accurately reflects the content of your communication. Now you lower the temperature of the cold-eye review and give the draft the third degree.

You want a short, concise opening sentence so edit if necessary. The **first sentence** is a simple 17-20 word, stage-setting remark that grabs the reader's attention to read on about the subject of the letter. The **second sentence** is a clear statement of purpose: to inform the reader of new responsibilities. The **third sentence** provides an overview of the main point(s) covered in the body. Always begin a lengthy report with a paragraph (no more!) containing an analysis and

recommendation, if appropriate. Don't be afraid to oversimplify, as long as you dwell on the nuances in the meat of the report.

Now test your introduction against the conclusion—even if you're writing a short letter or message. *Does the intro either suggest or state your precise purpose for writing? Does the conclusion show your readers you've accomplished your purpose? Do you let your readers down gradually? Or do you stop with a jerk?* Both the introduction and conclusion may consist of one sentence each, but the conclusion should echo the introduction and accurately reflect your purpose. Longer communications may or may not require more involved introductions and conclusions, but the same principles apply.

Are all the topic sentences from your paragraphs the main ideas about your subject? Do the major divisions of thought support your purpose? Do the topics flow logically from point to point?

Now concentrate on your supporting sentences in each paragraph, beginning with the introduction. *Do sentences expand, clarify, illustrate and explain points mentioned or suggested in each main idea?* Lead the reader in a smooth, step-by-step process to each main idea. *Does the last sentence in each paragraph summarize points, serve as a transition to the next main idea or perform both functions? Do all transitional words, phrases, and clauses improve the flow and show proper relationships? Do most paragraphs contain four to seven sentences?*

Before you call it a day, flip back to pages 53-59 for a refresher course on building better sentences in a paragraph and first-draft syndrome. Oh … are there ever mounds of info to unearth there!

3 READABILITY AND MECHANICS. *Does it meet the test of simplicity and directness?* Read the draft aloud and listen to the sound of words, phrases and sentences. Then try reading it backwards to spot typographical errors.

The quicker your audience can read and understand it the better. The most common barriers to simplicity and directness are:

- Awkward, complicated arrangement (see pages 29-31).
- Too many words and phrases (see *Wordy Words* starting on page 41).
- Long, unfamiliar words and phrases rather than the short, familiar words (see pages 61-69).
- Monotonous sentences; using passive, rather than active, expressions (see pages 35-36).
- Misplaced modifying words, phrases and clauses (flip to page 76).

All of the above barriers deal with the mechanics of writing. There are a lot of worms squirming around in that bucket, some of which are identified in *The Mechanics of Writing* section. Some worms that aren't collared there, however, are **subject-verb agreement**, **misplaced modifiers**, **pronoun reference, parallelism,** and **layout and design.**

❶ **SUBJECT-VERB AGREEMENT.** The key to avoiding most problems in subject-verb agreement is to identify the subject of a sentence, determine whether it's singular or plural, and then choose a verb in the same tense and keep it near its subject or object. **Plural subjects take plural verbs and singular subjects take singular verbs.** Subjects and verbs must always agree in number. Remember to always identify the subject first and then make the verb agree with it. Generally subjects that end in *s* are plural, but verbs that end in *s* are singular. But there are exceptions (*Ballistics* is the....).

Use a singular verb with **subjects** such as *another, anybody, anything, each, everyone, everybody, everything, neither, nobody, nothing, one, no one, someone, somebody* and *something*. With *all, any, none* and *some,* use a singular or plural verb, depending on the content.

> *Everyone* in the squadron *takes* a turn leading a service project.
> *None is* so stupid as the NCO who gambles with the troops.
> *All are* expected to have a tour of duty overseas.

Use a singular subject with **collective nouns** (and noun phrases showing quantity) treated as a unit, but a plural verb when treated as individuals.

> The *thousand wounded is* expected. [A quantity or unit]
> A *thousand wounded were* evacuated by air. [Individuals]

A **linking verb** agrees with its subject, not with its complement.

> The commander's main *problem is* untrained airmen.
> Untrained *airmen are* the commander's main problem.

When you use one or more **phrases between the subject and verb,** the verb still must agree in number with its subject.

> An inspection *team* consisting of 36 people *is* investigating that problem.
> A *general,* accompanied by 3 colonels and 15 majors, *is* attending the conference.

Compound subjects can be confusing. A compound subject consists of two or more nouns or pronouns joined by one of these conjunctions: *and, but, or, for* or *nor*. Compound subjects are not always plural, but, if joined by *and*, they normally take **plural verbs.**

> The *Air Force* and the *Army are* two components of the nation's defense forces.

But, when a compound subject is joined by *but, or, nor, either ... or,* or *neither ... nor,* the verb must agree with the subject nearest to it.

> Either the *President* or his *cabinet members are* planning to attend.
> Neither the *cabinet members* nor the *President is* planning to attend.

There are *two exceptions* with compound subjects, which require a **singular verb:**

- ✓ When parts are considered a single unit.

  > *Ham* and *eggs is* a delicious breakfast.

- ✓ And, when parts are preceded by *each* and *every*.

  > *Every* fighter pilot and his aircraft *is* ready for the mission.

❷ **MISPLACED MODIFIERS.** Misplaced modifiers are examples of improper word order. You can have problems with two kinds of misplaced modifiers: dangling and ambiguous. **Dangling** modifiers literally hang illogically on sentences, usually at the beginning. They are placed so they seem to modify the wrong word and, thus, show an illogical relationship.

Confusing: *Approaching the flight line from the east side*, the operations building can be easily spotted by a pilot. [The operations building doesn't approach the flight line.]

More logical: *A pilot approaching the flight line from the east side* can easily spot the operations building.

Confusing: *To make a climbing turn*, the throttle is opened wider. [The throttle doesn't make a climbing turn.]

More logical: To make a climbing turn, open the throttle wider. [The subject *you* is understood.]

You can use several methods to correct these mistakes:

- Place the dangling modifier next to the word it modifies.
- Change the subject of the sentence so that the dangling modifier is followed immediately by the word it logically modifies.
- Change the dangling phrase to another construction.

Ambiguous modifiers seem to modify two different parts of a sentence. Readers can't tell whether they modify words that come before or after them. As a result, they may misinterpret or misunderstand your intended meaning.

Confusing: People who drive cars to work *occasionally* can expect to find a parking space.

More logical: People who *occasionally* drive cars to work can expect to find a parking space.

Confusing: Although working conditions improved *slowly* employees grew dissatisfied.

More logical: Although working conditions *slowly* improved, employees grew dissatisfied. Or ...

Although working conditions improved, employees *slowly* grew dissatisfied.

We could improve the last confusing example by placing a comma after *slowly*, but the word order would still be defective. The best solution is to place the word so that its relationship cannot be misinterpreted.

"If it can be misunderstood, it will be."
-Murphy's Mother

❸ **PRONOUN REFERENCE.** Pronouns (see page 50) are words that replace nouns and refer to a specific noun. This noun is called the antecedent (see page 46) because it's the noun a pronoun replaces. If the noun is singular, the pronoun is singular. You're guilty of faulty pronoun reference when you violate this principle. For example, if you write, "A pilot can lose their way in the fog." *Pilot* is singular, but the plural pronoun *their* refers to it. The preferred correction is to make *pilot* plural to keep it a gender-neutral reference. Notice the following examples:

> The Air Force maintains different *types* of numbered forces, but the organization of *its* headquarters is similar. [*Its* should be *their* to refer correctly to *types*.]
>
> The *committee* plans to submit *their* report by the end of the month. [*Their* should be *its* because *committee* functions as a single unit in this sentence.]
>
> Colonel Howard told Lieutenant Colonel Wood *she* could leave in December 1997. [Who does *she* refer to?] Colonel Howard said, "Lieutenant Colonel Wood, you can leave in December 1997."
>
> He is one of those ambitious *people* who *values* promotion over personal ethics. [*Values* should be *value* because the pronoun *who* refers to *people* not *one*. The meaning is he is one, but not the only one, of many ambitious people.]
>
> A piece of thread dangled over her belt, which was at least *24 inches long*. [Which was 24 inches long—the thread or her belt?] A piece of thread at least 24 inches long dangled over her belt.

❹ **PARALLELISM.** In a list stick to one pattern. By avoiding interruptions, you set up expectations that make reading easy. Violations occur when writers mix things and actions, statements and questions, and active and passive instructions. The trick is to be consistent. Make ideas of equal importance look equal.

> **Needs work:** The functions of a military staff are to *advise* the commander, *transmit* instructions and *implementation* of decisions. [Parallel ideas in this sentence are not written in parallel structure. The words *advise* and *transmit* are infinitives (see page 50) and *implementation* is a noun.]
>
> **Acceptable:** The functions of a military staff are to *advise* the commander, *transmit* instructions and *implement* decisions. [Parallel ideas are now written in the same grammatical form.]
>
> **Needs work:** The security policeman told us *to observe the speed limit* and *we should dim our lights*. [Parallel ideas are not written in the same grammatical form. One idea is written as an infinitive phrase and the other idea is written as a noun clause.]
>
> **Acceptable:** The security policeman told us *to observe the speed limit* and *to dim our lights*. [Both ideas are now written as infinitive phrases and are parallel.]

Well, so much for a quickie grammar lesson on the four common mistakes military writers make. Now, let's get back to polishing that draft.

4 LAYOUT AND DESIGN. The computer is a very powerful design tool of this century. As with most technology, it's easy to abuse its power. Just as you organize your framework of ideas into a pattern, so must you build the design of a page. (For further enlightenment on organizing, flip back to pages 27-32.) There are eight commandments we should stick with when designing: **simplicity, contrast, structure, eye flow, white space, balance, proportion** and **unity.** It's easy to trip and fall if you don't follow these commandments. To stay out of the ditch when designing documents, such as handouts, flyers, brochures, slides, etc, walk through this for a spell!

① **BODY TEXT.** Always choose a text font for its readability, not for its beauty. Standard font sizes: 10-12 points (minimum being 9 points) with 2 point leading (line spacing); e.g., 10-point type requires 12 points of leading, etc. Line length or readability range: 2½-3¼ multiple column inch and 6½ single column inch. Paragraph length: 7-9 lines or no longer than the column width.

Do ... indent first line or skip a line between paragraphs, but not both.

Do ... use serif font (Century Schoolbook, Courier New—fonts *with* feet).

Do ... use left and right justified in multiple columns and left indent with one column ... without hyphenations to increase readability.

Do ... keep at least eight lines of body type between titles within the same column.

Do ... keep *first letter cap* or *drop cap* bold, cap and four times larger than body text—use sparingly.

Do ... use boldface, underline, larger type size or color for emphasis, not italics. Emphasizing everything means *nothing* is emphasized!

Do ... use a large sans serif font (Arial, Century Gothic—fonts *without* feet) for reverse type to show a greater impact—smaller sizes lose definition and are difficult to read.

Don't ... use large areas of bold, sans serifs and italics—they're hard to read.

Don't ... mix type families (group of type styles with similar letter forms and a unique name) in a single project such as Century Schoolbook and Courier New—it'll look slightly off kilter. If necessary to use, let one dominate the other.

② **TITLES.** Main title line length: 7 words, 32-45 characters each line. Subtitle line length: keep 1 column titles to 3 lines (15 characters each line and 45 total characters) and multiple columns to 2 lines, and no more than two-thirds the width of the page. Average font sizes: main title, 18 point; subtitles, 14 point.

Do ... use sans serif (Arial, Century Gothic) and keep within the same family, preferably the same style (*italic*, **bold**, etc).

Do ... set as flush left, caps and lowercase, left indent or centered.

Do ... separate lines in groups of words (US Air Force/furloughed/in December)—your eyes read line for line.

Do ... eliminate those articles "a," "an" and "the" whenever possible.

Do ... help the reader and use subtitles to break large blocks of material.

Do ... keep titles simple in form and large in size. See page 212 for more details.

Do ... be specific and use action verbs like those on page 203 with info to grab the reader's attention (avoid *-ing* words). You have 6 seconds to hook the reader so your key words are crucial—place them first.

Do ... watch your modifiers and avoid unwanted connotations and abbreviations.

Do ... identify with your reader and use personal pronouns.

Do ... use W, V and L (wisdom, wonderful, vivid, vital, life, loyalty) sounds—they're pleasing to the ear.

Don't ... use K, Sand H (courtesy, courage, satisfactory, simple, honor, helpful) sounds ... these sounds turn off people.

Don't ... left and right justify type.

Don't ... use periods.

Don't ... allow titles to "bump" into each other.

③ **PICTURES AND ILLUSTRATIONS.** Let everything you use communicate!

Do ... use captions, which are bolder and larger than your body type, of two to three lines under, to the right or to the left of all photos and illustrations. Tell what you are looking at or why you're looking at it. Use verbs in the present tense.

Do ... use photographs to show what people *are* like (values, ideas, emotions, relationships, responses), not what they *look* like—how the winner earned the award, not getting the award (a grip and grin).

Do ... pose groups as "tight" as possible, keeping the group to five.

Do ... crop tight and for content, eliminating excess portions without cropping at people's joints.

Do ... balance the page by placing the photos filling two-thirds page at bottom right, one-third page at top left and two-fifths page alone.

Do ... use graphic devices (lines, boxes, blurbs, charts, white space)!

Do ... use drawings for the impossible or symbolic.

Do ... use expository art (charts, maps, graphs, diagrams). It aids communication by clarifying a point.

Don't ... mix photos and graphics on the same page.

Don't ... use fancy borders or reverse prints unless it adds meat to your product or serves a purpose; otherwise it's a distraction.

④ **COLOR.** Less is more with color.

Do ... use in photos and elsewhere, but only for a good reason and in no more than three areas on a page or spread and away from major areas such as in boxes, rules, tinting, etc.

Do ... use bolder colors in titles and paler colors in text within the same product.

Do ... use black text on white or cream paper (best selection to read) or, at least, a dark type on light-colored paper. To use light pastel colors, choose larger type and wider line spacing.

Don't ... print a half tone (continuous tone photo that's been converted into dots that simulate gray tones when printed) in colored ink ... it drastically reduces readability. Always be careful when tinting.

Don't ... use color text—especially on colored paper—unless to clarify or emphasize, not to decorate.

⑤ **LAYOUT.** Give your audience a reason to read your product! People look before they leap ... er read with their eyes going from the strongest to the weakest elements on the page. So create for readability since the content is the most important. The optical center is two-fifths down from top of the page. Try using art to support your readability. Does your layout meet your audience's need of easy, convenient, pleasurable and rewarding?

Do ... use these five layout elements: main title; art; caption; body copy; and blurb, teaser or subtitles. Does it aid? Hinder? If it hinders, cut!

Do ... create a template for documents longer than one page *before* placing text and graphics. Ragged bottom is good with multiple columns! Ragged right is good with single columns.

Do ... arrange body type in horizontal masses with a dominant area. (Sans serif has a vertical reading pattern and serif, a horizontal reading pattern.)

Do ... place heaviest objects (color, dark areas, large areas, unusual shapes, white space, photos then headlines) at upper left corner.

Do ... use white space on a page as carefully as you would *any* piece of graphic. White space is essential! Keep it along the outside of the column and the page. So balance, balance, balance your spacing between the five layout elements, margins and within boxes throughout the project. Being consistent is important; just don't be rigid.

Do ... adjust copy, letter and word spacing, column length to correct widows (first line of paragraph alone on page) and orphans (last line of paragraph alone on page). Also, keep word hyphenation to a minimum—to correct this, use smaller fonts or widen columns.

Do ... use repetition, photos, numbering and graphics for a specific mood; color and unusual shapes for more visual impact; and ornaments to attract attention, create a receptive mood and guide the eye around the page. Line art will draw more attention since it's irregular. Also, ensure every shape, color, line and ornament on a page contributes. If not, dump!

Do ... break text flow with photos, titles, display dots, etc.

Do ... have photos and art lead to the text—not off the page—and keep everything level.

Do ... use hairline box with photos and illustrations.

Don't ... use barriers (rule, ornament) between the end of the title and text. Keep paths as short and direct as possible.

Don't ... enlarge or reduce type size to fill space—write to fill or edit out.

Don't ... use cutesy text layout (text in the shape of an apple)—looks silly and is hard to read.

⑥ **PRINTING.** Garbage in equals garbage out!

Do ... ask your print shop about economical hints before creating your product such as which trim sizes (size of finished product after last cut is made) to use—you can save 40 percent by using a 6- by 9-inch trim size versus a 7 by 9 with the same number of pages.

Do ... take into account it's not how much it costs, it's how much it is read! If your product is not read ... all is wasted!

Tips for Writers

- **Don't use no double negatives.**
- **Make each pronoun agree with their antecedent.**
- **Join clauses correctly, like a conjunction should.**
- **About them sentence fragments.**
- **When dangling, watch your participles.**
- **Verbs has to agree with their subjects.**
- **Just between you and I, case is important.**
- **Don't write run-on sentences they are hard to read.**
- **Don't use commas, which aren't necessary.**
- **Its important to use apostrophe's correctly.**
- **Try not to ever split infinitives.**
- **Correct spelling is essential.**
- **Proofread your writing to see if any words out.**
- **A preposition is a poor word to end a sentence with.**
- **Don't be redundundant.**

–Anonymous

WORDSMITHING MARKS

Your challenge is to inspect your work. *Is there a simpler way to make a point? Did I use acceptable grammar? Are all ideas clearly stated? Have I applied standard practices in sentence construction and mechanics?*

Here are some notations that will help you to revise and edit your own or someone else's written work.

agree	Pronoun and antecedent or subject and verb do not agree
amb	Ambiguous meaning
awk	Awkward construction
clear?	Meaning unclear
dead	Deadhead word; eliminate it
dng	Dangling modifier
frag	Sentence fragment
gr	Faulty grammar
imp	Too impersonal; needs personal pronouns
jarg	Jargon
lc	Use lower case (not capital) letter
pass	Passive voice; should be active
point	Doesn't get to the point
pn	Punctuation faulty or needed
ref?	Indefinite reference; What does this pronoun refer to?
rep	Repetitious
sv	Smothered verb
source	Source of this data unclear or needed
sp	Incorrect spelling
ll str	Construction not parallel
tense	Change tense of verb
trans	Transition needed for coherence
trite	Word or expression overworked, monotonous
wc	Poor word choice; use simpler word
wordy	Should be shortened

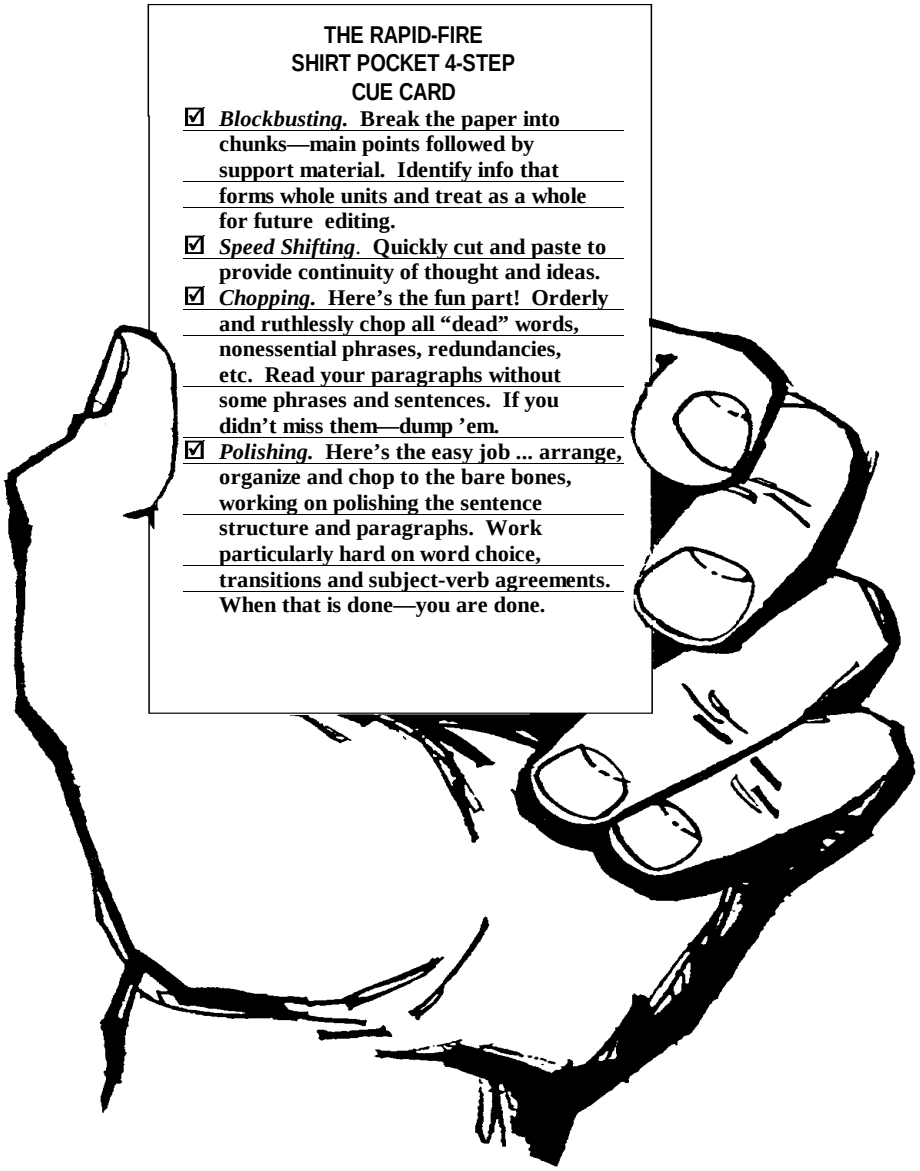
PROOFREADER MARKS

For that person who has to edit someone else's work or that *nitpicker,* here are some correction notations that will make your life easier. Write neatly within the text where necessary and be careful to do so without jeopardizing clarity. Otherwise, circle the appropriate word or phrase and indicate the desired change in the margin. NOTE: Anyone making the corrections usually only looks at the "notation" and doesn't read the text.

DOUBLE-SPACE SAVES TIME AND DIMES

The new practice is to send the boss a letter-perfect copy. A few supervisors and managers still prefer a double-spaced draft to permit a final edit before going "final." Secretaries generally prefer to input a double-spaced draft when more than one person must hack on the document because of the line spacing needed to make corrections more legible. Erasures, white-out correction fluid and sticky tape are also money savers when you're working a draft through the system, *unless you're using a computer*. In that case, you do not want to obliterate a word or phrase—simply draw a line through it and write the change above it or in the margin. If given an electronic file, you may even use the feature within your software to show your editing marks. Inputters must be able to see the original as well as the proposed changes or corrections.

Regardless of your time limits, you should read every rough draft at least four times to make necessary improvements. How about using the checklist below to read and edit your work.



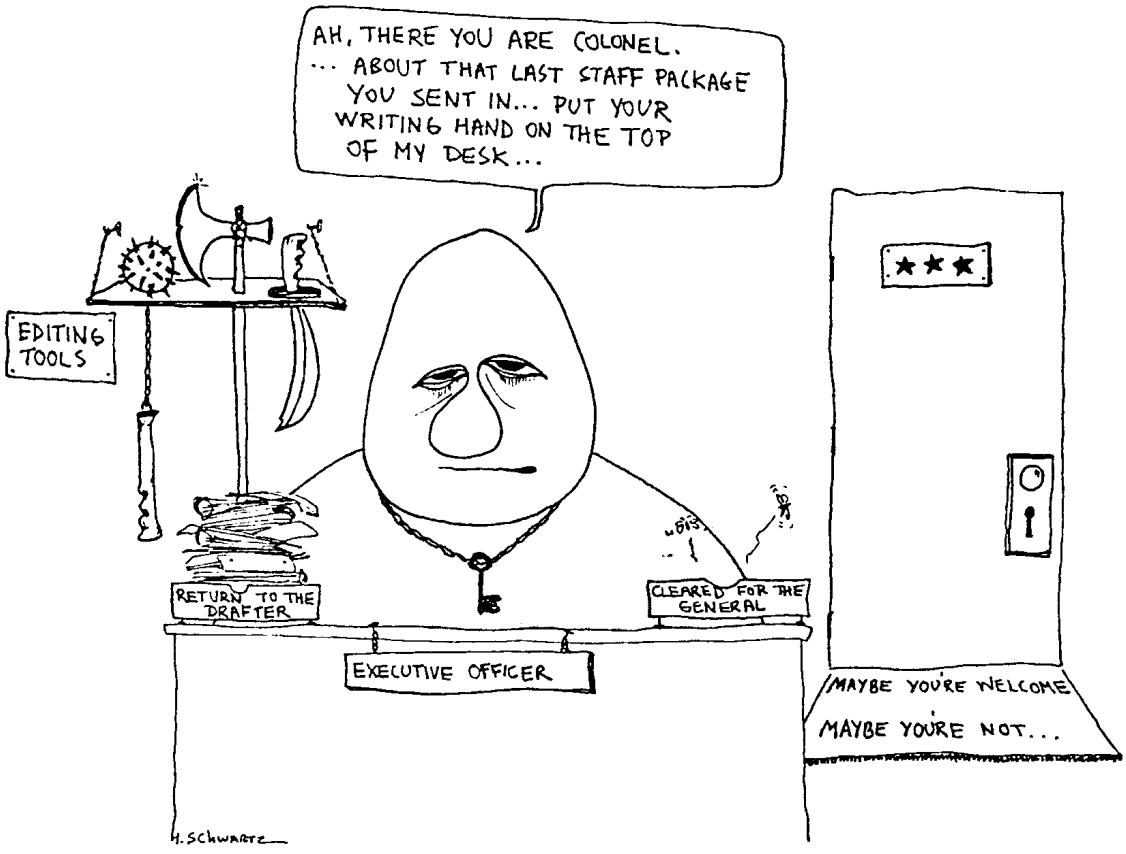
THE LAST WORD ON EDITING

Nitpickers … people who can't resist making minute and usually unjustified criticism and changes to someone's work just for the sake of changing it. Never impose your style or personal preferences on the writing or briefing of others.

The primary function of good editing—**wordsmithing**—is to ensure ideas being communicated are stated logically in acceptable, consistent English usage (correct grammar; easily understood words, phrases and paragraphs; and punctuation), and the communication gets the point across in the fewest words. Flip back to page 82 for the standard wordsmithing marks. Editing is one of the important basic steps to building an effective communication.

Although we'll talk some more about editing in the *Feedback* section (just around the corner), let us leave you with this thought when you edit the work of others:

> **If the correspondence logically and concisely communicates the idea intended, and is written in the appropriate tone with acceptable, consistent English usage, leave it alone!**



If, on the other hand, you're writing for a nitpicker, grin and bear it.

FRUSTRATION BUILDS CHARACTER!

THE PERFECT MEMO

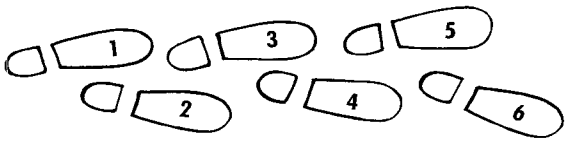
By now you have already considered it is worthy of the expense to write that memo instead of calling or having a meeting. Before you get started though, scan through more tips on page 132. Then proceed to look at some effective guidelines to write a perfect memo:

- Speak directly to the reader to avoid stilted and formal language that can put the reader off. If you're at the computer and can't seem to put your thoughts into words, call a friend or colleague and explain what you're writing. You'll be surprised how easily the words spill from your lips when you aren't obsessed with proper style. Now write!
- Be personal and use the reader's name at least once even if it is at the end—as long as it sounds natural. Try it when you want to direct the person to a key point.
- Organize by using your most important fact first, unless background info is necessary for the reader to understand the main point. Supporting detail should follow.
- Make it easy to read by using lists, subheadings, underlining for emphasis, etc.
- Use active voice since your business is active (focus your attention back to pages 35-36).
- Learn how to make changes, give criticism and bad news, and persuade without losing your reader's favor or attention (skim through pages 37-40).
- Say less and say it clearly—keeping it to one page or less forces us to use clear, conversational language to which others can easily and quickly respond.
- Use short words (graze through *Wordy Words* starting on page 41).
- Get feedback. The only thing better than one person editing is two people editing! (see pages 87-88.)

EMPROV YER SPELLEN

All English rules are meant to be broken when it comes to spelling. But here are a few that will vastly improve your chances to keep from crashing and burning.

- One English word ends in *sede:* supersede. Three words end in *ceed:* exceed, proceed and succeed. Similar-sounding words end in *cede*.
- To add a prefix, the word remains the same: im + polite = *impolite;* dis + honest = *dishonest*.
- To add a suffix, the word itself is not changed: polite + ly = *politely;* dim + ness = *dimness*.
- Drop the final *e* before a suffix beginning with a vowel: care + ing = *caring;* love + able = *lovable*.
- Keep the final *e* before a suffix that begins with a consonant: nine + ty = *ninety,* hate + ful = *hateful*.
- Words ending in *y* preceded by a consonant, change the *y* to *i* before any suffix that does not begin with *i:* ready + ness = *readiness;* identify + ing = *identifying*.
- Double the final consonant before a suffix that begins with a vowel if the word has only one syllable, or is accented on the last syllable, or the word ends in a single consonant preceded by a vowel: stop + ing = *stopping;* occur + ence = *occurrence*.



fight for feedback …

It's time to lift the blindfold, pull out the earplugs, open your mouth and …

FIGHT FOR FEEDBACK!

A synonym for feedback could be *reaction*, and there certainly isn't anything new about folks reacting to each other. Ask questions of your audience if you are the communicator: *Do you really understand this proposal? I know I haven't covered this completely so what issues are still fuzzy?* If you are the audience, ask to have the key information repeated if you have any doubt; for example, "If I understand what you're asking, you want us to …" Never be shy about confirming what you think are the key points. In nearly every case, the sender will be flattered (and impressed) with your desire to fully understand the communication.

So why all the fuss about feedback? The fuss concerns the philosophy that supports our reactions. Feedback should be given and received in such a way we improve our communications. Unfortunately, for many, this idea is discomforting. As a rule, superior-subordinate relationships generate such a smoke screen of phony reactions we find it a real challenge to close the communications loop.

ASK AND YE SHALL RECEIVE

When you've done everything possible to improve your communication, you're likely to feel it can't be improved any further. But, we are all limited in our ability to criticize our own work. We become so personally involved in our purpose and subject matter we tend to forget our audience. Don't permit pride of authorship and fear of criticism to close your mind to suggestions from other people. Your objective is to produce the most accurate and understandable communication possible.

Before the final draft or briefing, ask a fellow staffer to read or listen to it to suggest improvements. Even better, find someone who understands writing or briefing problems and can identify problems of content, organization and clarity. Be sure to **explain the purpose** and **describe your audience** to give your reviewer the framework to offer suggestions.

If your reviewer suggests your meaning isn't clear and explains why, you need to take another look. Your audience may react the same way.

The only way to ensure objective feedback is to accept whatever criticism comes your way. The reviewer represents your other readers or listeners. Ask for clarification, if necessary, but don't argue or defend yourself. Accept the reviewer's suggestions and decide how you can best use them to improve your communication.

HOW TO GIVE HELP

An effective review is consistent, objective and sensitive to the stated purpose. The ultimate test of communication is the audience. Thus, when you review the work of others, try to distinguish between necessary changes, desirable changes and unnecessary changes. Your suggestions are even more valuable if you pinpoint specific problems: **wordiness, awkward sentences, unacceptable grammar, confusing visual aids, distracting mannerisms, possible offensive words and so on**. But don't try to impose your style or personal preferences on the writing or briefing of others. Don't be that nitpicker as is explained on page 85.

As a supervisor you need to be tactful and patient, especially when approving and disapproving the communications of subordinates. You know from your own experience that effective communication is hard work and requires concentrated effort. **As a supervisor, you are obligated to help your people improve their work.** This obligation may mean helping them to revise or rewrite their communication, especially if they are inexperienced. Whatever your role, tact and patience are key elements, and tact and patience come more easily to people once they really understand feedback in its broadest context.

"We judge ourselves by what we feel capable of doing, while others judge us by what we have already done."

–Henry Wadsworth Longfellow

WHAT'S THE BIG DEAL

The following ideas, adapted from an article by Richard S. Mayer in *Human Resource Management*, provide insights into the necessity for feedback and our reluctance to fight for it.

- We are taught to be "polite," have the "right personality," manipulate ourselves and others, and play roles.
- We generally fear and avoid conflict. We don't want to make waves—we throttle our imagination, our initiative, our true feelings. We may hide our confusion and our lack of understanding as to what the boss or our workers *really* want.
- We tend to draw conclusions, make assumptions, evaluate and judge rather than observe behavior and report what we see, hear and feel.
- We usually aren't in touch with ourselves.
- We lack collaborative (cooperative) skills and let our competitive skills get in the way of communication. The arts of logic, compromise and real two-way understanding are essential to effective management.

FEEDBACK SKILLS & ATTITUDE ADJUSTMENT

Fortunately, we can greatly improve our ability to communicate through the use of feedback if we adopt new attitudes and learn new skills. For example:

- **Learn to listen actively for understanding.** Most of us have learned competitive listening skills; we listen selectively to influence or win an argument. Listening for understanding means listening, without evaluating, both to words and for feelings. It involves taking the risk of not mentally rehearsing what you are going to say and having the confidence you will know how to reply. Specific skills you can practice include paraphrasing what was said to you until the sender agrees you understand. Some people find it useful to listen with a notepad handy. When they think of something they want to say when the sender is finished, they make a brief note of it and return their full attention to the sender. Interrupt if necessary (and possible). Check out your perceptions to decode nonverbal messages.
- **Become a more effective communicator.** Look carefully at your audience. If you sense through nonverbal communication you're not getting across, paraphrase yourself or ask others to paraphrase. Describe your own feelings to help others decode your nonverbal signals. Shorten your messages and practice expressing yourself—especially your wants—more directly.
- **Increase your awareness of yourself.** This is the most useful, significant and far-reaching action you can take. Also, depending on how deeply we are willing and able to explore, achieving self-awareness is by far the most difficult. You have to make yourself available for feedback—are you approachable?

HOW TO GIVE & RECEIVE FEEDBACK

The "fightin' for feedback" is tough work, but it can be instructive and particularly rewarding for those who wish to increase their capability as communicators.

- **Feedback should describe rather than judge.** When we describe our reaction to the work of others, they are free to use the feedback or not to use it, as they see fit. Avoiding judgmental language reduces their need to respond defensively.
- **Feedback is both positive and negative.** A balanced description of other people's work takes both the strong and weak points of the performance into account. Both types of feedback give useful information to those people who want to change.
- **Feedback should be specific rather than general.** General statements about other people's work do not indicate the performance elements they may need to change and the elements that may serve as models.
- **Feedback should take into account the needs of both the receiver and the giver of the feedback.** What you say to a person about his or her performance reflects not only upon that person's work but also on your thinking or feeling about it at the moment.
- **Feedback should be directed at behavior the receiver can control.** Only frustration results when people are reminded of shortcomings they cannot control.
- **Feedback should be analyzed to ensure clear communication.** What the giver intends to say is not always synonymous with its impact on the other person. Ask about the meaning of doubtful feedback to clear up any discrepancy.
- **Feedback should be solicited rather than imposed (except in the superior-subordinate situation).** Feedback is most useful when the receiver carefully formulates the kind of questions that will provide desired answers.
- **Feedback should be directed at a person's work or behavior, not at the person.**

"Always express numbers as figures unless the number starts the sentence, or unless the use of figures would confuse the reader … or would look weird."

–*The Quill*'s Law of Numerical Bingo

CUSTOMER RESPONSE FOR *THE TONGUE AND QUILL*

Please copy and mail or fax your response to:
ACSC/DEXP, 225 Chennault Circle, Maxwell AFB AL 36112-6426
Fax: DSN 493-2526 **Commercial: (334) 953-2526**

Rank/Grade:	**Job Title:**	**Major Command:**

Use this scale to answer questions 1, 2 and 3:
E = Excellent G = Good F = Fair P = Poor

1. Clarity: { }
2. Detail: { }
3. Examples: { }

4. How often do you use *The Tongue and Quill*? { 1 2 3 4 5 }
never ⟷ frequently

5. What section is most useful to you? Why?

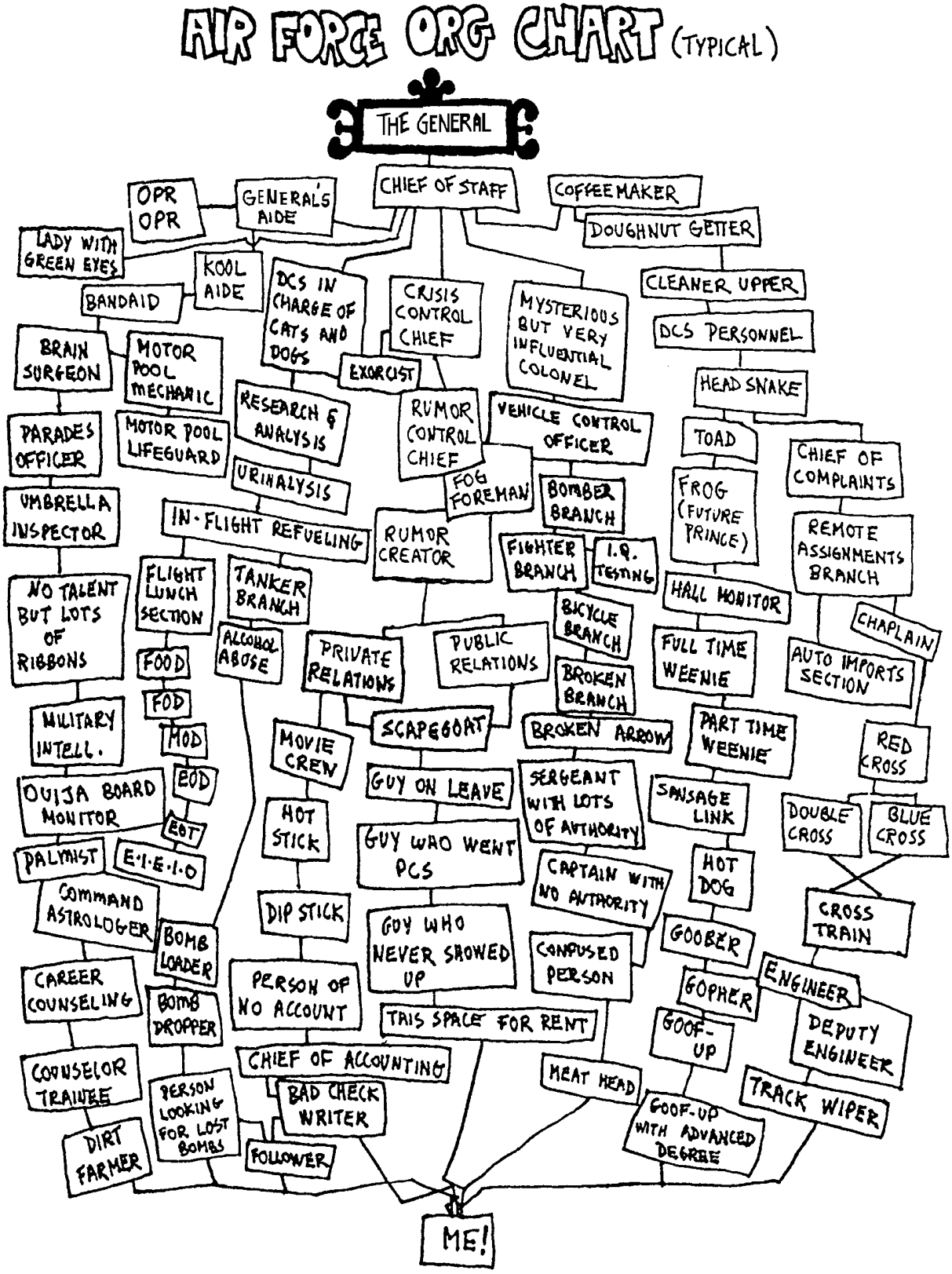
6. What section is least useful to you? Why?

7. What topics or areas would you like to add? Why?

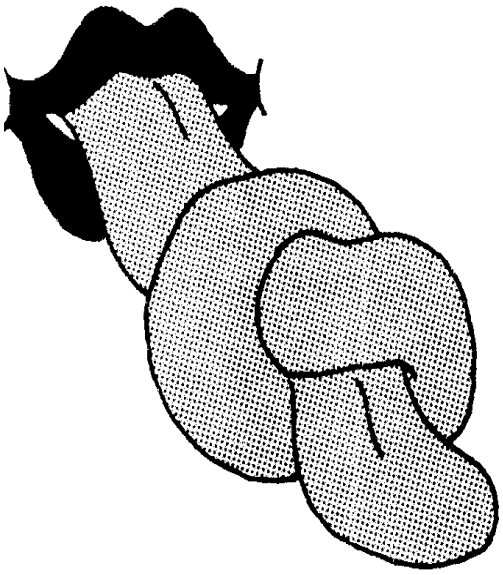
8. What topics or areas would you like to delete? Why?

9. General Comments:

We value your opinion—please share it with us.


AIR FORCE ORG CHART (TYPICAL)
THE GENERAL
CHIEF OF STAFF
OPR OPR
GENERAL'S AIDE
COFFEEMAKER
DOUGHNUT GETTER
LADY WITH GREEN EYES
KOOL AIDE
BANDAID
DCS IN CHARGE OF CATS AND DOGS
CRISIS CONTROL CHIEF
MYSTERIOUS BUT VERY INFLUENTIAL COLONEL
CLEANER UPPER
DCS PERSONNEL
BRAIN SURGEON
MOTOR POOL MECHANIC
EXORCIST
HEAD SNAKE
PARADES OFFICER
MOTOR POOL LIFEGUARD
RESEARCH & ANALYSIS
RUMOR CONTROL CHIEF
VEHICLE CONTROL OFFICER
TOAD
CHIEF OF COMPLAINTS
URINALYSIS
FOG FOREMAN
BOMBER BRANCH
FROG (FUTURE PRINCE)
UMBRELLA INSPECTOR
IN-FLIGHT REFUELING
RUMOR CREATOR
FIGHTER BRANCH
I.Q. TESTING
REMOTE ASSIGNMENTS BRANCH
NO TALENT BUT LOTS OF RIBBONS
FLIGHT LUNCH SECTION
TANKER BRANCH
HALL MONITOR
BICYCLE BRANCH
CHAPLAIN
ALCOHOL ABUSE
PRIVATE RELATIONS
PUBLIC RELATIONS
FULL TIME WEENIE
AUTO IMPORTS SECTION
FOOD
BROKEN BRANCH
FOD
MILITARY INTELL.
SCAPEGOAT
BROKEN ARROW
PART TIME WEENIE
RED CROSS
MOD
MOVIE CREW
EOD
GUY ON LEAVE
SERGEANT WITH LOTS OF AUTHORITY
SAUSAGE LINK
OUIJA BOARD MONITOR
HOT STICK
EOT
DOUBLE CROSS
BLUE CROSS
PALMIST
E·I·E·I·O
GUY WHO WENT PCS
CAPTAIN WITH NO AUTHORITY
HOT DOG
COMMAND ASTROLOGER
DIP STICK
GOOBER
CROSS TRAIN
BOMB LOADER
GUY WHO NEVER SHOWED UP
CONFUSED PERSON
ENGINEER
CAREER COUNSELING
PERSON OF NO ACCOUNT
GOPHER
BOMB DROPPER
THIS SPACE FOR RENT
GOOF-UP
DEPUTY ENGINEER
CHIEF OF ACCOUNTING
COUNSELOR TRAINEE
BAD CHECK WRITER
MEAT HEAD
TRACK WIPER
PERSON LOOKING FOR LOST BOMBS
GOOF-UP WITH ADVANCED DEGREE
DIRT FARMER
FOLLOWER
ME!

THE TONGUE



This section describes the functions and formats for spoken communication within the US Air Force. Although functions and formats may differ somewhat among various commands, we believe you will find the content useful at any command or staff level.

GETTING IT OUT OF YOUR MOUTH

The colonel barked the following order to his exec:

"Tomorrow evening at approximately 2000, Halley's Comet will be visible in this area, an event that occurs only once every 75 years. Have the men fall out in the battalion area in fatigues, and I will explain this rare phenomenon to them. In case of rain, we will not be able to see anything; so assemble the men in the theater, and I will show them films on it."

The executive officer to the company commander:

"By the order of the colonel, tomorrow at 2000, Halley's Comet will appear above the battalion area. If it rains, fall the men out in fatigues, then march to the theater where this rare phenomenon will take place, something that occurs only once every 75 years."

The company commander to the lieutenant:

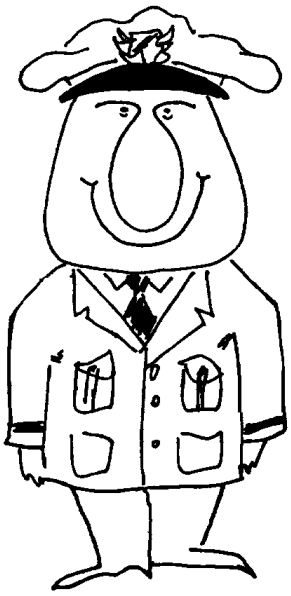
"By order of the colonel in fatigues at 2000 tomorrow evening, the phenomenal Halley's Comet will appear in the theater. In case of rain, in the battalion area, the colonel will give another order, something that occurs once every 75 years."

The lieutenant to the sergeant:

"Tomorrow at 2000, the colonel will appear in the theater with Halley's Comet, something that happens every 75 years. If it rains, the colonel will order the comet into the battalion area."

And the sergeant to his squad:

"Listen up, meatheads! When it rains tomorrow at 2000, the phenomenal 75-year-old General Halley, accompanied by the colonel, will drive his comet through the battalion area in fatigues."



THE MIL I TARY MOUTH

… or how I learned to quit worrying and spill it with a glib lip.

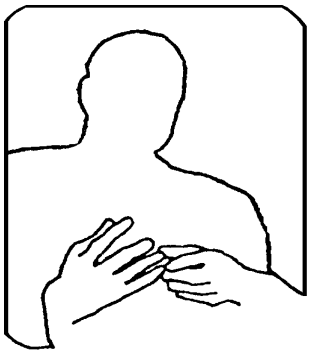
The chances are good (it's a sure bet) you will soon stand before an audience and spew your brain and flap your lips. This prospect usually causes knocking knees and sweating palms for all but the most experienced speakers. If you are inexperienced, these next fundamentals of speaking will help you solve these problems. If you are an accomplished speaker, use this writing as a review … or skip it.

One goal should be to improve your self-concept as a speaker. To do this, you might begin now to think positively. Like writing and listening, speaking is a skill; once you grasp the basics, the rest is practice, polish and style. You may be embarrassed by your initial mistakes, but you'll survive. Few of us will become guest speakers, but all of us can become more effective if we practice the basics. Learn all you can from your contemporaries; some of them are accomplished speakers—you may be one yourself. If you are, share your views, tips and personal hang-ups about speaking. Everyone improves to the extent on how the other "levels" with them?

"Better slip with foot than tongue?"
-Benjamin Franklin

Before you consider the fundamentals unique to speaking, here's the big enchilada again:

1. **Analyze purpose and audience**
2. **Conduct the research**
3. **Support your ideas**
4. **Get organized**
5. **Draft and edit**
6. **Fight for feedback**



Got it? Remember, the above fundamentals are just as necessary for good speaking as they are for good writing. Okay, here are the remaining fundamentals that are unique to verbal and nonverbal communications.

VERBAL COMMUNICATION

How effectively do you use your voice to drive home your ideas or information? *You* have control over rate, volume, pitch and pause. So ... use your voice to create interest in your presentation. Your voice can help you in the following ways.

RATE

There is no correct rate of speed for every speech. However, you might consider this: People can listen 4 to 5 times faster than the normal rate of 120 words a minute. If you speak too fast, your speech will be unintelligible, and if you speak too slowly, your meaning will suffer. Remember you cannot change the speed of lightning but you can vary your rate of speech to keep from losing the audience' attention—a faster rate suggests excitement or sudden action, and a slower rate hints at calm or fatigue. Use the rate of speech that you need to add emphasis to what you want during your presentation.

VOLUME

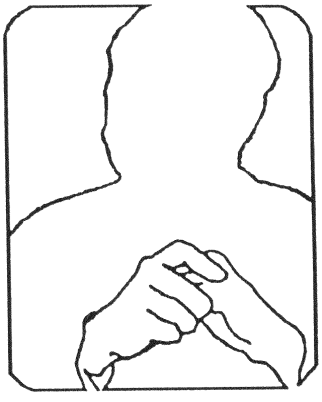
Volume is another verbal technique that can give emphasis to your speech. If possible, check out the room to know how loudly you must talk, remembering you will need to talk louder with a crowd since the sound is absorbed. Ask someone in the back of the room if you can be heard. If the audience must strain to hear you, they will eventually tune you out from utter exhaustion. Speak louder or softer to emphasize a point—a softer level or lower volume is often the more effective way to achieve emphasis.

PITCH

To use pitch effectively, you need to practice the talents of a singer. Pitch is really the use of notes (higher or lower) in voice range. Start by speaking in a voice range that is comfortable for you and then move up or down your scale for emphasis, using pitch changes in vowels, words or entire sentences. You can use a downward (high to low) inflection in a sentence for an air of certainty and an upward (low to high) inflection for an air of uncertainty. Variety in speech pitch helps to avoid monotone and rivets the listener's attention.

PAUSE

The pause gives you time to catch your breath and the audience time to collect your ideas. Never hurry a speech; pause for your audience to digest your comments. The important question is this: Where? Pauses serve the same function as punctuation in writing. Short pauses usually divide points within a sentence, and longer pauses note the ends of sentences. You can also use longer pauses for breaks from one main point to another or from the body to the conclusion of your speech. A pause may seem long to you, but it's usually much shorter than you think … and your audience will appreciate it. However, don't get pause-happy and make your speech sound choppy.



ARTICULATION & PRONUNCIATION

There are other points in your speaking: articulation and pronunciation; both indicate your oral command of the English language. Articulation is the art of speaking intelligibly and making the proper sounds with the lips, jaw, teeth and tongue. Of course, you can properly articulate a word and still mispronounce it. Unfortunately (and unfairly), many people consider word pronunciation or mispronunciation a direct reflection on your intelligence. If you are not sure of your pronunciation, consult a current dictionary.

Listen to yourself and make your words distinct, understandable and appropriate to your audience. Be very careful of your language; swear off off-color jokes and profanity … your professional image (and possibly your message) could be destroyed. Read more about your tone starting on page 37.

LENGTH

The length of your presentation is crucial. Consequently, the basic foundation under all the points on how to organize and present your verbal communications is the admonition—**be brief and concise**. There are few people who will tolerate a briefer or speaker who wastes the audience's time. Have your stuff together before you speak by knowing what you want to say and then saying it.

PRACTICE ALOUD

As the speaker, we are probably our own worst judges of the quality of our own speeches. Make the speech appear natural. Does it flow smoothly? Know your delivery style and techniques before you practice too much. There are mounds of info to unearth on the following page to get you started.

"It's not what you say, but how you say it:
'With a first impression, voice
counts for 37 percent, appearance
55 percent and what you say only
8 percent.'"
–from *Successful Meetings*

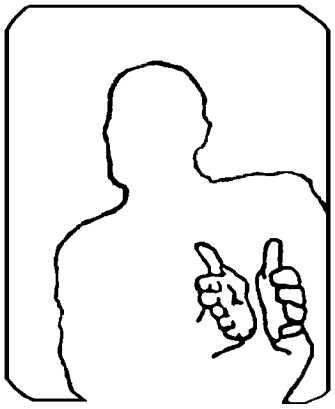
NONVERBAL COMMUNICATION

SWEATY PALMS SYNDROME

You must always be prepared to overcome stage fright. So-called stage fright is often nothing more than a speaker's misdirected awareness. To overcome stage fright and to put your best foot forward ... or at least how to fool your audience ... here's a checklist.

- ☑ Analyze your audience: listening traits, needs, desires, behaviors, educational background.
- ☑ Check out the place where you're speaking. Is it large enough to accommodate the number of people? Does it have a blackboard, microphone, arrangement for visual aids, tables, chairs, ventilation, lighting, pencils, paper, telephones, extra projector bulbs, etc? Does the equipment operate properly?
- ☑ Send out a notice to your audience and include an agenda with the date, time, length and purpose.
- ☑ Practice, practice, practice. Using a tape recorder, a video camera, a full-length mirror or even your peers can be really helpful. Try doing a "dry run" at the office or where you'll be.
- ☑ Memorize your introduction and transition into the main point. It'll help you through the first and most difficult minute.
- ☑ Adopt a positive attitude. Keep your nervousness to yourself ... chances are your audience won't even notice if you don't mention it.
- ☑ Take a deep breath and survey your audience.
- ☑ Deliver your message. Focus your attention where it belongs ... not on yourself.
- ☑ Make eye contact and look for feedback. Play your audience. Let them know you are looking at and talking to them. It holds their attention. Looking at only your notes loses your listeners—you can't wake them up if you don't know they are asleep!
- ☑ Involve your audience by soliciting their answers and information.
- ☑ Enhance your presentation through creative use of newspaper clippings, cartoons, music, appropriate quotes and relevant, self-deprecating experiences to get a point across.
- ☑ Use your excess energy naturally: facial expressions, pertinent gestures, walking, or pressing fingertips or thumbs against lectern or chair. Use your facial expressions, hands and arms to reinforce your speech and your points of emphasis—just don't overdo them. Leaning on the lectern, rocking back and forth or side to side or slouching on one leg and then the other is never a positive way to use your excess energy.
- ☑ Looking good builds confidence and builds your credibility with the audience. Do you need a haircut? Is your uniform pressed? Your ribbons, name tag and insignia attached correctly? Your buttons buttoned? Your shoes shined? Are you standing erect and feeling alert, but relaxed? Don't create any negative barriers!

THOSE FABULOUS FLIPS



"A picture is worth a thousand words" is an old cliché that is an understatement. What is a picture or visual aid? Either can be an object, a model, a photo, a map, a chart or a drawing. Researchers say a person retains 5 percent of what is heard and 65 percent of what is seen. The media, especially television, has the greatest impact on our world today. So you can understand where "show and tell" has a greater impact than "tell" alone. Saying that effective visuals increase understanding and retention of information is definitely true. Be cautious though and keep your visual supports large enough for your entire audience. Also, if you pass them around, they can distract your audience. Just ensure your visual aid projects the image you want. If your photos are too large or too small, scanners or the base's photo lab can do wonders to help get the size that is needed. With today's computers you can prepare almost anything yourself: drawing, sketch or map. But if you need more help, contact the graphic-photo artists at your base electronic imaging center for your effective presentations and publications. Do it early though! Your lack of planning does not make a priority on their part! Every base has its own time and processing procedures.

If all else fails ... try the old felt-tip marker, ruler (for a straightedge) and flip-chart paper. This technique is especially useful for small groups or desktop situations. If you're facing that large group though, consider using computer-generated viewgraphs, grease pencils and acetate slides.

"Everyone can be great ... because everybody can serve. You don't have to have a college degree to serve. You don't have to make your subject and verb agree to serve. You only need a heart full of grace. A soul generated by love."

-M. L. King, Jr.

"Guess it are time for me to serve!?"

-The Quill

WHAT TO USE WHEN

The decision about which visual aid to use rests on your shoulders. What do you hope to accomplish? To get the most out of your visual supports follow the guide shown in table 1.

Table	is a systematic arrangement of data in rows and columns such as a comparison of exact numbers within and among categories.
Line chart	is more dramatic than a table and shows changes in a continuous series of data; e.g., simple line chart, multiple line chart, bilateral line chart, belt chart.
Bar chart	shows vertical or horizontal comparison of discrete data.
Pie chart	dramatizes percentage components of a single factor.
Diagram, drawing, flow chart	simplifies complicated procedures or instructions.
Pictogram	shows variations of bar charts that employ images of items (coins, people, cars) instead of bars.
Statistical map	dramatizes different geographical regions with respect to variables.
Picture	adds a personal touch or sense of reality.

Table 1
What to Use When

HOW TO MAKE THE BEST USE OF VISUAL AIDS

- Stand beside your visual aid—not between it and the audience.
- Talk to the audience—not the visual aid. Use a pointer, when necessary, to point out key items with your arm that's closer to the visual aid.
- Display it when it is needed and remove or cover it up when not. When you use one as an outline, leave it up longer; but again, remove it when it's no longer useful—passing it around distracts the audience.
- Ensure it is readable, simple and uncluttered; busy visuals are distracting. Check for readability from every corner of the room before your briefing. If it cannot be read by everyone in the room, the value is lost.
- Know exactly what's on your visual aid and immediately orient your audience to it. Have it labeled, if possible: "Top View of Engine Intake," "Political Map of Sarajevo-Herzegovina," "How to Get Quality Feedback."
- Ask another person to operate the equipment. This person should be familiar with your speech or have an outline that indicates when to project the visual aids.
- Visuals provide a form of emphasis. Don't overdo it—when you emphasize everything, nothing receives emphasis.
- Check spelling, punctuation and layout (see layout and design info on pages 78-81)!

Since you never get a second chance to make a first impression, see pages 116-117.

"Look wise, say nothing and grunt; speech was given to conceal thought."

–W. Osler

EXTEMPORANEOUS & IMPROMPTU

(ə)ek-ˌstem-pə-ˈrä-nᵊl-əs

Composed, performed or uttered on the spur of the moment; IMPROMPTU, carefully prepared but delivered without notes or text.

–Merriam Webster's Collegiate Dictionary
10th edition

Appeared spontaneous but preceded with detailed planning, outlining and practicing; not delivered by rote memory. Opposite of impromptu speaking since considerable time exists to prepare.

–The Quill's First Speaking Dictionary

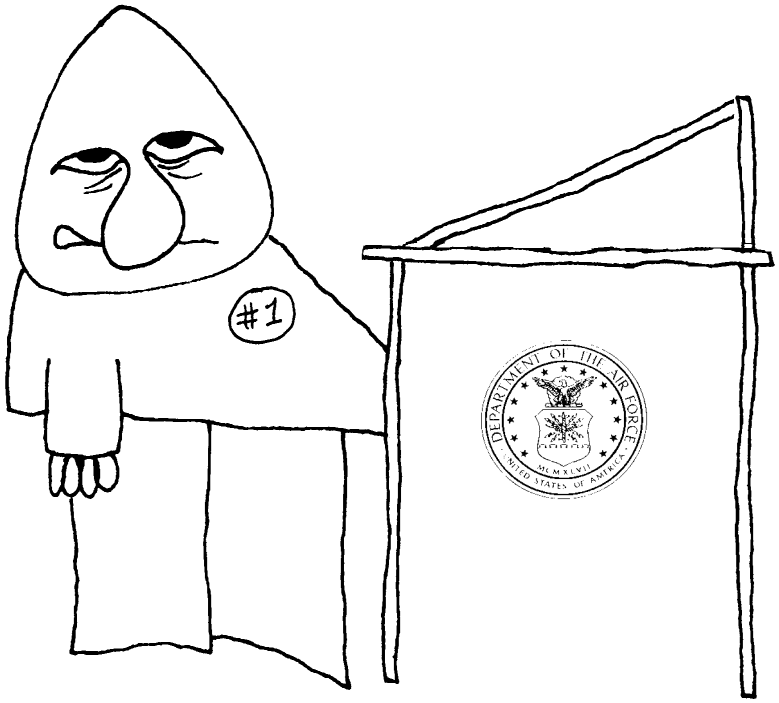
Webster doesn't distinguish between extemporaneous and impromptu speaking. Who can blame him—he was a writer—not a speaker! **Extemporaneous** speaking refers to those times when we have ample opportunity to prepare. This doesn't mean we write a script and memorize it, but it does require a thorough outline with careful planning and practicing. The specific words and phrases used at the time of delivery, however, are basically spontaneous and sound very natural. Mastery of the six-step checklist should give you, the speaker, even if there are only a few seconds to prepare, the ability to put your thoughts in coherent order, to judge the audience and to decide on your main points and support. A few lines on a notepad or a few seconds of serious thought prepares you for that successful communication.

Impromptu speaking, on the other hand, is when we respond during a meeting or "take the floor" at a conference. It's what we do when we speak publicly without warning or on a few moments' notice. To do it well requires a great amount of self-confidence, mastery of the subject and the ability to "think on your feet." A superb impromptu speaker has achieved the highest level in verbal communications.

"I am the most spontaneous speaker in the world because every word, every gesture and every retort has been carefully rehearsed."
–George Bernard Shaw

Individuals who can present briefings extemporaneously, or in an impromptu fashion, are the envy of everyone. They appear knowledgeable and comfortable in their roles as speakers. They are both of these because they have researched, practiced and rehearsed their presentations (extemporaneous speaking). Also, they may be experts on their subject and know how to present their views with clarity on a moment's notice (impromptu speaking). They think carefully before they speak, outline their main ideas, say what has to be said, conclude and shut up.

Actually, when you're not listening, sleeping or thinking, you're spending most of your time in extemporaneous or impromptu speaking. The big difference comes when we get up in front of a group or a senior decisionmaker to present our ideas. Assuming you have your stuff together (a *crucial* assumption), the more often you speak in front of or with a group, the more self-confident you become. High confidence and thorough knowledge of your subject are important prerequisites for extemporaneous or impromptu speaking.

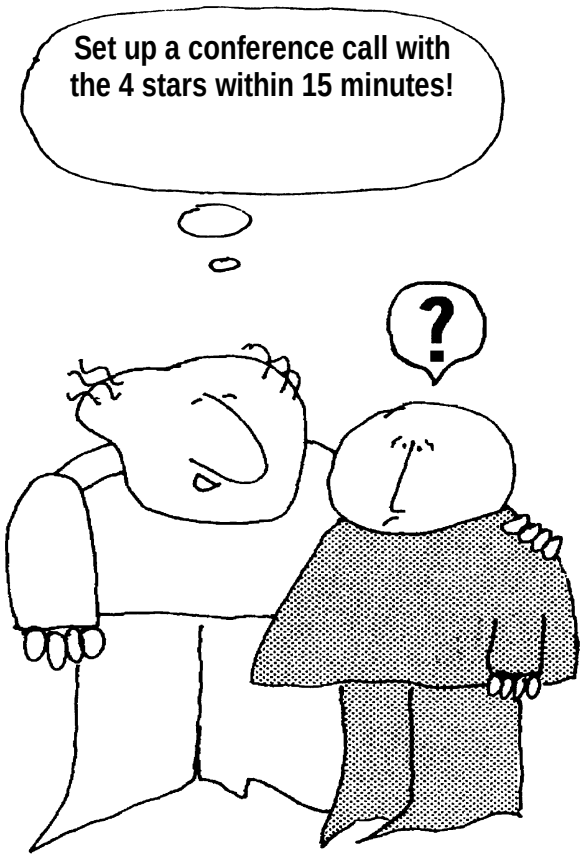


"It usually takes more than 3 weeks to prepare a good impromptu speech."

–Mark Twain

"Been there, done that and got the medal."

–The Quill



THE MEETING

We have now reviewed basic speech fundamentals, impromptu speaking and extemporaneous speaking. Now let's zero in on the staff officer's stock-in-trade—the meeting.

There are probably as many definitions of, or reasons for, meetings as there are offices in the Pentagon, but we will only highlight five: to give info, to solve problems, to plan, to brainstorm and to motivate. Many meetings have combined purposes with a dominant purpose. Some of the desired outcomes of a meeting are that it should facilitate decision making; focus only on the agenda ("By the end of this meeting, we need to…."), not a process ("Now that we're all here, let's talk about…."); and make attendees feel like they completed something.

Formal and informal meetings are given at all levels of command … like those routine status reports at periodic gatherings. More typical at higher levels are the "desktop" meetings, which also tend to be extemporaneous in nature. These meetings usually come in response to phone calls from executive officers asking you to stop by and "fill in the boss on ratz-a-fratz."

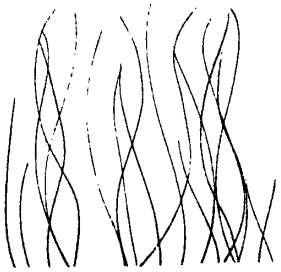
Operating instructions generally provide you the technical information necessary to prepare your formal presentation—whether a formal or informal meeting. They may even include rules for colors to use in transparencies. And they may require written copies of your meeting either in manuscript form or in extensive background notes. Although not always prescribed, logical, data-supported graphs (metrics) help prove your point when simply talking won't.

If you use background notes, ensure enough detail is there. You may present the meeting to various echelons before you finish. With extensive background notes, you can be sure you present information agreed upon at intermediate staff levels.

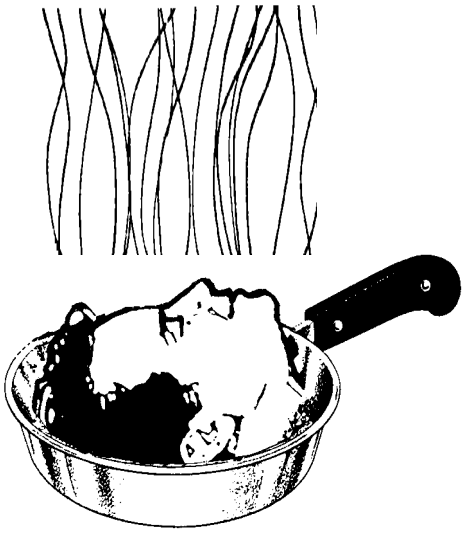
"A wise man learns from his experience; a wiser man learns from the experience of others."

–Confucius

In "desktop" situations, you organize quickly, grab any available graphics, run to the boss' office and brief extemporaneously. You may find computer-generated visual aids, or have to take a few moments to prepare a flip chart. Even if you don't have much time to organize an informal briefing, any organization is better than none. Effective managers anticipate briefing requirements and prepare short informal visual aids beforehand. The *fill-in* type prepared with acetate are quite helpful. The bottom line to consider in any briefing … don't waste senior managers' time; be organized and concise; and, if you don't know an answer, say so!



A universally endorsed recipe for improving your speaking ability is to run (don't walk!) to the nearest **Toastmasters** club. Many AF bases and local communities have an active chapter. In a spirit of fun and helpfulness, fellow members will put you in the skillet—you'll stand up, give a short presentation and then get critiqued. They teach good techniques, such as mental exercises and how to think positively, and give you many test runs! With the materials you'll read and the opportunity you'll have to hear and critique other members, you'll gain confidence and competence as a public speaker. It sure beats stepping on your own tongue in front of the stars!



"There is no evidence the tongue is connected to the brain."

–Anonymous

THE BEFORE, THE DURING & THE AFTER

Let's start with some bare bone facts about meetings ...

- Approximately 35 percent are either unnecessary or unproductive.
- Some are so routine that no one has asked if they're still needed.
- The person running it typically has never been trained on how to conduct effective ones, and, consequently doesn't conduct them well.
- The average lasts 2 hours with the most productive ones lasting less than 1 hour.
- Using slides increases participation by 10 percent and reduces the time by 28 percent.

Do you really want that meeting? Try these simple and sometimes more effective alternatives: office memos, E-mail, conference calls, coffee breaks, items on the bulletin board!

1 Before If you need that meeting though ...

- Write out an agenda and establish a desired outcome (by the end of the meeting …)
- Allocate a specific start time as well as for each agenda item.
- Allow time for a Q&A and an evaluation of the meeting.
- Send the agenda to all attendees with copies of any background papers, slides, etc, at least 2 workdays in advance.
- *Bottom line:* If you're not ready to do these steps, you're not ready for a meeting!

Maybe you can consider using outside speakers or multimedia presentations—as long as it adds to, and doesn't detract from, your desired outcome. To accomplish what you need (not to get your desired biases), invite the right people by following the "one person from each department" rule. Try to limit the attendees to 10-15 folks remembering: If someone attends and adds nothing, this lack of participation has a negative effect on the group! So don't invite those slugs, if at all possible.

Selecting the date, time and location is crucial to your goal! Here are some hints: *Date:* Reschedule the meeting even if one invited principal cannot make it. Why have a budget meeting if financial management can't make it? *Time:* Schedule it right before lunch or quitting time—attendees will be more focused! If your organization is a service organization, don't schedule meetings during customer hours—your customers come first! *Location:* Select a site away from phone calls, interruptions, etc, but one that has nice creature comforts. Also, ensure it has all the equipment you need.

2 During Be sure to start on time (don't wait for tardy attendees) with an upbeat note and by stating your desired outcome. Task someone to take minutes, using the official memo format. Review accomplishments and open items. Establish the date, time and location of the next meeting, if needed and if ready. Evaluate the meeting before adjourning. And the most crucial point: Stick to your set agenda and time schedule.

3 After Shortly after the meeting, review, approve and send out minutes. Then follow up with any issues that were raised but tabled.

THE MEETING ... IN GENERAL

All meetings, teams or groups move through predictable stages. Within these stages there are different approaches and different terms. One way of looking at these stages is:

FORMING: a period of uncertainty in which members try to determine their place in the team and the procedures and rules of the team.

STORMING: conflicts begin to arise as members resist the influence of the team and rebel against accomplishing the task.

NORMING: the team establishes cohesiveness and commitment, discovering new ways to work together and setting norms for appropriate behavior.

PERFORMING: the team develops proficiency in achieving its goals and becomes more flexible in its patterns of working together.

Because the forming, storming and norming stages result in minimal output, it is tempting to try to rush through or short circuit these stages and hope the team can thereby achieve peak productivity. Although seductive, this idea is dysfunctional. Just as individuals go through predictable stages of growth (depending on age, experience, maturity and other factors) teams go through predictable stages. The duration of these stages depends on factors such as individual and team maturity, task complexity, leadership, organizational climate and external climate. Teams can fixate at various stages. Some (like some people) are never fully functioning. How can you reduce the nonproductive time commonly spent in the forming and storming stages? Given that these stages are inevitable, try sharing rumors, concerns and expectations of the team to minimize their tensions, fears or anxiety. Also, encourage the team members to contact one another so that there will be no "surprises." Therefore, an atmosphere of trust will be achieved early on (norming stage), allowing for interpersonal issues to be put aside in favor of task issues and for the team to move on to the performing stage.

Joiner Associates published *The Team Handbook* written by Peter R. Scholtes. In this handbook Peter R. Scholtes highlights the four stages of team growth. To understand the dynamics of a team, float your boat through the short overview paraphrased from the handbook starting on the next page.

"Writing, when properly managed, is but a different name for conversation."

–Sterne

1 FORMING. When a team is forming, members cautiously explore the boundaries of acceptable group behavior. Like hesitant swimmers, they stand by the pool, dangling their toes in the water. This is a stage of transition from individual to member status, and of testing the leader's guidance both formally and informally.

IDENTITY ISSUES	What role will I play in this group? How do I want others to perceive me? What can I contribute to this group? What kind of group will we become?
FEELINGS	Excitement, anticipation and optimism Pride in being chosen for the project Initial, tentative attachment to the team Suspicion, fear and anxiety about the job ahead
CHARACTERISTIC BEHAVIORS	Dominating Blocking progress Seeking recognition Withdrawing Attempting to define the task and deciding how to accomplish it Attempting to determine acceptable group behavior and how to deal with group problems Deciding what information needs to be gathered Having lofty, abstract discussions of concepts and issues; or, for some members, being impatient with these discussions Discussing symptoms or problems not relevant to the task; having difficulty identifying relevant problems Complaining about the organization and barriers to the task

Because there is so much going on to distract the members' attention in the beginning, the team accomplishes little, if anything, that concerns its project goals. This is perfectly normal.

"Don't be discouraged by failure. It can be a positive experience. Failure is, in a sense, the highway to success, inasmuch as every discovery of what is false leads us to seek earnestly what is true, and every fresh experience points out some form of error that we shall afterwards carefully avoid."

–John Keats

2 STORMING. Storming is probably the most difficult stage for the team. It is as if team members jump in the water, and, thinking they are about to drown, start thrashing about. They begin to realize the task is different and more difficult than they imagined, becoming testy, blameful or overzealous.

Impatient about the lack of progress, but still too inexperienced to know much about decision making or the scientific approach, members argue about just what actions the team should take. They try to rely solely on their personal and professional experience, resisting any need for collaborating with other team members.

CONTROL AND INFLUENCE ISSUES	Will I be able to influence others? How much will others try to influence me? Will I be a respected member of this group? Will the group's goals include my own goals? Will the group leader be effective? What kind of conflict will we have in this group?
FEELINGS	Resistance to the task and to quality improvement approaches different from what each individual member is comfortable using Sharp fluctuations in attitude about the team and the project's chance of success
CHARACTERISTIC BEHAVIORS	Trying to influence or control Forming subgroups and coalitions Resisting leadership Conflicting with others Arguing among members even when they agree on the real issue Being defensive and competitive; conspiring and "choosing sides" Questioning the wisdom of those who selected this project and appointed the other members of the team Establishing unrealistic goals; concern about excessive work Having a perceived "pecking order," disunity and increased tension and jealousy

Again, these many pressures mean team members have little energy to spend on progressing towards the team's goal. But they are beginning to understand one another.

"My guidelines are simple. Be selective. Be concise. Don't tell someone what you know; tell them what they need to know, what it means and why it matters."

–General David C. Jones

3 NORMING. During this stage, members reconcile competing loyalties and responsibilities. They accept the team, team ground rules (or "norms"), their roles in the team and the individuality of fellow members. Emotional conflict is reduced as previously competitive relationships become more cooperative. In other words, as team members realize they are not going to drown, they stop thrashing about and start helping each other stay afloat.

RELATIONSHIP ISSUES	Will I be liked? Will I like the other members? What roles do I know others play in this group? What can I predict to be true to each issue? What do others expect from me? What are the unwritten rules that influence the way we operate as a group? What do we and don't we discuss?
FEELINGS	A new ability to express criticism constructively Acceptance of membership in the team Relief that it seems everything is going to work out
CHARACTERISTIC BEHAVIORS	Adopting stereotypic roles Harmonizing and compromising Acquiescing and agreeing Attempting to achieve harmony by avoiding conflict Being more friendly by confiding in each other and sharing of personal problems; discussing the team's dynamics Having a sense of team cohesion, a common spirit and goals Establishing and maintaining team ground rules and boundaries (the "norms")

As team members begin to work out their differences, they now have more time and energy to spend on the project. Thus, they are able to at last start making significant strides.

"The most effective leaders (and communicators) literally force their staffs to disagree with them. Only by personally prodding for the reasons something won't work can decisionmakers get an honest and balanced view from their eager-to-please staffs."

–H. A. Staley

4 PERFORMING. By this stage, the team has settled its relationships and expectations. They can begin performing—diagnosing and solving problems, and choosing and implementing changes. At last team members have discovered and accepted each other's strengths and weaknesses, and learned what their roles are. Now they can swim in concert.

GROUP EFFECTIVENESS	What can I do to help the group accomplish its task more effectively? What can I do to help maintain and improve relationships in the group? What can we do as a group to become more effective?
FEELINGS	Members having insights into personal and group processes, and better understanding of each other's strengths and weaknesses Satisfaction at the team's progress
CHARACTERISTIC BEHAVIORS	Flexible roles and relationships Task process practiced Relationship process practiced Constructive self-change Ability to prevent or work through group problems Close attachment to the team

The team is now an effective, cohesive unit. You can tell when your team has reached this stage because you start getting a lot of work done.

INFORMATIVE BRIEFING

This briefing ... er meeting informs the listener (amazing!). It deals only with facts; it has no place for recommendations. A good informative meeting includes a short introduction presenting the topic, the body with clear and objective facts, and a short summary, depending on the length of your presentation and the complexity of your subject matter.

When you conduct an informative meeting, you must, of course, be as brief and to the point as possible. At the same time, anticipate any questions that may arise and address them. Since you cannot anticipate all questions, have enough background information available to satisfy your interrogators. If you cannot answer a question, do not attempt to drown folks with some off-the-top-of-the-head answer. It can come back to haunt you. Admit you don't know and offer to provide the answer later.

"A man's judgment is no better than his information."

–from *Bits & Pieces*

THE ADVOCACY BRIEFING

You can fill a steamboat with masterful works on "how to persuade." And college catalogs cough up numerous courses on debate, advocacy, persuasion and salesmanship. Our entire society is, in fact, modeled on advocacy. The executive, legislative and judicial branches are argumentative counterbalances to each other. The extent to which we can effectively "fly and fight" is a direct function of advocacy between, and within, the DoD, Congress, the executive branch and society at large.

At some level and in some fashion, you advocate something to someone almost everyday. You probably don't recognize the skill and experience required to advocate successfully until you come up against a really tough customer. *The Tongue and Quill*, at least up to this point, is designed to help get your story together—and present it with greater impact. We've also talked about how to interpret that other fellow's song and dance. What remains, then, is to illuminate some of the finer points of persuasion.

Persuasion or advocacy is an incredibly sophisticated and complex process. It involves more variables than we care to catalog, and many of those variables are uncontrollable. The Shibutani reading (flip back to page 5) discusses a few of those variables: the time dimension, consensus building and the ego stages of the communicative participants. We mention the complexity of advocacy to warn you. The best of persuasive efforts may fail and the worst may succeed—for any number of factors outside your immediate control. So be it. Now, let's go a deck lower to those factors you may be able to control.

1 CREDIBILITY The most important ingredient in advocacy is the "aura" surrounding the advocator. It's a fluid composite of personality, appearance, knowledge of subject, sensitivity, integrity, organization, preparation, approach, good will and at least a dozen other things. Notice we said a *fluid* composite. You gain or lose credibility at any moment, and you can probably tick off a handful of reasons on how it can happen.

Are you the kind of person people **enjoy** agreeing with, or the type they enjoy refusing? Think about it. Introspection can be the most important aspect of persuasion.

2 SETTING Where's the best place to persuade or advocate? If you control the location, arrange things to your advantage. A conference table is great if discussion is needed. If you expect strong opposition, a small auditorium inhibits spontaneous discussion and may be best in such circumstances.

How about the boss' office? It is found to be more difficult for cabinet officers or political representatives to say "no" in the President's Oval Office than in a more neutral environment. Can this finding apply to your briefings? It might. The boss' office could lend status to your briefing.

The setting also includes the carpetbagger concept— "He who leaves his home court is at a disadvantage." If you have the option, invite your audience to come to you, particularly if you expect a fight. You'll be more comfortable, and they'll be slightly off their psychological balance. Don't gamble on it making a big difference; it's just another consideration.

3 TIMING Here are some general tendencies in behavior. Don't just count on the predictability of human dynamics. If you want the people in your audience full of spark, advocate in midmorning. If you want them impatient and anxious, advocate just before lunch. If you want them agreeable, advocate immediately after lunch. If you want them asleep, try midafternoon. Finally, if you like pressure politics, try the just-before-quitting-time tactic. The adversary may collapse in agreement just to catch the car pool.

4 ORGANIZE FOR RESULTS Here are some common patterns and final tips to organize material when you attempt to persuade. Choose the pattern you feel is most persuasive and the one with which you feel most comfortable. Which one would help convince you? You can combine part of these patterns or develop new patterns.

❶ **Reason or inductive** uses examples to support or defend a point of view or idea.

❷ **General to specific** is the process of generalizing from one experience to advocate a specific action in another situation. For example, to get agreement on some general point—"Computer software training produces a quicker, more professional product." Then you move to your specific point—"We need to send everyone to computer software training." This is an overly simplified example, but you get the point. The *key* is to be certain you show the logical relationship between the generalization and the specific; maybe those who are *forced* to take computer software training would show different results than those who volunteer for the course. (The general-to-specific pattern is a form of deductive reasoning.)

❸ **Problem-solution** is analogous to a verbal staff study. Each possible solution is evaluated as to how well it meets the criteria. And the speaker concludes by identifying the best solution. A frequent variation to this pattern consists of giving the decisionmaker only the solution you feel is best. (Thus, you don't waste time with previously discarded alternatives.)

❹ **Psychological** leads the listener along a psychological path. You proceed through five steps: attention, need, satisfaction, visualization and action. For example, to persuade Canadians to support a fluoridation bill, you call **attention** to the high rate of tooth decay in Canada. You then emphasize the **need** for fluoridation by showing why decay is undesirable and why present methods of control are inadequate. In the **satisfaction** step, you point out other states have controlled the problem of tooth decay through fluoridation of drinking water. In the **visualization** step, you outline a proposed fluoridation program for Canada. And, in the **action** step, you suggest steps your audience can take to persuade the legislature and health department to enact a fluoridation bill.

"Men of few words are the best men."
–Shakespeare

"…I'd call that self-incrimination."
–The Quill

❺ **Final tips on verbal swordplay**

- **Present both sides** of the argument as a general rule. Research indicates 60 percent of the listeners will lean toward your argument when you present **both** sides, whereas 5 percent give you the nod when you present only your side.
- **Don't play cat and mouse** with the listeners. Explain early where you hope to go. Tell them where you're going and let them reason along with you.
- **Move from the familiar to the new and from the simple to the complex.**
- **Build toward a logical and compelling climax.** Points made near the end of a presentation generally have greater impact on an audience, so save your magnum shots for the finale.
- **Restate your position and the pertinent support** to reinforce your ideas!
- **Anticipate questions.** Many a good advocacy goes down the tubes in the Q&A. Why? Lack of knowledge. Know your subject! But what about questions that come *before* you are finished? This is the rule rather than the exception in Air Force advocacy. The ability to move in and out of your presentation without "clanking up" is essential to effective advocacy.
- **Expect and anticipate interruptions** are a helpful mental attitude.
- **Try the persuasive words** from page 39 to grab their attention.

THE STAFF MEETING

"What time is the 0830 staff meeting?" is frequently asked at all levels of command. You probably have participated in your share of staff meetings during your career, and you'll participate in many more in the future. What on earth is a staff briefing? It's a fancy term for a vehicle to keep the commander or the chief, and the employees informed. Staff briefings provide exchanges of information.

Since the staff briefing provides rapid sharing of information to a group of people, it resembles the informative briefing. It also resembles the advocacy situation because command decisions may result.

Varied information may be presented in the staff briefing. At lower levels of command, such briefings may tend to be specific in nature and relate to the immediate unit. At higher levels, topics are more general and deal more with policies than with particular actions. In a combat situation, staff estimates of various alternative actions may result in decisions or courses of action.

The staff briefing is a hybrid type of presentation that informs, advocates a course of action, or informs **and** advocates. In the final analysis, the staff briefing is a response to a given situation and the requirements of the commander or manager.

THE MANUSCRIPT BRIEFING

In his book *Executive Guide to Effective Speaking and Writing*, Frederick L. Dyer refers to the manuscript briefing as "speak-reading." That's an apt description! A manuscript is a word-for-word script of your briefing. Such a script ensures you get it right every time. Manuscripts are often used at higher management levels for complex or controversial issues. Repercussions and embarrassment caused by a briefer's inadvertent ad-libbing can cripple the cause.

Caution! Manuscripts make a briefing a piece of cake, right? Wrong. People demonstrate a tendency to lack spontaneity, lack eye contact and stand behind the lectern with their script.

Here are some key points in preparing and presenting a manuscript briefing.

- Write as if you were speaking to avoid a stilted speech:
  - Use contractions
  - Keep sentences and paragraphs short
  - Repeat key words freely
  - Make transitions more explicit
  - Use personal pronouns, if appropriate
  - Follow with specific examples if you get into abstract or complicated reasoning
- Rehearse, curse and rehearse:
  - Read and reread until you've practically memorized it
  - Add the ingredients of volume, inflection and eye contact
  - Avoid combinations of words that are difficult to say
  - Look at your audience when uttering emphatic words and during the closing words of a sentence
  - Preplan gestures—strive for enthusiasm
  - Dry run your visuals

"You never get a second chance to make a first impression."

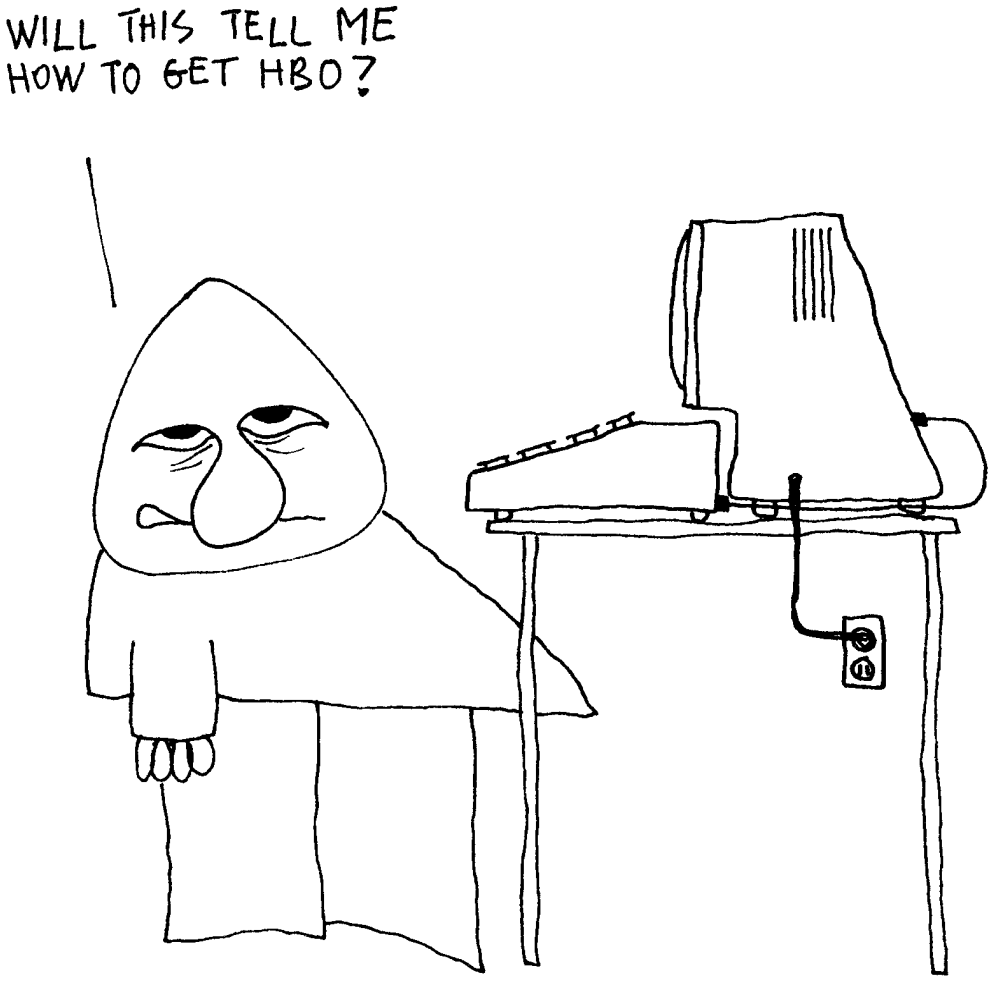
–Anonymous

- Prepare final draft:
  - Use the largest pica (10 characters per inch) type available like Courier New, Times New Roman or Century Schoolbook, using all capital letters
  - Fill only top two-thirds of page so that your eyes won't drop and you won't lose eye contact with your audience
  - Double or triple space; never break a word at the end of a line or a sentence at the end of a page
  - Number pages with bold figures
  - Underscore or highlight words you wish to emphasize … insert double slashes (//) where you plan a major pause
  - Use a loose-leaf binder (e.g. in case of windy days or nervous fingers) or stack pages loosely to turn pages
  - Mark script with red dots to show visual aid changes
- Close with confidence:
  - Never explain why you choose to read
  - Be flexible; if necessary (and appropriate), know where you can shorten the speech and where you might insert impromptu remarks to add spontaneity
  - Avoid ending with "Thank You."
  - Avoid being lengthy after saying "In conclusion."

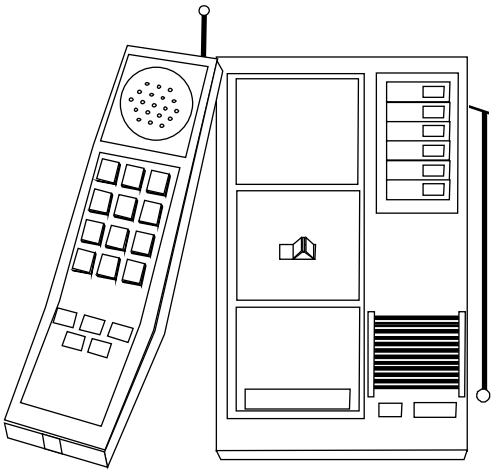
If you can deliver a manuscript briefing without error and still maintain a natural and direct contact with your audience, you have a masterful command of "speak-reading."

"I'm just a plowhand from Arkansas, but I have learned how to hold a team together. How to lift some men up, how to calm down others, until finally they've got one heartbeat together, a team. There's just three things I'd ever say: If anything goes bad, *I* did it. If anything goes semigood, then *we* did it. If anything goes really good, then *you* did it. That's all it takes to get people to win football games for you."

–Bear Bryant


WILL THIS TELL ME
HOW TO GET HBO?

THE PHONE MACHINES



RINGGGGG!

"Well, if this is the wrong number … why did you answer it?"

–James Thurber

Technologically, the telephone has come a long way! Who knows what new concepts are around the corner? Still the basic function of the telephone hasn't changed. We use it to communicate ideas, and next to the keyboard, we use it more than any other instrument in staff communications.

Effective use of the phone requires an organized approach—whether you are using it or any one of the other communication interfaces (user components): speaker phone, voice mail, fax, answering machine, etc. Most of us are bright enough to handle the common courtesies of this equipment, but let's reflect on some refresher do's and don'ts.

A simple phone call can mean the difference between winning and losing. Assign someone to screen calls since incoming calls are highly distracting and are managed more effectively if someone screens all calls.

Here are some phone tips that should make your day run a little smoother

MA BELL—The answerer

Do ... answer the phone on the first ring and in the way you would like to be called after identifying the organization.

Do ... put on your "pleasant person" hat.

Do ... introduce everyone in the room if you are on a speaker phone—callers may object to the lack of privacy.

Do ... put the radio and TV on hold until you're off.

Do ... speak clearly, keeping your lips about 1 inch from the mouthpiece. Good posture will also improve your vocal quality.

Do ... have a pencil, a memo pad and your directories within easy reach.

Do ... adjust your speaking tempo to match the other person's to establish instant rapport.

Do ... ask if someone else can help if the person isn't there.

Do ... take a number and call back instead of putting them on hold if you are finding something.

Do ... give the caller the phone number before you transfer the call.

Do ... allow the person initiating the call to bring it to a close.

Do ... record your conversation in a memo for record and place it in a file.

Don't ... transfer an angry caller. Listen carefully, never interrupt and ask questions that require more than a "yes" or "no." Also, make notes and let the caller know since this shows you're interested and are willing to help.

Don't ... put the phone over your chest to put someone on hold—your voice goes over the wires loud and clear—use the "hold" button.

"A good listener is not only popular everywhere but, after a while, he gets to know something."

–Wilson Mizner

MA BELL—The caller

Do ... put the radio and TV on hold until you're off.

Do ... call during core hours (0900-1100 and 1300-1500) to reduce phone tag. What's their time zone? When will they return?

Do ... organize your thoughts and make notes before you place a call—especially the long distance ones.

Do ... identify yourself before asking to speak to Xxxx.

Do ... put on your "pleasant person" hat. Drag your eyes through some persuasive ideas on pages 39 and 113-115.

Do ... ask if the person has time to talk if you plan a lengthy conversation. But you need to keep it as brief as possible!

Do ... record your conversation in a memo for record and place it in a file.

Don't ... leave your name. And if it's important, you should call back since very few people return calls immediately.

Don't ... put the phone over your chest to put someone on hold—your voice goes over the wires loud and clear—use the "hold" button.

"Thank you for calling. Please leave a message. In case I forget to check my messages, please send your message as an audio file to my E-mail, then send me a fax to remind me to check my E-mail, then call back to remind me to check my fax."

-from a cartoon by Randy Glasbergen

REACH OUT & FAX SOMEONE

If you fax documents regularly, remember ...

Do ... make it readable by using pica type (10 characters per inch): Times New Roman, Courier New, Century Schoolbook, etc. And number your pages.

Do ... protect your document by ensuring correct receiver information is inputted.

Do ... save dollars. If only sending one-half a page or less, cut the sheet in half before faxing.

Do ... send faxes out on Tuesdays through Thursdays since Monday morning and Friday afternoons are the busiest times.

Do ... use black and white.

Do ... use a fax when you cannot get someone to return your call, including a short explanation, deadline to return call and a "Thanks for your time."

Do ... make small cover sheet stickies to save those trees!

Do ... send a return cover sheet with complete return address to encourage a quick reply.

Don't ... send a legal-sized document unless you know it can be received or personal, confidential or financial info unless you know it will be protected.

Don't ... use italic type. It looks ragged and makes it difficult to read.

VOICE MAIL & ANSWERING MACHINES

If you are using either the popular, but irritating, answering machine or voice mail system, there are some valuable techniques to remember.

Do ... forward your calls to the voice mail system to answer after the first ring.

Do ... record the message in your own voice.

Do ... identify yourself and your organization.

Do ... offer a convenient time to call back.

Do ... use personal, informational messages like "I'm out of the area until 3 o'clock. If you need some immediate information, call 555-7084."

Do ... check your system regularly.

Do ... return all messages as quickly as possible.

Don't ... leave amusing messages.

"Words are the most powerful drugs used by mankind."

–Rudyard Kipling

THE ACTIVE LISTENING

Lend me your ears!

Dr. Abigail Gray, a communications expert, says that during this Information Age, effective Air Force leadership brings with it certain expectations regarding your communicative rights, roles and responsibilities. Today, technological advances offer you much more info than ever before. This accessibility produces more opinions and more voices to be heard. In our democratic society, the right to be heard brings with it the responsibility to listen. Responsible speakers know how to go about promoting listening. They avoid being too general, making empty arguments and attacking the person. But what of responsible listeners? Who are they? What are their rights? What are their responsibilities? Am I one of them? Should I be? Do I assume the rights associated with responsible and effective listening without exercising the responsibilities?

"While the right to talk may be the beginning of freedom, the necessity of listening is what makes the right important."

–Walter Lippmann

INFORMATION AGE CHALLENGE

Now more than ever, info is power. As we old-timers shuffle through the library stacks and card catalogues, our children leap onto the information highway, accessing more and sometimes better info with speed and efficiency. As more info is found, gathered, stored and understood, you reap the benefits of the info revolution while sowing the seeds of risk: info overload. In a world in which information is everywhere, you are forced to choose, select, rank and contrast. As a listener, you risk falling into a specific type of info overload: hearing overload. Result: You hear rather than listen. You drive down the information highway with the cruise control set. Everything becomes automatic. Our ability to select, rank, contrast, decode, choose and process deteriorates. You lose the insight and crispness you once had as a communicator. The word as written, the word as spoken and the word as heard is left in a cloud of dust as you thunder down the information highway.

A BETTER LISTENER I AM?

What can I do to be a better and more effective listener? **First,** you need to understand the listening process. Its understanding won't guarantee you improve your skills, but it keeps you aware of its importance and your role and responsibility. As studies show, it also opens the door to continue your improvement as you send, receiver and process info.

Second, and most importantly, you must work at it. Consider this old axiom: "The only place where *success* comes before *work* is in the dictionary." Being an effective listener requires effort. Listening, your most frequently used communication skill, is also your most poorly developed. In a recent study, 282 members of the Academy of Certified Administrative Managers selected listening as *the most crucial management skill*. In another study published in *Communication Quarterly*, 170 business folks were polled to tell their most important communication skills they used at work and the one they wished they had studied in college. Listening was *the number one choice* in both questions. Yet we still listen with less than 50 percent accuracy and remember less than 50 percent of what we hear.

"Watch your thoughts; they become words. Watch your words; they become actions. Watch your actions; they become habits. Watch your habits; they become character. Watch your character; it becomes your destiny."
-motto of Metropolitan Milwaukee YMCA

HOW TO LISTEN, OR NOT TO LISTEN, THAT IS THE ...

1 UNDERSTANDING HEARING AND LISTENING. To better understand the listening process, you first distinguish between hearing and listening. *Hearing* occurs when your ears pick up sound waves being transmitted by a speaker. It requires you being in the range of sound and receiving sound—the capacity to apprehend and the power to perceive. Hearing is the sense by which noises and tones are received as stimuli. It does not require, however, the conscious decoding of info. Each day, you hear numerous sounds—background music in an elevator, the hum of the computer, cars passing by outside ... sounds you may not even be aware of unless someone draws your attention to them.

Listening, on the other hand, involves making sense out of what is being transmitted. Listening involves not only hearing but attending to and considering what is heard. As you listen, you receive sounds, and you consciously and actively decode them. Listening is a complex process involving sensation, interpretation and response. It is an active process, and, as such, listening involves receiving and interpreting aural stimuli. Effective listening demands you be an active rather than a passive participant. Active listening therefore requires you to not only receive the sounds but also recognize, understand, comprehend, evaluate and apply what you've heard.

2 RECOGNIZING REASONS FOR LISTENING. Besides understanding the differences between hearing and listening, you must also recognize why individuals listen. Some listen reluctantly, others appreciatively, others critically and some aggressively. Regardless of why, it's one of the greatest interpersonal challenges a communicator faces. To improve, you must become aware of why your audience is listening by considering their motive and intent. What does the listener seek to accomplish through the exchange? How does one want to walk away?

3 MOTIVATING YOURSELF TO LISTEN. Finally, to be a better listener you must become motivated, have ample access to clear communication channels and nurture your skills. What do you do when you're not motivated to listen?

- ? Do I pretend to listen?
- ? Do I seek distractions?
- ? Do I criticize the speakers?
- ? Do I stereotype topics as uninteresting?
- ? Do I prejudge the meaning and intent of speaker's messages?
- ? Do I avoid difficult and complex topics?
- ? Do I formulate answers and follow-on questions while the speaker is speaking based on a comment made during the presentation?
- ? Do I get emotionally charged-up about minor points a speaker has made?

Turn to page 126 for the answers ...

ANSWERS, ANSWERS, ANSWERS! If you answered "yes" to three or more of the earlier questions, these self-motivation techniques may put you on the road to becoming a better listener. So ... how do you become motivated to listen to a topic that may, at first glance, seem boring, unrelated or irrelevant?

➲ **Look for common ground.** What are the underlying commonalties and interesting interrelationships between your interests and those of the speaker? Sometimes this small, simple exercise creates an interesting challenge and bridges the gaps that exist.

➲ **Relate and translate.** Relate the topic at hand to your own interests and translate the problem to a personal, intellectual challenge. Effective and active listening is an exercise in critical thinking and can serve to sharpen your concentration skills. Develop a "remember game" and make listening a learning activity.

➲ **Employ the *Three Cs:***

C*reate* an awareness of the barriers.

C*lear* the channel of pragmatic problems.

C*oncentrate* despite the barriers to effective listening.

As a listener, you must consider the context of the communication event and the factors that may keep you from listening. What factors can you control? Over which do you have little to no control? Because there are many barriers to effective listening you have little to no control over, we must focus on the message. The *Three Cs* help you keep focused on the message.

To help become a more effective listener, ask yourself these questions:

- Am I aware of any physical barriers (e.g., noisy equipment, visual distractions) that may block listening? Am I aware of any personal barriers (e.g., fatigue, illness, discomfort)?
- Am I aware of psychological distractions (e.g., events at work, conditions at home, problems with family, finances)?
- Am I aware of any biases based on age, race, religion, gender, ethnicity, professionalism, perceived credibility, personal appearance, etc?
- Am I aware of any semantic barriers (e.g., words or phrases with more than one meaning; ideas, objects or actions with more than one word image; slang, jargon or organizational acronyms)?

4 APPLYING SKILLS TO IMPROVE LISTENING. The first step to overcoming barriers to effective listening and improving your communicative capacity is to increase your awareness of the listening process, understanding the differences between hearing and listening, recognizing your reasons to listen and motivating yourself to listen. Effective listeners critically analyze the dynamics of the communication event and prepare, adjust and respond accordingly. As you speed down the info highway building bridges where previously there were barriers, turn a critical eye and ear toward your own communication barriers as well as your skills.

First turn your attention to the barriers. As you examine the listening process, you will find that although you may listen thoroughly, you will still miss much of the true meaning of the message. Why? Studies show that, like architects, you erect barriers as well as build bridges. As a listener, your vision and artistry will often work against you. For example, have you ever attended a speech when you had a general idea of the topic? Or, perhaps, knew as much or more as the speaker? If so, did you actively listen? Or did you listen halfheartedly, interrupt or listen for contradictions to "your way of thinking?" Have you ever been talking and felt a person suddenly "shut you out?" What incites you to "close out" or stop listening? When a speaker steps on your sensitive toes, you generally "tune out," get reactive and let assumptions win over logic.

Likewise, when you sit back with the attitude of educate me, entertain me, inform me, persuade me or teach me, you will never be educated, informed, persuaded or taught! Critical listening is interactive, not passive. It's based on engagement and enlargement. In other words, it is based on the "meaning created" between communicators and the results that emerge from that meaning.

What does it mean to effectively communicate? In today's culture, a "good communicator" is often defined in terms of one's speaking ability. Effective speakers show those abilities through visible behavior. Yet speech is transitory, short-lived, "written on the wind" and, at times, hard to understand. Today's effective listeners command respect and admiration since listening continues to be crucial in problem solving and decision making. Consider, for a moment, some questions that may help overcome workplace communication problems:

? Do employees go around you to talk to others?

? Do you learn about important events after the fact?

? Do you frequently find yourself putting out organizational fires?

? Do you frequently find yourself managing organizational crisis?

? How often are you tasked with complicated responsibilities?

? Do you receive barrels of info in writing?

LIGHT UP THOSE EARS

The following may **light your fire** to burn with a desire to become a more effective listener:

- **Prepare to listen.** Listening is a complex and active process involving a sequence of events that interrelate and may occur simultaneously.
- **Take effective, skillful notes.** Listen for ideas and facts (main points and supporting data) and jot them down to use later. As an added plus, note taking is an effective learning activity—it forces you to restate, weave together and link info.
- **Hold your fire.** Selfish listening is aimed primarily to gain ammo for your rebuttals and to create a chance to give your viewpoints. Too often, you find yourself in a "Ready! Fire! Aim!" posture when you listen selfishly.
- **Listen actively.** This requires you to listen from the speaker's viewpoint. As an active listener, take in the whole picture ... to include both the verbal and nonverbal messages, and interpret it with a "meaning created" approach as discussed earlier.
- **Check perceptions.** Clarify the accuracy of your perceptions by paraphrasing, rephrasing, repeating and asking questions.
- **Fight disbelief.** Be flexible and open-minded, and try hard to minimize and resist distractions.
- **Benefit from thinking-speaking time differential.** You actually think at a rate of 400-800 words a minute and speak at a 100 words a minute. Use this "space" to learn about the message and the messenger rather than to hear the message and see the messenger.
- **Listen past delivery.** Define the listening event in terms of its context and content. Your presence communicates you are participating. *You* determine whether your role is passive or active, or to observe or participate.
- **Break the boredom barrier!** Listen to learn and then proceed to apply that knowledge to help your organization. Ask yourself: How will this info help me to become an effective leader, follower or participant?
- **Listen and respond.** Through effective listening, you can well learn from another's success to avoid repeating the same costly mistakes.

BURN THAT ATTITUDE

The skills provided in the checklist on page 128, if practiced, provide a starting point for listening improvement. You need to remember, however, that effective listening is more of a question of the attitude with which you approach the communication event. Effective listening is less dependent on a commander's kit bag of skills and more on defining the learning event, the learning objectives, the listening event and the listening objectives. Try asking yourself: "What do I want to gain from the situation?" "What outcome do I need or want?" and "How do I want to affect the others involved?" The answers to these questions will clarify the nature of the communicative event—hearing, listening for pleasure, listening for understanding, listening for evaluation, listening to remember—as well as determine the interpersonal and interpersonal levels of involvement required to achieve the desired outcome. How often have you heard and repeated the old adage, "Think before you speak?" You would be wise also to "Think before we listen." For as Epictetus once said

"Nature has given [us] one tongue, but two ears that we may hear from others twice as much as we speak."

–Epictetus

… a little review on getting it out of your mouth

You have quit worrying and can spill it with a glib lip~pages 95-98

You have zeroed in on the staff officer's stock in trade ... the meeting~pages 105-117

You know how to use those machines and lend me your ears~pages 119-129

THE QUILL

This section expands upon the functions and formats for written communications with the US Air Force as outlined in Air Force Manual 33-326, *Preparing Official Communications.* We've included the most frequently used formats, which are only a fraction of the total used throughout the Department of Defense. Although functions and formats may differ somewhat among major commands, the information that follows should be useful at any command or staff level. However, if your organization publishes a supplement to AFM 33-326, an OI (operating instruction) or its own administrative style guide, be sure to check those sources for command-unique guidance on preparing staff work.

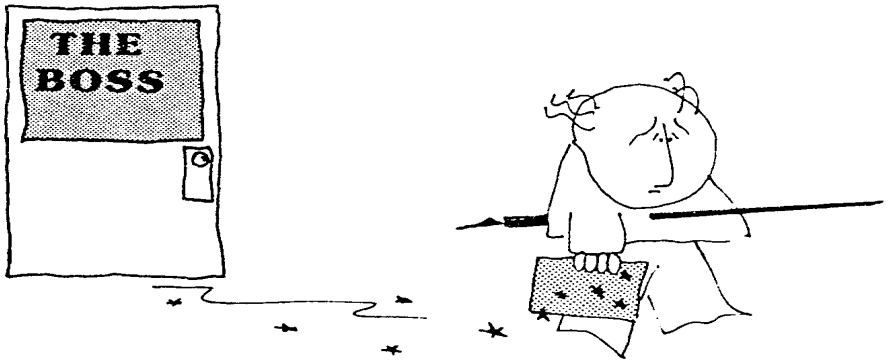
SPEAKING ON PAPER

WHEN YOU WRITE FOR "THE BOSS"

There may be a time when you will be tasked to prepare a staff instrument for a general officer's signature. Is there an added dimension when we write for a general officer? From discussions with numerous generals and their executive officers, the answer is "yes." These are facts and hints to help you through this added dimension!

- **First ... see if the boss has preferences!** Run see the general's secretary! It will ease your pain. For instance, when one particular general writes personal letters to higher ranking folks, he uses "respectfully" as the salutation, and for lower ranking folks, "sincerely."
- **Read step one of the six-step checklist.** Learn all you can about the general's views on the subject and the relationship with the addressee. Try to capture the general's wider perspective before you pick up your pen. What peripheral issues facing the general could be directly or indirectly affected by your words? What is the desired *purpose*? What tone (pages 37-40), pattern (pages 29-31) and correspondence style (pages 134 and 136) are most appropriate?
- **Keep it simple or face frustration.** A general's time is spread over many issues. Get to the point, make it and move on. If the addressee needs only the time, don't send instructions on how to build a clock. Your first draft will probably be twice as long as needed. If you must include details, use attachments.
- **Go easy on the modifiers.** A general doesn't need to be *very* interested in something—being interested is sufficient. Also, avoid emotionalism.
- **Quality check, quality check, quality check!** Flip back to page 86 to help you get that "perfect memo." From your logic to your grammar, from your facts and figures to your format, triple check your work. You have nothing to lose but your credibility! HINT: Ensure you use the *current* address since the military move around so often.
- **Go one step further.** Look efficient when doing a personal letter and provide the general with the "go-by name" of the addressee. Try using a yellow sticky!
- **Don't expect your glistening product to fly the first time.** Not even the best staffers are clairvoyant.

Why should we write differently for general officers? Why should that added dimension apply only to *the boss*? There's no good reason. We'd become better communicators if we would assumed **all** of our correspondence were star-bound.



THE OFFICIAL MEMO

DEPARTMENT OF THE AIR FORCE
AIR UNIVERSITY (AETC)

21 Aug 97

MEMORANDUM FOR CATEGORY 1

FROM: AU/CV
55 LeMay
Maxwell AFB AL 36112-6335

SUBJECT: Responsible Use of Electronic Communications

1. Access to the Internet provides each person at Air University information sources that rival any library. From the comfort of your desk, in about the time it takes you to pour that second cup of coffee, your computer can connect you with other computers halfway around the world. You can view volumes of text and images, all neatly organized for your convenience. If used correctly, the Internet can be an incredibly powerful tool. However, this new capability must be used responsibly. The computer and communications lines you use to connect the Internet are government resources. Similarly, the information you view or transfer while at work becomes property of the Air Force, and must serve the purpose of helping you to do your job. You would not consider using the phone on your desk for inappropriate and unofficial calls; that same logic applies to your computer and accessing Internet. Remember it is an abuse of government resources to use government equipment or duty time to conduct unofficial business.

2. Electronic mail provides an immediate and convenient means of communication. A single message can be programmed to be sent to any number of persons, at any time of the day. Before we hit that "Send" button, we should consider where our intended messages may end up. The negative repercussions of unintentional distribution were illustrated recently when a pilot involved in the rescue of Captain Scott O'Grady in Bosnia sent a full and graphic account of the rescue mission to a number of his friends. These friends forwarded the message to others, and soon the entire text of the message—including mission-classified information—found its way to an electronic bulletin board, available for anyone to access. This story shows a lack of discretion on the part of the original writer, who didn't consider the sensitive nature of his message or the potential scope of his audience. We all should learn from his mistakes.

3. Another important point with regard to E-mail, especially when you communicate with outside agencies, is that these messages are official correspondence. They reflect your professionalism and present an image of Air University. Let's make certain that image is a positive one.

Arnold L. Franklin
ARNOLD L. FRANKLIN, JR., Colonel, USAF
Vice Commander

REMEMBER: When subdividing paragraphs, never use a *1* without a *2* or an *a* without a *b*.

1.
a.
b.
(1)
(a)
(b)
1.
2.
(2)
2.

Sample

DEPARTMENT OF THE AIR FORCE
HEADQUARTERS UNITED STATES AIR FORCE

2 February 1997

MEMORANDUM FOR HQ AETC/IM
HQ AU/IM

FROM: HQ USAF/SCMV
1250 Air Force Pentagon
Washington DC 20330-1250

SUBJECT: Format of the Air Force Official Memorandum (Your Memo, 15 Jan 96)

References: (a) AFM 33-326, *Preparing Official Communications*.
(b) AFH 33-337, *The Tongue and Quill.*
[*One reference is listed in the Subject line; two or more are listed as shown above.*]

1. This is the prepared letterhead format for the Air Force official memorandum. The heading will be generic consisting of two or three lines: Department of the Air Force, etc., and the organization (Headquarters Air Combat Command, Headquarters United States Air Force, etc), and the location with the ZIP code (optional). Printed letterhead stationery for wing level is normally used if the quantity needed justifies the printing cost. Any unit without its own letterhead may use its parent unit's and identify its organization and office symbol in the FROM caption. Be sure to include the 9-digit ZIP code with the full address in the FROM caption.

2. The style of writing is yours. For some helpful guidelines see page 86. However, when writing for someone else's signature, try to write as though that person were speaking. Be succinct, use active voice, and keep it short (one page, if possible). Include extensive background material as an attachment rather than within the memo itself.

3. If you want a response directed to a project officer rather than the signer, include that person's name, office symbol, and telephone number in the body of the memo.

4. Even though most signers want their signatures on a p~~u~~erfect product, minor errors may be neatly corrected in ink.

MARY B. POWELL
Management Analyst
Visual Information/Publishing Division

Attachment:
Minutes, 28 Dec 96

THE PERSONAL LETTER

DEPARTMENT OF THE AIR FORCE
HEADQUARTERS UNITED STATES AIR FORCE

15 Jan 00

Major YuLin G. Whitehead
Assistant Executive
1700 Air Force Pentagon
Washington DC 20330-1700

Mr. Raymond W. Whitehead
ECI/EDECT
50 South Turner Boulevard
Maxwell AFB, Gunter Annex AL 36118-5643

Dear Mr. Whitehead

Thanks for your recent efforts to analyze the feasibility of creating a world wide web home page to educate customers on intelligence capabilities. The extensive research you performed during your off-duty time will assist Air Force Intelligence in determining the most effective methods to advertise our capabilities to support warfighting.

We plan to use the background papers and prototype hypertext computer program you developed to brief the Technology Tiger Team in our upcoming general officer summit. Your work and demonstrations will add credibility to our concepts and visions. Customers worldwide will be able to instantaneously access up-to-date information to understand how to integrate and use intelligence as an integral part of warfighting.

We look forward to continuing our work with you. We found your input invaluable in our efforts to disseminate and communicate intelligence capabilities to our many customers throughout the world.

Sincerely

YULIN G. WHITEHEAD, Major, USAF

cc:
Mrs. Betty Sue Jones, ECI/EDECT

Sample

DEPARTMENT OF THE AIR FORCE
AIR UNIVERSITY (AETC)

5 Sep 97

Chaplain, Lt Col, C. Wayne Perry
Staff Chaplain
105 South Hansell
Maxwell AFB AL 36112-6332

Chaplain, Lt Col, David Van Horn, CAP
824 Sunrise Court
Marshall MO 65340-2846

Dear Dave

Thanks for your fax. Here is the information you asked for concerning the Air Force's use of the personal letter. I am returning this by mail because this letter also functions as a cover letter for the draft copy of the new CAP Chaplain Handbook I promised you.

Personal letters are usually prepared on letterhead stationery with the sender's address element four lines below the date. The date is placed ten lines from the top of the page on the right side. The greeting is normally in the format "Dear Xxxxx" and complimentary close is normally "Sincerely." Notice that you do not use punctuation after either. There are two major changes from previous personal letter formats. You can see that paragraphs are indented half an inch rather than flush against the left margin. You can also see that the complimentary close and signature elements are approximately three spaces to the right from the center of the page rather than being flush with the left margin. The signature element begins five lines below the last line of text. Place your list of attachments three lines below the signature element and flush with the left margin.

Personal letters are really official memos prepared in a personal style. They are appropriate for welcome letters, letters of appreciation, letters of condolence, or any other occasion when a situation might be better handled in a personal manner. Attachments, if any, are listed the same way as in an official memorandum.

Hope this answers your questions. I look forward to your input on the handbook.

Sincerely

C. Wayne Perry

C. WAYNE PERRY, Chaplain, Lt Col, USAF

Attachment:
Draft CAP Chaplain Handbook

FORMS OF ADDRESS, SALUTATION, AND CLOSE

In the *Office of the Secretary of Defense Manual for Written Material* there are some general, convenient forms of address for both letters and envelopes. We think these are important enough to include here. Using titles correctly in the salutation of a letter makes a good impression. We suggest a word of caution … avoid the use of gender distinctive titles. This can be generally done by rewriting or varying the layout.

To summarize some of the key rules to follow when addressing a letter to an individual by name or title, we have provided these points:

- Use punctuation with the address element. Do not use punctuation after the last word of salutation and complimentary close.
- Spell out all titles of address (except Dr., Mr. and Mrs.), always using only one title. (*Dr. James Norris or James Norris, MD; not Dr. James Norris, MD*)
- Address correspondence by professional or organizational title when the name or the gender, or both are not known. (*Dear Resource Manager, Dear Department Head, etc*)
- Use Ms. with the surname or first and last name when a woman's martial status is unknown. Using the title "Ms." is okay as a general rule, unless the person prefers Miss or Mrs. (*Ms. Shroyer or Maxine Shroyer*) In business use a married woman's first name (*Mrs. Lee Reising*); socially, the custom has been to use her husband's first name (*Mrs. Stephen Reising*).
- Respond to a letter written jointly by more than three people by preparing single replies, or replying to the person signing and mentioning the others early in the letter.
- Address all Presidential appointees and federal and state elected officials as "The Honorable," even when addressing social correspondence. As a general rule, do not address county and city officials, except mayors, as "The Honorable."
- Use "Judge," "General," "The Honorable," etc, if appropriate. People, once entitled, may keep the title throughout their lifetime. Some dignitaries holding doctoral degrees may prefer the use of "Dr."
- Use two lines for a couple with different last names with the man's name on the bottom.
- Use Miss, Mrs. or Ms. with a woman's surname, but Madam with formal or position titles. (*Dear Mrs. Beth Roupe, but Dear Madam Justice or Dear Madam Secretary*)

To keep down the following samples, we've substituted an * for Mr., Mrs. Miss, Ms. or Madam.

The White House:

The President	The President The White House Washington DC 20500-0001	Dear * President Respectfully yours
Spouse of the President	* (full name) The White House Washington DC 20500-0001	Dear * (surname) Sincerely
Assistant to the President	The Honorable (full name) Assistant to the President The White House Washington DC 20500-000l	Dear * (surname) Sincerely
Secretary to the President	The Honorable (full name) Secretary to the President The White House Washington DC 20500-0001	Dear * (surname) Sincerely
Secretary to the President (with military rank)	(full rank) (full name) Secretary to the President The White House Washington DC 20500-0001	Dear (rank) (surname) Sincerely

The Vice President:

The Vice President	The Vice President The White House Washington DC 20500-0001	Dear * Vice President Respectfully yours
The President of the Senate	The Honorable (full name) President of the Senate Washington DC 20510-0001	Dear * President Sincerely

The Federal Judiciary:

The Chief Justice	The Chief Justice of the United States The Supreme Court of the United States Washington DC 20543-0001	Dear Chief Justice Sincerely
Associate Justice	Justice (surname) The Supreme Court of the United States Washington DC 20543-0001	Dear Justice Sincerely
Retired Associate Justice	The Honorable (full name) (local address)	Dear Justice (surname) Sincerely
Presiding Justice	The Honorable (full name) Presiding Justice (name of court) (local address)	Dear Justice (surname) Sincerely
Chief Judge of a Court	The Honorable (full name) Chief Judge of the (court; if a US district court, give district) (local address)	Dear Judge (surname) Sincerely

Clerk of a Lower Court	* (full name) Clerk of the (court; if a US district court, give district) (local address)	Dear * (surname) Sincerely
The Congress:		
President pro Tempore of the Senate	The Honorable (full name) President pro Tempore of the Senate United States Senate Washington DC 20510-0001	Dear Senator (surname) Sincerely
Committee Chairman, US Senate	The Honorable (full name) Chairman, Committee on (name) United States Senate Washington DC 20510-0001	Dear Madam Chair *or* Mr. Chairman Sincerely
Subcommittee Chairman, US Senate	The Honorable (full name) Chairman, Subcommittee on (name) (parent committee) United States Senate Washington DC 20510-0001	Dear Senator (surname) Sincerely
Senator (Washington DC office)	The Honorable (full name) United States Senate Washington DC 20510-0001	Dear Senator (surname) Sincerely
(Away from Washington DC)	The Honorable (full name) United States Senator (local address)	Dear Senator (surname) Sincerely
Senate Majority (or Minority) Leader (Washington DC office)	The Honorable (full name) Majority (or Minority) Leader United States Senate Washington DC 20510-0001	Dear Senator (surname) Sincerely
(Away from Washington DC)	The Honorable (full name) Majority (or Minority) Leader United States Senate (local address)	Dear Senator (surname) Sincerely
Senator-elect	The Honorable (full name) United States Senator-elect United States Senate Washington DC 20510-0001	Dear * (surname) Sincerely
Office of a deceased Senator	* (Secretary's full name, if known) Office of the late Senator (full name) United States Senate Washington DC 205l0-0001	Dear * (surname) *or* Dear Sir Sincerely
Speaker of the House of Representatives	The Honorable (full name) Speaker of the House of Representatives Washington DC 20510-0001	Dear * Speaker Sincerely

Committee Chairman, House of Representatives	The Honorable (full name) Chairman, Committee on (name) House of Representatives Washington DC 20515-0001	Dear Mr. Chairman *or* Madam Chair Sincerely
Subcommittee Chairman, House of Representatives	The Honorable (full name) Chairman, Subcommittee on (name) (parent committee) House of Representatives Washington DC 20515-0001	Dear * (surname) Sincerely *or* Dear Mr. Chairman *or* Madam Chair Sincerely (when incoming correspondence is so signed and it pertains to subcommittee affairs)
Representative (Washington DC office)	The Honorable (full name) House of Representatives Washington DC 20515-000l	Dear * (surname) Sincerely
(Away from Washington DC)	The Honorable (full name) (local address)	Dear * (surname) Sincerely
House Majority (or Minority) Leader (Washington DC office)	The Honorable (full name) Majority (or Minority) Leader House of Representatives Washington DC 20515-0001	Dear * (surname) Sincerely
(Away from Washington DC)	The Honorable (full name) (local address)	Dear * (surname) Sincerely
Representative-elect	The Honorable (full name) Representative-elect House of Representatives Washington DC 20515-0001	Dear * (surname) Sincerely
Office of a deceased Representative	* (secretary's full name, if known) Office of the late (full name) House of Representatives Washington DC 20515-0001	Dear * (surname) *or* Dear Sir *or* Madam Sincerely
Resident Commissioner	The Honorable (full name) Resident Commissioner from (area) Washington DC 20515-0001	Dear * (surname) Sincerely
Delegate of the District of Columbia	The Honorable (full name) House of Representatives Washington DC 20515-000l	Dear * (surname) Sincerely
Legislative agencies:		
Comptroller General (Head of the General Accounting Office)	The Honorable (full name) Comptroller General of the United States Washington DC 20548-0001	Dear * (surname) Sincerely
Public Printer (Head of the US Government Printing Office)	The Honorable (full name) Public Printer US Government Printing Office Washington DC 20541-0001	Dear * (surname) Sincerely

Librarian of Congress	The Honorable (full name) Librarian of Congress Washington DC 20540-0001	Dear * (surname) Sincerely

Executive departments:

Members of the Cabinet addressed as *Secretary*	The Honorable (full name) Secretary of (department) Washington DC (ZIP + 4)	Dear * Secretary Sincerely
Attorney General (Head of the Department of Justice)	The Honorable (full name) Attorney General Washington DC 20530-0001	Dear * Attorney General Sincerely
Under Secretary of a Department	The Honorable (full name) Under Secretary of (department) Washington DC (ZIP + 4)	Dear * (surname) Sincerely
Deputy Secretary of a Department	The Honorable (full name) Deputy Secretary of (department) Washington DC (ZIP + 4)	Dear * (surname) Sincerely
Assistant Secretary of a Department	The Honorable (full name) Assistant Secretary of (department) Washington DC (ZIP + 4)	Dear * (surname) Sincerely

Titles for Cabinet Secretaries are: Secretary of State, Secretary of the Treasury, Secretary of Defense, Secretary of the Interior, Secretary of Agriculture, Secretary of Commerce, Secretary of Labor, Secretary of Education, Secretary of Housing and Urban Development, Secretary of Transportation, Secretary of Energy, Secretary of Health and Human Services and Secretary of Veterans Affairs.

Military departments:

The Secretary	The Honorable (full name) Secretary of (department) Washington DC (ZIP + 4)	Dear * Secretary Sincerely
Under Secretary of a Department	The Honorable (full name) Under Secretary of (department) Washington DC (ZIP + 4)	Sincerely
Assistant Secretary of a Department	The Honorable (full name) Assistant Secretary of (department) Washington DC (ZIP + 4)	Dear * (surname) Sincerely

Military personnel:

Army, Air Force, and Marine Corps officers:

General of the Army	General of the Army (full name) (local address)	Dear General (surname) Sincerely
General, Lieutenant General, Major General, Brigadier General	(full rank) (full name), (abbreviation of service designation) (post office address of organization and station)	Dear General (surname) Sincerely
Colonel, Lieutenant Colonel	(full rank) (full name), (abbreviation of service designation) (post office address of organization and station)	Dear Colonel (surname) Sincerely

Major, Captain	(same as previous page)	Dear (rank) (surname) Sincerely
First Lieutenant, Second Lieutenant	(same as previous page)	Dear Lieutenant (surname) Sincerely
Chief Warrant Officer, Warrant Officer	(same as previous page)	Dear * (surname) Sincerely
Navy officers:		
Fleet Admiral, Admiral Vice Admiral, Rear Admiral, Commodore	(same as previous page)	Dear Admiral *or* Commodore (surname) Sincerely
Captain, Commander, Lieutenant Commander	(same as previous page)	Dear (rank) (surname) Sincerely
Lieutenant	(same as previous page)	Dear Lieutenant (surname) Sincerely
Lieutenant (junior grade)	(same as previous page)	Dear Lieutenant JG (surname) Sincerely
Ensign	(same as previous page)	Dear Ensign (surname) Sincerely
Chief Warrant Officer	(same as previous page)	Dear Chief Warrant Officer (surname) Sincerely
Academy members:		
Cadet, Midshipman, Air Cadet	(rank) (full name) (local address)	Dear (rank) (surname) Sincerely
Army enlisted personnel:		
Sergeant Major of the Army	Sergeant Major (full name) (local address)	Dear Sergeant Major (surname) Sincerely
Command Sergeant Major, Sergeant Major	(rank) (full name), (abbreviation of service designation) (post office address of organization and station)	Dear Sergeant Major (surname) Sincerely
First Sergeant	(same as above)	Dear First Sergeant (surname) Sincerely
Master Sergeant, Platoon Sergeant, Sergeant First Class, Staff Sergeant, Sergeant	(same as above)	Dear Sergeant (surname) Sincerely
Corporal	(same as above)	Dear Corporal (surname) Sincerely
Specialist (all grades)	(same as above)	Dear Specialist (surname) Sincerely
Private First Class, Private	(same as above)	Dear Private (surname) Sincerely

Navy enlisted personnel:		
Master Chief Petty Officer	(rank) (full name), (abbreviation of service designation) (post office address of organization and station)	Dear Master Chief Petty Officer (surname) Sincerely
Senior Chief Petty Officer, Chief Petty Officer	(same as above)	Dear (rank) (surname) Sincerely
Petty Officer First Class, Second Class, Third Class	(same as above)	Dear Petty Officer (surname) Sincerely
Seaman, Seaman Apprentice, Seamen Recruit	(same as above)	Dear Seaman (surname) Sincerely
Fireman, Fireman Apprentice, Fireman Recruit	(same as above)	Dear Fireman (surname) Sincerely
Airman, Airman Apprentice, Airman Recruit	(same as above)	Dear Airman (surname) Sincerely
Construction Man, Construction Man Apprentice, Construction Man Recruit	(same as above)	Dear Construction Man (surname) Sincerely
Hospitalman, Hospitalman Apprentice, Hospitalman Recruit	(same as above)	Dear Hospitalman (surname) Sincerely
Dentalman, Dentalman Apprentice, Dentalman Recruit	(same as above)	Dear Dentalman (surname) Sincerely
Stewardsman, Stewardsman Apprentice, Stewardsman Recruit	(same as above)	Dear Stewardsman (surname) Sincerely
Marine Corps enlisted personnel:		
Sergeant Major of the Marine Corps	Sergeant Major (full name) (local address)	Dear Sergeant Major (surname) Sincerely
Sergeant Major	(rank) (full name), (abbreviation of service designation) (post office address of organization or station)	Dear Sergeant Major (surname) Sincerely
Master Gunnery Sergeant, First Sergeant, Gunnery Sergeant, Staff Sergeant, Sergeant	(same as above)	Dear (rank) (surname) Sincerely
Corporal, Lance Corporal	(same as above)	Dear Corporal (surname) Sincerely
Private First Class, Private	(same as above)	Dear Private (surname) Sincerely
Air Force enlisted personnel:		
Chief Master Sergeant of the Air Force	Chief Master Sergeant of the Air Force (full name) (local address)	Dear Chief (surname) Sincerely

Chief Master Sergeant	Chief Master Sergeant (full name) (local address)	Dear Chief (surname) Sincerely
Senior Master Sergeant, Master Sergeant, Technical Sergeant, Staff Sergeant, Sergeant	(rank) (full name), (abbreviation of service designation) (post office address of organization and station)	Dear Sergeant (surname) Sincerely
Senior Airman, Airman First Class, Airman, Airman Basic	(same as above)	Dear Airman (surname) Sincerely
Retired military personnel:		
All retired military personnel	(rank) (full name), (abbreviated service designation), Retired (local address)	Dear (rank) (surname) Sincerely
Independent agencies:		
Director, Office of Management and Budget	The Honorable (full name) Director, Office of Management and Budget Washington DC 20503-0001	Dear * (surname) Sincerely
Head of Federal Agency Authority or Board	The Honorable (full name) (title), (organization) (agency) Washington DC (ZIP + 4)	Dear * (surname) Sincerely
Head of a major organization within an agency (if the official is appointed by the President)	The Honorable (full name) (title), (organization) (agency) Washington DC (ZIP + 4)	Dear * (surname) Sincerely
President of a Commission	The Honorable (full name) President, (commission) Washington DC (ZIP + 4)	Dear * (surname) Sincerely
Chairman of a Commission	The Honorable (full name) Chairman, (commission) Washington DC (ZIP + 4)	Dear Madam Chair *or* Mr. Chairman Sincerely
Chairman of a Board	The Honorable (full name) Chairman, (board) Washington DC (ZIP + 4)	Dear Mr. Chairman *or* Madam Chair Sincerely
Postmaster General	The Honorable (full name) Postmaster General Washington DC (ZIP + 4)	Dear * Postmaster General Sincerely
American Mission:		
American Ambassador	The Honorable (full name) American Ambassador (city), (country) (local address)	Sir *or* Madam (formal) Dear * Ambassador (informal) Sincerely

American Ambassador (with military rank)	(full rank) (full name) American Ambassador (city), (country) (local address)	Sir *or* Madam (formal) Dear * Ambassador *or* Dear (rank) (surname) (informal) Sincerely
American Minister	The Honorable (full name) American Minister (city), (country) (local address)	Sir *or* Madam (formal) Dear * Minister (informal) Sincerely
American Minister (with military rank)	(full rank) (full name) American Minister (city), (country) (local address)	Sir *or* Madam (formal) Dear * Minister (surname) (informal) Sincerely

Foreign government officials:

Foreign Ambassador in the United States	His/Her Excellency (full name) Ambassador of (country) (local address)	Excellency (formal) Dear * Ambassador (informal) Sincerely
Foreign Minister in the United States	The Honorable (full name) Minister of (country) (local address)	Sir *or* Madam (formal) Dear * Minister (informal) Sincerely
Foreign Chargé d'Affaires in the United States	* (full name) Chargé d'Affaires of (country) (local address)	Sir *or* Madam (formal) Dear * Chargé d'Affaires (informal) Sincerely

The Organization of American States:

Secretary General of the Organization of American States	The Honorable (full name) Secretary General, the Organization of American States Pan American Union Washington DC 20006-0001	Sir *or* Madam (formal) Dear * Secretary General *or* Dear * (Dr.) (surname) (informal) Sincerely
Assistant Secretary General of the Organization of American States	The Honorable (full name) Assistant Secretary General, the Organization of American States Pan American Union Washington DC 20006-0001	Sir *or* Madam (formal) Dear * (Dr.) (surname) (informal) Sincerely
United States Representative on the Council of the Organization of American States	The Honorable (full name) United States Representative on the Council of the Organization of American States Department of State Washington DC (ZIP + 4)	Sir *or* Madam (formal) Dear * (Dr.) (surname) (informal) Sincerely

United Nations:

Communications to the United Nations are addressed to the United States Representative to the United Nations, through the Department of State. Exceptions, which are sent direct to the United States Representative, include those intended for the Economic and Social Council, the Disarmament Commission, the Trusteeship Council and the delegation to the General Assembly (when it is in session). Direct communications with the United Nations is inappropriate unless exceptions arise. Where it is necessary, the communication should be sent to the Secretary General of the United Nations through the United States Representative by means of a cover letter.

Secretary General of the United Nations	His/Her Excellency (full name) Secretary General of the United Nations New York NY 10017-3582	Excellency (formal) Dear * Secretary General (informal) Sincerely
United States Representative to the United Nations	The Honorable (full name) United States Representative to the United Nations New York NY 10017-3582	Sir *or* Madam (formal) Dear * (surname) (informal) Sincerely
Chairman, United States Delegation to the United Nations Military Staff Committee	The Honorable (full name) Chairman, United States Delegation to the United Nations Military Staff Committee New York NY 10017-3582	Sir *or* Madam (formal) Dear * (surname) (informal) Sincerely
Senior Military Adviser to the United States Delegation to the United Nations General Assembly	(full rank) (full name) Senior Military Adviser United States Delegation to the United Nations General Assembly New York NY 10017-3582	Dear (rank) (surname) Sincerely
United States Representative to the Economic and Social Council	The Honorable (full name) United States Representative on the Economic and Social Council of the United Nations New York NY 10017-3582	Sir *or* Madam (formal) Dear * (surname) (informal) Sincerely
United States Representative to the United Nations Disarmament Commission	The Honorable (full name) United States Representative on the Disarmament Commission of the United Nations New York NY 10017-3582	Sir *or* Madam (formal) Dear * (surname) (informal) Sincerely
United States Representative to the Trusteeship Council	The Honorable (full name) United States Representative on the Trusteeship Council New York NY 10017-3582	Sir *or* Madam (formal) Dear * (surname) (informal) Sincerely

State and local governments:

In most states, the lower branch of the legislature is the House of Representatives. In some states, such as California and New York, the lower house is known as the Assembly. In others, such as Maryland, Virginia and West Virginia, it is known as the House of Delegates. Nebraska has a one-house legislature; its members are classed as senators.

Governor of a State	The Honorable (full name) Governor of (state) (city) (state) (ZIP + 4)	Dear Governor (surname) Sincerely
Acting Governor of a State	The Honorable (full name) Acting Governor of (state) (city) (state) (ZIP + 4)	Dear * (surname) Sincerely
Lieutenant Governor of a State	The Honorable (full name) Lieutenant Governor of a State (city) (state) (ZIP + 4)	Dear * (surname) Sincerely
Secretary of State of a State	The Honorable (full name) Secretary of State of (state) (city) (state) (ZIP + 4)	Dear * Secretary Sincerely

Chief Justice of Supreme Court of a State	The Honorable (full name) Chief Justice Supreme Court of the State of (state) (city) (state) (ZIP + 4)	Dear * Chief Justice Sincerely
Attorney General of a State	The Honorable (full name) Attorney General State of (state) (city) (state) (ZIP + 4)	Dear * Attorney General Sincerely
Treasurer, Comptroller, Auditor of a State	The Honorable (full name) State Treasurer State of (state) (city) (state) (ZIP + 4)	Dear * (surname) Sincerely
President of the Senate of a State	The Honorable (full name) President of the Senate of the State of (state) (city) (state) (ZIP + 4)	Dear * (surname) Sincerely
State Senator	The Honorable (full name) (state) Senate (city) (state) (ZIP + 4)	Dear * (surname) Sincerely
Speaker of the House of Representatives or the Assembly or the House of Delegates of a State	The Honorable (full name) Speaker of the House of Representatives (or Assembly or House of Delegates) of the State of (state) (city) (state) (ZIP + 4)	Dear * (surname) Sincerely
State Representative, Assemblyman, Delegate	The Honorable (full name) (state) House of Representatives (or Assembly or House of Delegates) (city) (state) (ZIP + 4)	Dear * (surname) Sincerely
Mayor	The Honorable (full name) Mayor of (city) (city) (state) (ZIP + 4)	Dear Mayor (surname) Sincerely
President of a Board of Commissioners	The Honorable (full name) President, Board of Commissioners of (city) (city) (state) (ZIP + 4)	Dear * (surname) Sincerely
Ecclesiastical organizations:		
Protestant Minister, Pastor, Rector (with doctoral degree)	The Reverend (full name) (title), (church) (local address)	Dear Dr. (surname) *or* Reverend, Sir or Madam (formal) Sincerely
Protestant Minister, Pastor, Rector (without doctoral degree)	The Reverend (full name) (title), (church) (local address)	Dear * (surname) *or* Reverend, Sir *or* Madam (formal) Sincerely

Rabbi (with doctoral degree)	Rabbi (full name) (local address)	Dear Dr. (surname) *or* Dear Rabbi (surname) Sincerely
Rabbi (without doctoral degree)	Rabbi (full name) (local address)	Dear Rabbi (surname) Sincerely
Catholic Cardinal	His Eminence (Christian name) Cardinal (surname) (local address)	Your Eminence (formal) Dear Cardinal (surname) (informal) Sincerely
Catholic Archbishop	The Most Reverend (full name) Archbishop of (province) (local address)	Your Excellency (formal) Dear Archbishop (surname) (informal) Sincerely
Catholic Bishop	The Most Reverend (full name) Bishop of (province) (local address)	Your Excellency (formal) Dear Bishop (surname) (informal) Sincerely
Catholic Monsignor (higher rank)	The Right Reverend Monsignor (full name) (local address)	Right Reverend Monsignor (formal) Dear Monsignor (surname) (informal) Sincerely
Catholic Monsignor (lower rank)	The Very Reverend Monsignor (full name) (local address)	Very Reverend Monsignor (formal) Dear Monsignor (surname) (informal) Sincerely
Catholic Priest	The Reverend (full name) (add initials of order, if any) (local address)	Reverend Sir (formal) Dear Father (surname) (informal) Sincerely
Catholic Mother Superior of an Institution	Mother (name) (initials of order, if any) Superior, (institution) (local address)	Dear Mother (name) Sincerely
Catholic Sister	Sister (full name) (organization) (local address)	Dear Sister (full name) Sincerely
Catholic Brother	Brother (full name) (organization) (local address)	Dear Brother (full name) Sincerely
Mormon Bishop	Mr. (full name) Church of Jesus Christ of Latter-day Saints (local address)	Sir (formal) Dear Mr. (surname) (informal) Sincerely

Protestant Episcopal Bishop	The Right Reverend (full name) Bishop of (name) (local address)	Right Reverend Sir (formal) Dear Bishop (surname) (informal) Sincerely
Protestant Episcopal Dean	The Very Reverend (full name) Dean of (church) (local address)	Very Reverend Sir (formal) Dear Dean (surname) (informal) Sincerely
Methodist Bishop	The Reverend (full name) Methodist Bishop (local address)	Reverend Sir (formal) Reverend Madam (informal) Sincerely
Chaplain (military service)	Chaplain (rank) (name) (local address)	Dear Chaplain (surname) Sincerely

Corporations, companies, and federations:

A company or corporation	(company or corporation) (local address)	Mesdames, Gentlemen *or* Sirs Sincerely
A federation	(name of official) (title), (federation) (local address)	Dear * (surname) Sincerely

Private citizens:

President of a university or college (with doctoral degree)	Dr. (full name) President, (institution) (local address)	Dear Dr. (surname) Sincerely
President of a university or college (without doctoral degree)	* (full name) President, (institution) (local address)	Dear * (surname) Sincerely
Dean of a school (with doctoral degree)	Dr. (full name) Dean, School of (name) (institution) (local address)	Dear Dr. (surname) Sincerely
Dean of a school (without doctoral degree)	Professor (full name) School of (name) (institution) (local address)	Dear Professor (surname) Sincerely
Professor (with doctoral degree)	Dr. *or* Professor (full name) Department of (name) (institution) (local address)	Dear Dr. (surname) Dear Professor (surname) Sincerely
Professor (without doctoral degree)	Professor (full name) Department of (name) (institution) (local address)	Dear Professor (surname) Sincerely

Associate Professor, Assistant Professor	* (full name) Associate (or Assistant) Professor Department of (name) (institution) (local address)	Dear Professor (surname) Sincerely
Physician	(full name), MD (local address)	Dear Dr. (surname) Sincerely
Lawyer	* (full name) Attorney at Law (local address)	Dear * (surname) Sincerely
One individual	Mr., Mrs., Miss, or Ms. (full name) (local address)	Dear Mr., Miss, Ms. or Mrs. (surname) Sincerely
Two individuals	Mr. and Mrs. (full name) Mr. (full name)	Dear Mr. and Mrs. (surname) Dear Mr. (surname) and Mr. (surname)
	Mrs. (full name) and Miss (full name)	Dear Mrs. (surname) and Miss (surname)
	Mrs. (full name) and Mr. (full name) (local address)	Dear Mrs. (surname) and Mr. (surname) Sincerely
Three or four individuals	Messieurs (surnames) Mesdames (surnames) Misses (full names or given names and surnames) *or* The Misses (surnames) (local address)	Gentlemen, Sirs, *or* Mesdames *or* Dear Misses (surnames) Sincerely
Former government officials:		
Former President	The Honorable (full name) (local address)	Dear President (surname) Respectfully yours
Former Vice President	(same as above)	Dear * (surname) Sincerely
Former Member of the Cabinet addressed as "Secretary"	(same as above)	Dear Mr. (surname) Sincerely
Former Attorney General	(same as above)	Dear Mr. (surname) General (surname) Sincerely

THE INDORSEMENT MEMO

DEPARTMENT OF THE AIR FORCE
AIR UNIVERSITY (AETC)

1 Apr 97

MEMORANDUM FOR ACSC/DP
THROUGH: MAJOR SPIDEY

FROM: ACSC/DPW
225 Chennault Circle, Room 133
Maxwell AFB AL 36112-6426

SUBJECT: ACSC Research Internet Homepage Guidelines

1. All student research teams who want to place a homepage on the Air University Internet server must follow the guidelines in the attachment. Before submitting your completed homepage to ACSC/DP, ensure you:

a. Have your research advisor review and approve the homepage.

b. Test your hypertext links to be sure they work correctly.

2. If you have any questions or suggestions on these guidelines, please let me know. My E-mail address is banerc@dp@acsc.au.af.mil.

CARLOS D. BANER, Major, USAF
Chief, Computer Support

Attachment:
Internet Homepage Guidelines

cc:
Lt Col Tuell

1st Ind, ACSC/DPY 5 Apr 97

MEMORANDUM FOR ACSC/DPW

Good guidelines. Please include a reminder that all information must be unclassified.

RANDALL J. SPIDEY, Major, USAF
Chief, Automation Program Manager

Sample

DEPARTMENT OF THE AIR FORCE
AIR UNIVERSITY (AETC)

2 March 1997

MEMORANDUM FOR 9 AF/IM
ATTENTION: MAJOR HANSEN

FROM: ACSC/DEXP
225 Chennualt Circle
Maxwell AFB AL 36112-6426

SUBJECT: Indorsement Memo Format

1. Indorse official memos only, not personal letters. Use within or between US military organizations or between US military organizations and civilian organizations under contract with the Air Force.

2. Type indorsements on the same page as the original memo or previous indorsement when space is available. Begin typing on the left margin two lines below the basic memo or previous indorsement. Number each indorsement in sequence (lst Ind, 2d Ind, 3d Ind). Follow the number with your abbreviated functional address symbols.

Gwen Story
GWEN W. STORY
The Tongue and Quill OPR

Attachments:
1. AFM 37-126, 10 Feb 95
2. HQ USAF/IM ltr, 28 Jan 97
3. AFCC/CC msg, 28 Feb 97

cc:
SAF/AAIQ

1st Ind, HQ 9 AF/IM 8 Mar 97

MEMORANDUM FOR ACSC/DEXP

Use a separate-page indorsement when there isn't space remaining on the original memorandum or previous indorsement. The separate-page indorsement is basically the same as the one for the same page except the top line always cites the indorsement number with the office of origin date, and subject of the original communication; the second line reflects the functional address symbols of the indorsing office with the date. An example is on the next page.

Steve Hansen
STEVE HANSEN, Major, USAF
Chief, Information Management

Attachments:
1. & 2. nc
3. wd

2d Ind to ACSC/DEXP, 2 Mar 97, Indorsement Memo Format

ACSC/DEXP 11 April 1997

MEMORANDUM FOR 9 AF/IM

The first line of the attachment element on indorsements should indicate the total number of attachments being forwarded. Succeeding lines should indicate the action regarding all the attachments listed (see previous indorsements and attachment listing below).

Gwen Story

GWEN W. STORY
The Tongue and Quill OPR

Attachments:
1. & 2. nc
4. (added) 9 AF ltr, 8 Mar 97

2

English— Confusing, Crazy

We take English for granted. But, if we explore its paradoxes, we find:

quicksand can work slowly

boxing rings are square

guinea pigs aren't from Guinea nor a pig

there is no egg in eggplant

there is no ham in hamburger

there is no apple or pine in pineapple

English muffins weren't invented in England

French fries weren't invented in France

Sweetmeats are candies while sweetbreads, which aren't sweet, are meat

you recite at a play and play at a recital

you ship by truck and send cargo by ship

noses run and feet smell

you park on driveways and drive on parkways

houses burn up while they burn down

you fill in a form by filling it out

an alarm clock goes off by going on

when the stars are out, they are visible ... but when the lights are out, they are invisible

when you wind your watch, you start it but when I wind up this I end it!

-Excerpts from "Now, You Can Learn English," *Communiqué,* Feb 96

THE IN TURN MEMO

DEPARTMENT OF THE AIR FORCE
UNITED STATES AIR FORCE
RANDOLPH AIR FORCE BASE

19 Feb 97

MEMORANDUM FOR AU/CC
ACSC/CC
IN TURN

FROM: AETC/CV
1200 Ash Street, Room 123
Randolph AFB TX 78236-2550

SUBJECT: Format of the IN TURN Memo

1. RADEX 1996 was the best conference we have offered. Every detail was planned and executed professionally and expertly. Everyone who took part in making the conference such a success is to be congratulated and commended.

2. Through the support of ACSC, the plans for this event progressed from mere concept to reality. Majors Joe Tuell and Kathleen Winters, and Ms. Eva Hensley were especially helpful in their expert handling of the communications requirements.

3. On behalf of the Commander, Air Education and Training Command, please relay my thanks to all those who worked so hard to make the conference such a success.

E. S. HARRIS, JR., Major General, USAF
Vice Commander

Sample

DEPARTMENT OF THE AIR FORCE
HEADQUARTERS UNITED STATES AIR FORCE
WASHINGTON DC

2 January 1997

MEMORANDUM FOR HQ AETC/PA
LG
XP
IN TURN

FROM: HQ USAF/SCMV
1250 Air Force Pentagon
Washington DC 20330-1250

SUBJECT: IN TURN Memo Format

1. The IN TURN memo is an official memo addressed to two or more individuals or offices. It's primarily used when you want the final addressee to see the coordination or action of the other addressees as the memo moves along the chain.

2. The above address element shows the proper way to address an IN TURN memo within an organization. Here's how to address it to several different organizations.

MEMORANDUM FOR ACSC/CC
AWC/CC
SOS/CC
AU/CC
IN TURN

3. When you receive an IN TURN memo through your office symbol, put your initials and the date next to your office symbol (shown below) and send the memo on to the next addressee. When you have comments, write a note next to your office symbol and either attach your comments to the package or send a separate letter directly to the final addressee.

MEMORANDUM FOR ACSC/~~DE~~ Carew, QM, 3 Jan 97
~~DS~~ Comments encl, 5 Jan
~~AS~~ PM – 7 Jan
IN TURN

Jeffrey Traczyk

JEFFREY TRACZYK, Lt Col, USAF
Chief of Publishing Policy

DISTRIBUTION:
HQ USAF/SCM

THE MEMO RAN DUM FOR RECORD

The **separate-page memo for record** is used as an in-house document. It records info that is generally not recorded in writing (e.g., a phone call or meeting results) and informally passes it to others. People working together everyday generally pass info back and forth verbally, but sometimes it needs to be recorded and filed. A memo for record is perfect. A "MEMO FOR" line can be added to target an addressee.

The **explanatory memo for record** gives you a quick synopsis of the purpose of the memo, tells who got involved and provides additional background info not included in the basic memo. By reading both the basic memo and the memo for record, readers should understand enough about the subject to coordinate or sign the memo without having to call or ask for more info.

If the basic memo really does say it all, an explanatory memo for record may not be needed. However, some organizations require you to acknowledge it by including "MR: Self-explanatory."

Turn to the next page for memo for record examples.

"A compilation of what outstanding people said or wrote at the age of 20 would make a collection of asinine pronouncements."
–Eric Hoffer

"Eric wrote that when he was 19?"
–The Quill

MEMO FOR RECORD 2 January 1997

SUBJECT: Preparing a Separate-Page Memorandum for Record (MR)

1. Use a separate-page MR to fulfill the functions discussed on the preceding page.

2. Type or write it on a separate sheet in this format. Use 1-inch margins and number the paragraphs. A full signature block is not necessary, but the MR should be signed.

Gwen Story

GWEN STORY
ACSC/DEXP

MEMO FOR RECORD 2 Jan 97

Omit the subject when typing the explanatory MR on the record copy. If space permits, type the MR and date two lines below the signature block. When there isn't, type "MR ATTACHED" or "MR ON REVERSE" and put the MR on a separate sheet or on the back of the record copy if it can be read clearly. Number the paragraphs when there is more than one. No signature block is required; merely sign your last name after the last word of the MR.

Story

MR: When you have a very brief MR and not much space on the bottom of your correspondence, use this tighter format. Sign your last name and put the date following the last word.

Story 2 Jan

THE BACK GROUND PAPER

BACKGROUND PAPER

ON

JOINT COMMUNICATIONS PLANNING AND MANAGEMENT

1. Joint Communications Planning and Management System (JCPMS) is an open-system, UNIX-based, automated communications network planning and management tool. It gives all the services and commanders in chief an automated capability to plan and manage a joint task force communications submitted by the United States Atlantic Command. The joint staff and the JCS Publication 6-05 working group validated the requirement and rewrote it into a joint mission needs statement. The Defense Information Systems Agency evaluated the services' current and underdevelopment communications management programs to determine suitability for the joint requirement. The Defense Information Systems Agency selected the Army's Integrated Systems Control (ISYSCON) as the best candidate to be developed into a JCPMS.

2. Joint staff failed to obtain funding from The Office of the Secretary of Defense. The joint staff requested the Air Force, Army and Navy share equally in the cost to develop JCPMS from ISYSCON. The services attempted to write an input to the Program Object Memorandum for this requirement, but the initiative fell short within each service.

3. JCPMS will be based on commercial off-the-shelf (COTS) and government off-the-shelf (GOTS) software. This is prudent, cost-effective, timely, and in-line with COTS network management and control products already planned for other Air Force and DoD programs (e.g., theater deployable communications equipment, Base Network Control Center System and Defense Message System). A likely to arise when the different network management systems are ultimately tied together.

4. The Air Force supports a joint solution that functions as a "manager of managers" to unite both strategic and deployable individual equipment managers in a seamless fashion. This will ease compatibility and/or interoperability issues likely to arise when the different network management systems are ultimately tied together. The Air Force agrees a JCPMS is needed and supports adapting a COTS-based ISYSCON to meet JCPMS requirements with the understanding the Air Force has no additional funding to contribute toward this effort.

Maj Mark Howell/HQ USAF/SC/7-1718/gs/28 Feb 97

Sample

BACKGROUND PAPER

ON

BACKGROUND PAPERS

1. The background paper is a multipurpose staff communications instrument that transmits ideas or concepts from one agency or person to another. It is an excellent way to express ideas on specific topics and to describe conditions that require a particular staff action. This background paper outlines its basic function and format with concluding comments covering the style and length.

2. The most common function of the background paper is to present the background (chronological, problem-solution, etc) underlying an issue or subject, but it also has other purposes. One command uses it to condense and summarize important or complex matters into a single, easily read document limited to three pages. Another command uses it to inform and prepare senior officers to talk on a subject. Still another command specifies it as a summary of background material to provide a speaker with historical, technical or statistical data.

3. A good background paper contains a brief *introductory paragraph* that provides the reader with a clear statement of purpose and an outline or "road map" for the paper, the *basic discussion* that comprises the bulk of the paper (cohesive, single-idea paragraphs), and leads the reader logically to the *conclusion*. Generally, write in the third person, although writing in first person, active voice will sometimes be more appropriate. The concise, telegraphic style of the talking paper is sometimes used and is encouraged. The bullet background paper shown next illustrates a tighter format. If it will do the job, use it.

4. The specific format (including style and length) of the background paper also varies. It may be longer than one page; the main point is to make it as short or as long as necessary to cover the topic adequately. Some agencies specify no particular format. The bullet format and this one illustrate the formats used in most organizations. General guidelines follow:

a. Begin the header "BACKGROUND PAPER" six lines (1 inch) from the top of the first page and three lines above text.

b. Use a 1-inch margin all around, double space.

c. Type an identification line (originator's rank and name, organization, office symbol, phone number, typist's initials and date) on the first page 1 inch from the bottom of the page or at least two lines below the last line of text.

d. Number the pages consecutively, starting with page 2. Enter the page number on the left margin 1 inch from the bottom of the page or at least two lines below the last line of the text.

5. The key to an effective background paper, like any well-written document, is to get to the point quickly, cover all aspects of the issue in sufficient detail to meet your objective and close the paper with a sense of finality.

MSgt Sharp/ACSC/DPS/3-2855/bb/1 Oct 97

THE BULLET BACK GROUND PAPER

BULLET BACKGROUND PAPER

ON

THE BULLET STATEMENT

PURPOSE

The Bullet Background Paper is an excellent tool designed to help you prepare written statements of a single idea or a single accomplishment and its impact.

DISCUSSION

- Attributes: Concise, accurate, brief and specific (CABS)
- Type: Bullet statements
  - -- Single Idea
    - --- Definition: Concise written statement of a single idea
    - --- Attributes: Must be CABS and one main idea of thought
    - --- Cannot delineate
    - --- Must serve purpose
  - -- Accomplishment-Impact
    - --- Be CABS
    - --- Have an accomplishment
    - --- Have an impact
      - ---- It can be implied or stated
      - ---- State it to the unit mission, organization, etc
      - ---- Make it clear to those not familiar with specific
      - ---- Make the bullet strong
      - ---- Use it to put accomplishments into perspective
    - --- Type of Accomplishment-Impact Bullets
      - ---- Action Verb: Achieved a 100 percent in-commission rate ...
      - ---- Modified Verb: Consistently exceeds all standards of ...

SUMMARY

This paper summarizes the steps to accomplish the single idea and single accomplishment bullet statements.

MSgt Richards/CPD/PME/6-1603/gws/12 Mar 97

Sample

BULLET BACKGROUND PAPER

ON

THE BULLET BACKGROUND PAPER

An increasingly popular version of the background paper is the "bullet" background paper. The bullet format provides a concise, chronological evolution of a problem, a complete summary of an attached staff package or a more detailed explanation of what appears in an attached talking paper. Use the first paragraph to identify the main thrust of the paper.

Main ideas follow the intro paragraph and may be as long as several sentences or as short as one word (such as "Advantages").

- Secondary items follow with a single dash and tertiary items follow with multiple indented dashes. Secondary and tertiary items can be as short as a word or as long as several sentences.
- Format varies.
  -- Center title (all capital letters); use 1-inch margins all around; single space the text; double space between items—except double space title and triple space to text; use appropriate punctuation in paragraphs and complete thoughts.
  -- Headings such as SUBJECT, PROBLEM, BACKGROUND, DISCUSSION, CONCLUSION or RECOMMENDATION are optional.

Keys to developing a good backgrounder:

- Write the paper according to the knowledge level of the user; i.e., a person who is very knowledgeable on the subject won't require as much detail as one who knows very little.
- Emphasize main points.
- Attach additional support data; refer to it in the backgrounder.
- Require minimum length to achieve brevity with short transitions.
- End with concluding remarks or recommendations.

Include an identification line (author's rank and name, organization, office symbol, phone number, typist's initials and date) on the first page 1 inch from the bottom of the page or at least two lines below the last line of text.

REMEMBER: When subdividing paragraphs, never use a "-" without a "-" or a "--" without a "--," etc.

-
--

--
-

Mrs. Wilson/ACSC/CC/3-2295/cab/7 Apr 97

BULLET STATEMENTS

Faster than a second lieutenant, wiser than a grizzled old chief master sergeant, more direct than wall-to-wall counseling, it's a clause, it's a phrase, no **it's a bullet statement!** *Merriam Webster's Collegiate Dictionary*, 10th edition, defines **bullet** as "resembling a bullet (as in curved form); a large dot placed in printed matter to call attention to a particular passage." **Statement** is defined as "something stated: a single declaration or remark, assertion; a report of facts or opinions."

The dictionary does not offer a nice, convenient definition for "bullet statement." So here goes the old college try: *Bullet statement: A clear, concise "bottom line" of an idea or a single accomplishment and its impact.* Alas, a definition alone (irrespective of how well developed) is inadequate for the task of *creating* a bullet statement. To create an effective bullet statement, you must know its critical attributes.

Let's start exploring these issues by looking at the value of an effective bullet statement. A bullet statement, by its very nature is **c**oncise, **a**ccurate, **b**rief and **s**pecific. (CABS).

- ***C***oncise relates to your "bottom line." Think like you're writing a telegram and every word costs.
- ***A***ccurate means stating the facts honestly ... especially when writing performance reports, nominations, etc!
- ***B***rief speaks for itself.
- ***S***pecific leaves no room for doubt ... it's definite, to the point and clear. If not, it may be clear as mud to someone else and you won't be nearby to answer any questions!

The effort to create ALL effective bullet statements begins with realizing that bullet statements need to be **c**oncise, **a**ccurate, **b**rief and **s**pecific (CABS). To develop your bullet statements—first, use phrases or clauses—you rarely need to use sentences. Second, there is no need to begin with a personal pronoun or a specific name ... the subject is implied. Third, leave out all the "fluff" like helping verbs, adjectives or transitions. It's not needed to improve the flow and smoothness of the paper. Finally and most importantly, stick to your bottom line (see pages 10, 28 and 57). One more time since this is important ... be, concise, accurate, brief and specific!

There are numerous uses for bullet statements in official Air Force writing, including the talking paper, the bullet background paper, and personal notes and memos. However, the performance report and the awards package arguably have the most decisive impact on an Air Force career. As Air Force members, you appreciate the value of a well-written performance report, and award and decoration nominations. As our definition implies, there are two different types of bullet statements—single idea and accomplishment-impact. Each has its own unique attributes since each serves its own unique purpose.

If you're one of those analytical-thinkers, here's a quick mathematical memory technique to use!

single idea bullets = CABS + 1 (single idea or thought)

accomplishment-impact bullets = CABS + 2 (accomplishment and impact)

But, if you're like the average Joe, continue reading for more highlights!

1 SINGLE IDEA BULLET~Talking paper, point paper, bullet background paper. Check out the samples below to see the various changes in format! Select the style that best fits your needs and then be consistent. There are so many variations and uses of the single idea bullet that delineating different types would be an exercise in futility. Instead, it is more important to understand that a single idea bullet should serve your purpose. For example, if it jogs your memory in a talking paper, it serves its purpose irrespective of what it looks like—just be consistent. If it provides the necessary information in a point paper or a bullet background paper and conveys the appropriate message, it serves its purpose.

- Forecast is 600+ schools and 80,000 cadets
- Air Force Junior ROTC is growing
  -- Over 65,000 cadets
  -- More than 1,100 officer and noncommissioned officer instructors

- Two questions continually present themselves to commanders:
  -- What is actually happening?
  -- What (if anything) can I or should I do about it?

- Developing an air campaign is a five-stage process.
  -- Researching the combat environment
  -- Determining the air objectives
  -- Determining the air strategy
  -- Analyzing centers of gravity
  -- Putting the campaign together

- The prospect for growing drug abuse worldwide can be correlated with the prevalence of the following ingredients:
  -- An awareness of drugs.
  -- Access to them.
  -- The motivation to use them.

- There is a tendency to speak of the commander, but there are, in fact, many (interrelated) commanders, and each commander uses a separate command and control process to:
  -- make information decisions (about the situation),
  -- make operational decision (about actions to be taken) and
  -- cause them to be executed (within a structure established by prior organizational decisions).

- The Coast Guard is a multimission agency with these broad, general mission areas in the maritime arena:
  -- Safety.
  -- Law enforcement.
  -- Environmental protection.
  -- Political-military.

2 ACCOMPLISHMENT-IMPACT BULLET~Performance reports or recommendations, awards, decorations. In most cases it begins with a strong action verb (see pages 203) and ends with stressing its mission impact. If you're painting a picture, describe how the accomplishment enhanced the mission. For some further help on how to develop accomplishment statements, see page 201. Some helpful accomplishment questions to keep you on track could be:

- What did the person or group do?
- What was the success (or, less often, the failure)?

The impact component describes the results of the action, may be either implied or stated and is vital to describing the relative importance of the action. You should answer the following questions again and again while developing the impact component:

- What is the impact on the mission of the organization or the AF?
- How can I make this impact statement stronger?
- Does it put things into perspective?
- Is it clear to an audience unfamiliar to this specific job or career field?

The bullet format allows you a couple of variations to get the job done. Once you have selected your style, ensure the statements are parallel in grammatical structure—be consistent.

action verb

- Developed new customer sign-in log reducing customer complaints by 35 percent
- Implemented a schedule to pick up customer equipment items reducing delays in pick-ups by 5 days

- Achieved a 100 percent in-commission rate
- Flew 200 incident-free sorties
- Launched 2,000 aircraft incident free
- Conducted 60 courses with 100 percent graduation

- Conducted 10 staff assistance visits this year.
  -- Gave all units visited an excellent on the subsequent QAFA.
  -- Selected two units for Air Force-wide recognition.
- Implemented a schedule to pick up customer equipment items.

modified verb

- Consistently exceeded all standards of ... [consistently modifies the verb *exceeded*]
- Solely responsible for production increases in ... [solely modifies the verb *responsible*]

- No discrepancies were noted in her area during the recent QAFA visit
- All subordinate training records were up to date and error free

The Latest, Greatest or Not So Greatest English

Audi = good-bye, I'm leaving, I'm out of here: "I'm audi."

Baldwin = attractive guy, a male Betty

Barney = unattractive guy, not a Baldwin

Betty = beautiful woman

Big time = totally, very

Buggin' = irritated, perturbed, flipping out: "I'm bugging"

Clueless = lost, stupid, mental state of people who are not yet your friends, uncool

Furiously = very, extremely, majorly

Hang = get tight with, ally with

I'm all ... = I was saying such things as "He's all 'Where were you?'" and "I'm all 'What's it your business?'"

Majorly = very, totally, furiously

Monet = looks fine from a distance but a mess up close, not a babe, really

Monster = much too big and loud, very good

Postal = a state of irritation, psychotic anger and disorientation

TB = true blue, loyal, faithful

Toast = in trouble, doomed, exhausted, towed up, history

Tow up = tore up, in bad condition, trashed, toast

Wass up? = see "zup"

Wig, wigged or wiggin' = become irritated, freak out, go postal

Zup? = Question: Is anything new? What's up

-from the film *Clueless*

THE POSITION PAPER

POSITION PAPER

ON

QUALITY AIR FORCE

1. This paper addresses the importance of embracing and implementing Quality Air Force (QAF) tools into the Air Force. QAF tools are proven management techniques that allow better decision analysis and decision making, but many do not recognize their usefulness. Several of the tools are based on supported measurement (metrics) and, like tools in a master carpenter's toolbox, when properly used they will work.

2. Traditionally, we have been taught to depend on our leader to analyze and solve problems. Based on the leader's experience and "analysis," many of those decisions were excellent, but not all. Today, we can better analyze problems using a quality tool called a flow chart. This tool asks people involved in, and thoroughly aware of, a process to examine and display the process steps so it can be analyzed and improvements can be made. This allows a logical and more "fact based" improvement decision. Still, people say the process takes too long, it is unwieldy, and they aren't comfortable with it. So all the "improvement" decisions are made without it.

3. We must use QAF tools better. We have all bent a nail using a hammer, but how many of us blame the hammer; so it is with quality tools. If we apply them properly, they work. We can certainly use a wrong tool to solve a problem. (We've all hammered in a nail with something other than a hammer with mixed results—QAF tools are the same.) But consider what a master carpenter does, they not only know and use tools more effectively they also add unique tools of their own. If we can add more "quality" tools to our toolkits, we must.

4. Using QAF tools in this time of dramatic, fast-paced change makes a lot of sense. If you haven't tried using them, do it. If you have tried once and a tool didn't work, think of all the nails you bent with a perfectly good hammer. The tools are proven performers, but we must use them and use them properly.

Lt Col Phelps/ACSC/DE/3-7070/bb/14 Mar 97

sample

POSITION PAPER

ON

THE POSITION PAPER

1. When you must evaluate a proposal, raise a new idea for consideration, advocate a current situation or proposal, or "take a stand" on an issue, you'll find the position paper format ideally suited for the task. This position paper builds a case for that assertion by describing the function and format of the Air Force position paper.

2. The opening statement or introductory paragraph must contain a "clear statement" of your purpose in presenting the issue and "your position" on that issue. The remainder of the paper should consist of integrated paragraphs or statements that logically support or defend that position. Adequate, accurate and relevant support material is a must for the position paper.

3. Since a position paper is comparable to an advocacy briefing in written format, the concluding paragraph must contain a specific recommendation or a clear restatement of your position. This is where you reemphasize your bottom line.

4. The format for the position paper is the same as for the background paper—except you number the paragraphs, double space and it can be any length. For more specifics, refer to the background paper on page 160.

Capt Perone/ACSC/DEX/3-5681/yb/2 Mar 97

THE STAFF SUMMARY SHEET

STAFF SUMMARY SHEET

	TO	ACTION	SIGNATURE (Surname), GRADE AND DATE		TO	ACTION	SIGNATURE (Surname), GRADE AND DATE
1	AU/ES	Coord	Lind, Lt Col, 6 Apr 97	6			
2	AU/CV	Coord	Cross, Col, 6 Apr 97	7			
3	AU/CC	Sig	Drennan, Col, 6 Apr 97	8			
4				9			
5				10			

SURNAME OF ACTION OFFICER AND GRADE	SYMBOL	PHONE	TYPIST'S INITIALS	SUSPENSE DATE
Major Bowling	ACSC/CCE	3-2224	yb	

SUBJECT	DATE
Proposed Letter of Invitation to General Colin Powell, USA, Retired	2 Apr 97

SUMMARY

1. The proposed letter at tab 1 invites General Powell to be the guest speaker at Air Command and Staff College's (ACSC) graduation on 12 Jun 97. This year, ACSC has added emphasis on leadership throughout the curriculum. General Powell's presentation will provide the capstone to the school's Leadership Focus guest speaker series.

2. RECOMMENDATION: CC sign proposed letter at tab 1.

Mike Drennan

JERRY M. DRENNAN, Colonel, USAF
Commandant, ACSC
Extension 3-2295

1 Tab
Proposed Invitation Letter

SAMPLE

AF FORM 1768, SEP 84 (EF-V4) (PerFORM PRO) PREVIOUS EDITIONS WILL BE USED.

STAFF SUMMARY SHEET

	TO	ACTION	SIGNATURE (Surname), GRADE AND DATE		TO	ACTION	SIGNATURE (Surname), GRADE AND DATE
1	ACSC/ DEX	Coord	Phelps, Lt Col, 5 Apr 97	6			*Sign your surname, rank or grade, and date on the bottom line if you are the addressee; sign on the top line if you aren't the addressee. If more than 10 coordinators, use another form, renumber and fill in all info through Subject line.*
2	ACSC/ DE	Coord	Dickson, Col, 6 Apr 97	7			
3	ACSC/ CV	Coord	Cross, Col, 6 Apr 97	8			
4	ACSC/ CC	Sig	Brennan, Col, 7 Apr 97	9			
5				10			

SURNAME OF ACTION OFFICER AND GRADE	SYMBOL	PHONE	TYPIST'S INITIALS	SUSPENSE DATE
MSgt Brown	DEX	3-5043	jah	11 Apr 97

SUBJECT	DATE
Preparing the Staff Summary Sheet (SSS)	1 Apr 97

SUMMARY

1. The SSS introduces, summarizes, coordinates or obtains approval or signature on a staff package. It should be a concise (preferably one page) summary of the package. It states the purpose, pertinent background information, rationale and discussion necessary to justify the action desired.

2. The SSS is attached to the front of the correspondence package. If an additional page is necessary, prepare it on plain bond paper. Use the same margins you see here. Summarize complicated or lengthy correspondence or documents attached, or any tabs that are not self-explanatory. If they're self-explanatory, say so. Attach a copy or extract of appropriate portion of any document you reference.

3. List attachments to the SSS as tabs. List the document for action as tab 1. List incoming letter, directive or other paper—if any—that prompted you to prepare the SSS as tab 2. (If you have more than one document for action, list and tab with as many numbers as needed and list the material you're responding to as the next number: tabs 1, 2 and 3 for signature, tab 4 incoming document.) List supplemental documents as additional tabs, followed by the record or coordination copy and information copies. If nonconcurrence is involved, list it and the letter of rebuttal as the last tab.

4. VIEWS OF OTHER. Explain concerns of others external to the staff (i.e., OSD, Army, Navy, State, etc). For example: "OSD may disapprove of this approach."

5. OPTION. If there are significant alternative solutions, explain. For example: "Buying off-the-shelf hardware will reduce cost 25 percent, but will meet only 80 percent of the requirements."

6. RECOMMENDATION. Use this caption when SSS is routed for action. State the recommendation, including action necessary to implement it, in such a way the official need only sign an attachment or coordinate, approve or disapprove the recommended action. Do not recommend alternatives or use this caption when submitted for info only.

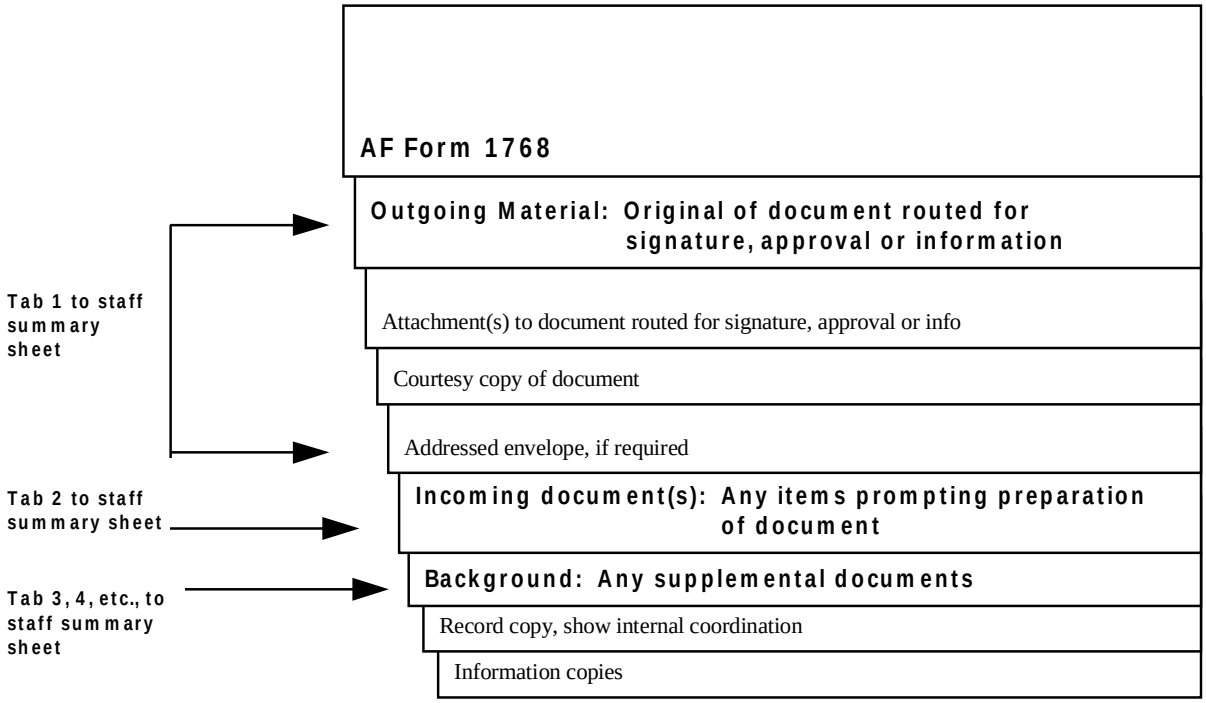
Gwen Story

GWEN W. STORY
Director of Publication Systems
Extension 3-7084

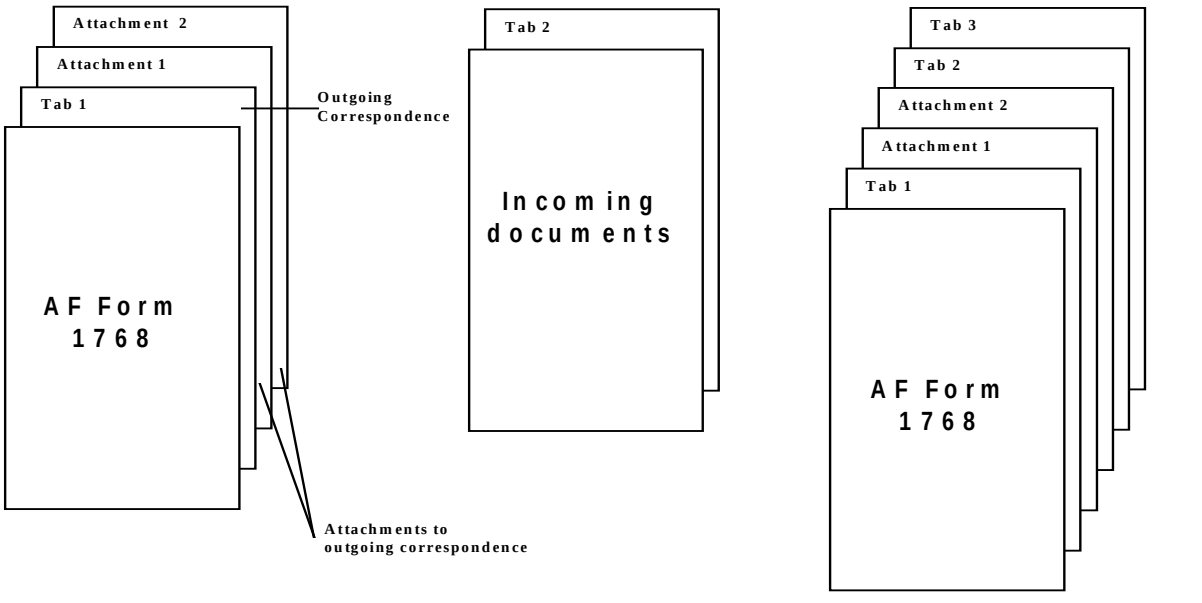
2 Tabs
1. Proposed Ltr
2. HQ AETC/CC Ltr, 25 Mar 97 w/1 Atch

AF FORM 1768, SEP 84 (EF-V4) (PerFORM PRO) PREVIOUS EDITION WILL BE USED.

ARRANGING ATTACHMENTS TO AF FORM 1768

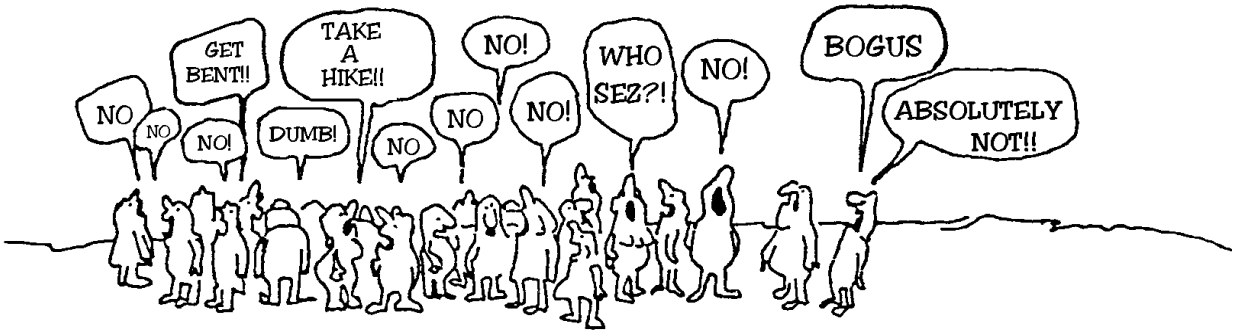


FORMAT TO INDICATE TABS

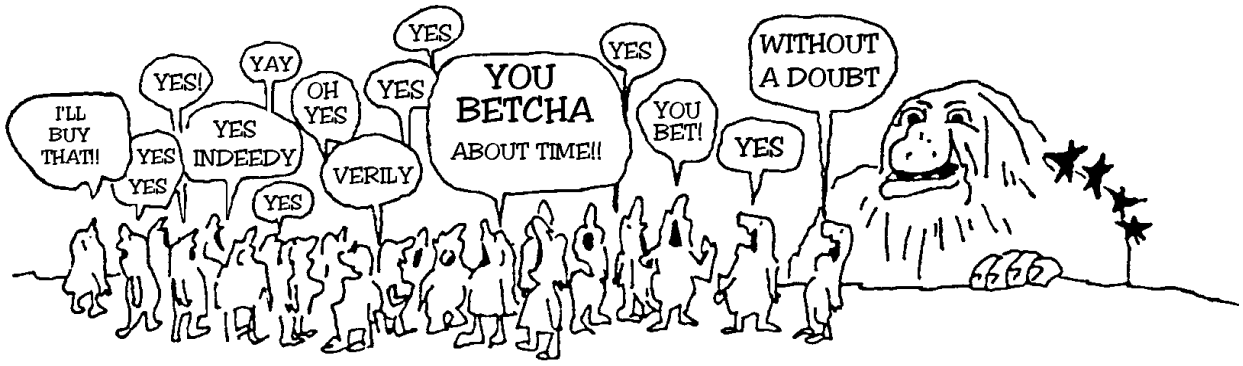


Sample of 3 assembled tabs and attachments

OUR STAFF WORK OUGHTA BE ERROR FREE


NO
NO
NO!
GET BENT!!
DUMB!
TAKE A HIKE!!
NO
NO
NO!
NO!
WHO SEZ?!
NO!
BOGUS
ABSOLUTELY NOT!!

ERROR FREE!!


I'LL BUY THAT!!
YES
YES!
YES
YES INDEEDY
YES
YAY
YES
OH YES
VERILY
YES
YES
YOU BETCHA
ABOUT TIME!!
YES
YOU BET!
YES
WITHOUT A DOUBT

THE TALKING PAPER

TALKING PAPER

ON

USE OF COPYRIGHTED MATERIAL

- A copyright is the exclusive right granted under Title 17, United States Code, to the owner of an original work to reproduce and to distribute copies, to make derivative works, and to perform or display certain types of the works publicly.
- Use of copyrighted material in works prepared by or for the Air Force is governed by AFI 51-303, *Intellectual Property - Patents, Trademarks, and Copyrights*.
  -- No Air Force personnel should incorporate copyrighted material into works prepared by or for the Air Force to an extent that would clearly infringe a copyright without the written permission of the copyright owner.
  -- Each Air Force activity may seek permission in the form of a license or release to make limited use of copyrighted material without charge. The request should:
    --- Be for no greater rights than are actually needed.
    --- Identify fully the material for which permission to use is requested.
    --- Explain the proposed use and state conditions of use, so that the copyright proprietor or agent need only give affirmative consent of the proposed use.
    --- Be submitted in two copies to the copyright proprietor so that the proprietor may retain one copy and return the other copy after it is signed.
    --- Include a self-addressed return envelope.
- The Judge Advocate General controls and coordinates all copyright activities of the Air Force.
  -- The patents division directs those activities within The Judge Advocate General.
  -- Forward a copy of each license or release or any permission obtained without charge to the patents division.

Capt Hollingsworth/CPD/JA/3-3426/tkh/30 Aug 97

Sample

TALKING PAPER

ON

WRITING TALKING AND POINT PAPERS

- Talking paper: quick-reference outline on key points, facts, positions, questions to use during oral presentations
- Point paper: memory tickler or quick-reference outline to use during meetings or to informally pass information quickly to another person or office
  - -- No standard format; this illustrates space-saving format by eliminating headings (PURPOSE, DISCUSSION, RECOMMENDATION)
  - -- Usually formatted to conform to user's desires
    - --- Both papers assume reader has knowledge of subject
    - --- Prepare separate talker for each subject
  - -- Prepared in short statements; telegraphic wording
  - -- Use 1-inch margin all around
    - --- Single dashes before major thoughts; multiple dashes for subordinate thoughts
    - --- Single space each item; double space between items
  - -- Use open punctuation; ending punctuation not required
  - -- Avoid lengthy details or chronologies, limiting to one page when possible
  - -- See DoD 5200.1-R/AFI 31-401 to prepare classified papers
  - -- Include writer's identification line as shown below
- Include recommendations, if any, as last item
- Include supporting information in an FYI (for your information) note in parenthesis at the appropriate place in the text or in attached background paper. EXAMPLE: (FYI: This is an FYI note. END FYI)

Mrs. Story/ACSC/DEXP/3-7084/jah/7 Apr 97

THE SHORT NOTE REPLY

DEPARTMENT OF THE AIR FORCE
AIR FORCE SPACE COMMAND

15 Feb 97

MEMORANDUM FOR ACSC/DEXP

FROM: 1CCS
250 South Ramp Road
Peterson AFB CO 80914-3050

SUBJECT: Request for The Tongue and Quill

1. I work for the Air Force, slinging ink at paper, pounding a computer, giving briefings, pushing packages and opening my mouth quite frequently in the conduct of today's mission. I need a personal copy of The Tongue and Quill.

2. This copy would help tremendously to improve my communications techniques and those of the people who work for me. My personal opinion is that everyone who works in the Air Force, civilian or military, should have a personal copy of The Tongue and Quill.

John F. Dean

JOHN F. DEAN
Supervisor, Printing Specialist

Memorandum for Mr. Dean

Here's your T&Q — check the "Mechanics of Writing" section. I couldn't agree with you more about everyone having their own copy!

Gwen Story

attachment:
T&Q

Sample

DEPARTMENT OF THE AIR FORCE
HEADQUARTERS PACIFIC AIR FORCES

6 Jan 97

MEMORANDUM FOR ACSC/DEXP

FROM: HQ PACAF/XP
25 East Street STE G214
Hickam AFB HI 96853-5417

SUBJECT: The Short-Note Reply Memo Format

Please explain the function and format of the short-note reply. I understand it saves time, as well as typing, and can be used to acknowledge, provide a brief routine reply, or forward correspondence.

Michael T. Gray

MICHAEL T. GRAY, Lt Col, USAF
Director of Plans and Administration

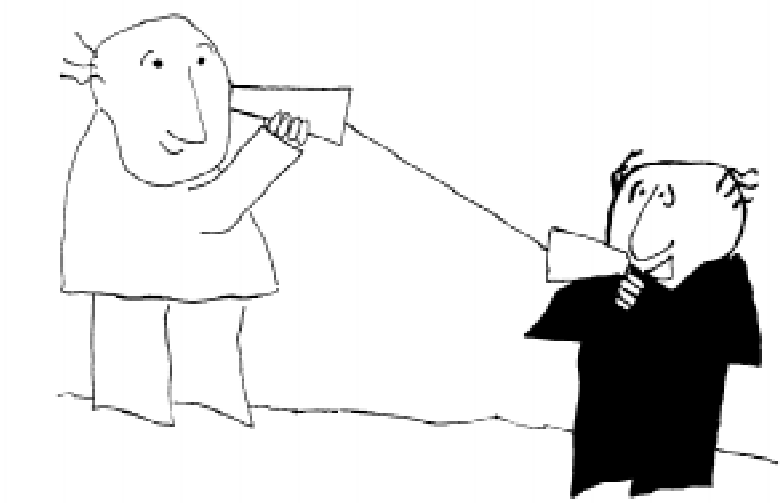
Memorandum for HQ PACAF/XP

You just explained it! Write (or type) it on the letter if space allows; if not, put it on a separate page and attach it. Make a copy for your files.

Gwen Story
T&Q OPR

All too often a penciled question on a staff package generates an explosive blast of paperwork. (Rather like the commander sneezing and the staff catching pneumonia!) Why not answer the question with a penciled note? Heresy? Hogwash! "Reply in kind" is a concept at least as old as powered flight. Remember, tearing off the paper tiger is everybody's business—from the Chief of Staff down to the lowest ballpoint jockey. The short-note reply isn't always appropriate, but it is used much less than it could be. Try it; you'll like it!

THE MESS AGE



Because all Air Force installations are not operating with the same computer-communications media, it would take a lot of space to provide instructions on all the advanced technology—Internet, E-mail, electronic bulletin boards, floppy disks, fax, local area network (LAN), wide area network (WAN), etc. We would only muddy the waters if we tried to publish all the instructions. Since that would be overkill, we refer you to the real experts—AFM 33-326 (Chapter 8 and Attachment 1) and your local communications squadron. (Hours were spent trying to figure out how to tell you in 100 words or less what to use and when—then we gave up!) AFM 33-326 provides you some information to prepare messages. And your local experts can supplement those instructions with their own based on the software and equipment being used.

Just like electronic mail, the Internet is presently outdating the postmaster and the mail room. As the Air Force expands its use of communications technology, there is an urgent need for clearer understanding of legal requirements and sound policies governing electronic mail. Almost a distant memory are the days of communications centers where teams of technicians processed messages. During those days, it took approximately nine people to get a message from point to point. Today it's instantaneous!

To keep you out of trouble

Stay on-line ...

BEFORE YOU GET STARTED ... A SMALL GLOSSARY OF COMPUTER TALK

algorithm—Formula or rule set used in a program or application.

American Standard Code for Information Interchange (ASCII)—Pronounced "asky" and is alphanumeric (text) characters.

autoexec.bat—The first batch file the computer runs after booting. One of the two most important files in an MS-DOS or Windows computer—together they determine the computer's software configuration. See also *config.sys*.

bandwidth—The capacity of a cable, fiber-optic or copper wire twisted-pair network, usually expressed in bytes per second. The higher the bandwidth, the higher the user support and ability to transmit and receive.

baud—The variable unit of data transmission speed (as 28,800 bytes per second).

Bulletin-board system (BBS)—A community joined electronically around a modem or LAN that allows users to post messages.

beta—In the preliminary, or testing, stage ("They're still in the beta mode with that software").

binary file—File with digital encoding, typically carrying formatting and graphics data (more than just words.

bit—Binary digi**t** (zero or one).

byte—Data word consisting of number of bits equal to machine architecture.

boolean—Logical terminology (AND, OR, NOR, NOT, NAND) used in programming.

boot or reboot—To start up or restart a computer to clear out bugs that are hampering smooth computing.

Browser—A software program that allows users to navigate the various info databases on the Internet (Netscape Navigator, Mosaic, Microsoft Internet Explorer).

cache—Pronounced "cash" and is dedicated memory for frequently accessed internal data used by the CPU. The human user typically can't access cache memory.

CD-ROM—Stands for compact disc-read only memory; one CD-ROM holds about 600 megabytes of digital information.

compression—Encoding and decoding to load or run more data than normal in available graphics space or modem transmission speed. It is possible with certain compressions to transmit and receive data at baud rates of 57,600 using a 28,800 baud modem!

config.sys—One of the two most critical files in an MS-DOS or Windows computer. Config.sys sets up the memory configuration and determines which device drivers are loaded. See also autoexec.bat.

"When thou enter a city abide by its customs."

–The Talmud

conventional memory—The first 640K of memory and the most important to configure properly. Most programs squeeze through this first 640K of memory as they load or run in the computer.

Central processing unit (CPU)—The "brain" chip in any computer. Typical CPUs are referenced by a chip nomenclature showing generation (386, 486, Pentium) and clock speed in megahertz (90, 133 MHz).

crosslinked file—A file that has been broken up into multiple sections, each linked to different parent applications or directories. Running a defragmentation program (such as defrag) periodically helps prevent having crosslinked files.

cyberspace—A term William Gibson, a young expatriate American living in Canada, used as the setting for his early novels and short stories; John Perry Barlow (a lyricist) defines it as "that place you are in when you are talking on the telephone."

defrag—Defragmenting the file and directory structure in storage (disk). When files are too big to fit into available small holes in storage, they are broken up and ideally their linkage is preserved. Defragmenting rejoins these files by efficiently rearranging the storage of files on the disk. Users should run a defrag program once a week to speed disk access and save storage space.

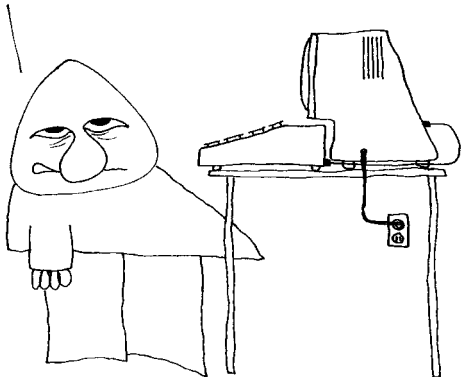
Electronic mail (E-mail)—The transmission of information electronically over computer-based systems that can be used to broadcast a message from a single source to multiple recipients or to collect information from many sources; e.g., official records, private communications and automated transactions.

emoticons—Facial expressions drawn on the computer (see page 185 for examples).

encryption—A way to secure privacy on networks by the use of complex algorithmic codes.

executables—The critical application file that starts or runs a program. Typically has an ".exe" extension. Double clicking on an .exe file in Windows usually starts the program.

I know why you use E-mail.
You don't have to use a breath mint!



extension—In MS-DOS or Windows programs, the last three letters after the period in a filename. Documents usually carry a .doc extension while unformatted text files carry a .txt extension. Different programs use unique extensions and these unique filenames can be associated with specific executables.

flame—An insulting message, usually in the form of a tirade, sent via on-line postings, but also as personal E-mail.

File transfer protocol (ftp)—Different from http in that this protocol is used to transfer and copy/save whole files, not just to display them for reading.

gateway—Portal between an internal network (LAN) and external network(s) like the Internet or an electronic post office.

gigabyte—A billion bytes; large enough to hold 1,250 copies of Melville's hefty novel, *Moby Dick.*

hacker—A skilled programmer with a mischievous bent who illegally gains access to, and sometimes tampers with, information in another's computer system.

homepage—On the world wide web, the top-level document relating to an individual or institution. This is often a URL consisting of just a host name; e.g., http://autwg.au.af.mil/.

host—A computer with full two-way access to other computers on the Internet that can use WAIS, Mosaic or Netscape.

hot word/phrase—Text that is highlighted on a computer screen in hypertext that allows a user to jump to files related to that subject.

Hypertext markup language (html)—The programming language first and commonly used to create Internet web pages.

Hypertext transfer protocol (http://)—The prefix typed before an URL when trying to access web pages on the Internet.

hyperlink—A logical or conceptual linkage between various objects within or between computer applications.

hypertext—A link between one document and other related documents elsewhere in a collection by using hot words or phrases.

icon—Graphic image, typically used in a window or as a component of a graphical user interface in an application program.

Internet—A massive web of computers connecting various users for a multitude of uses that has changed our world of communications as we have already known it.

IRC—Internet relay chat; a communications program that allows real-time conversations among multiple users.

K—The letter *K* is shorthand for *thousand* and used to show memory capacity or file sizes (640K).

megabyte or megs—A million bytes—referring to file size, memory or storage capacity (500 Mb).

memory—Temporary data storage chips that only hold data when electrical power is applied to the computer motherboard. Unlike permanent (nonvolatile) storage devices (floppy or hard disks/tapes) that hold data with or without power (until the file/disk is erased/formatted).

modem—**Mo**dulate/**dem**odulate (convert digital bits to analog tones and vice versa); the tool that allows a computer to transmit and receive information over a telephone line.

Multimedia—The integration of text, graphics, animation, sound, and video or any combination of these media to best communicate information.

netiquette—E-mail protocol is the etiquette of cyberspace.

newbie—A newcomer to cyberspace; usually an insult like in the way sophomores talk about freshmen.

newsgroup—Discussion groups.

node—Any device that is connected to a network; on the Internet: a "synapse" that stores or relays data that are moving down the line.

password—An arbitrary string of characters chosen by a user or system administrator that are used to authenticate the user when attempting to log on to prevent unauthorized access to the account.

posting—A message … perhaps yours … on a bulletin board.

Standard computer system interface (SCSI)—Pronounced "scuzzy." A high-speed data transfer channel direct-link architecture within some computers and components.

Search Engine—A software program that aids users to find info in text-oriented databases (Yahoo, Alta Vista, Infoseek).

storage—Usually referring to permanent (nonvolatile) storage capacity of floppy or hard disks/tapes … not to be confused with "memory."

surfing—Exploring the Internet without any particular goal in mind.

sysop—**Sys**tem **op**erator; the overseer, operator, gatekeeper, referee, and Mr. Fixit for a multiuser computer system or bulletin board.

Transfer Control Protocol/Internet Protocol (TCP/IP) address—A network/Internet address consisting of sets of numbers separated by periods that identify a specific computer in that particular network.

Universal resource locator (URL)—An address for a website (see "world wide web") such as http://autwg.au.af.mil (which brings you to the opening screen or homepage of the Air University Technology Working Group website).

userid—**User id**entification; the unique account signature of an Internet user that precedes the @ sign in an E-mail address.

world wide web/the web/WWW—System to organize information on the Internet using hypertext links.

GENERALLY SPEAKING

E-mail comes in two flavors—personal and professional. **Personal E-mail** goes from you to one person or a group address. It doesn't necessarily affect the Air Force. And you probably wouldn't consider attaching your rank to the signature line, and the rules you follow vary from situation to situation. Personal E-mail uses language that is a mixture of shorthand and slang. For example see page 185.

There are dozens upon dozens of other shorthand ways of saving a few keystrokes. But the fact of the matter is that they have about as much to do with professional E-mail as pig Latin has to do with writing a good letter.

Professional E-mail is different. It does affect the Air Force, and the rules you follow should conform to military courtesy. The below guidelines should keep things on track.

1 Remember the three E-mail *advantages:*

It's fast.
It can get to more people.
It doesn't leave a paper trail.

2 Remember the three E-mail *disadvantages:*

It's fast … a quickly written or sent E-mail can fan as many fires as it extinguishes.
It can get to more people … too many info copies clog the network.
It doesn't leave a paper trail … but an electronic trail and power fluctuations can make things disappear.

3 Think of the E-mail message as a business memo. The software usually takes care of the heading so all you have to concentrate on is the greeting, text and closing.

Greeting: Good morning, Sir, Ma'am, All, Colonel Smith, Bob (If first names are okay, you'll know.)
Body: Don't try and get your reader to LOL (laugh out loud). You may get a :-(instead of a :-).
Closing: Cute logos and snappy fonts should be left at home.

4 Think of the message as a personal conversation.

If you were face to face would you say the same words, be as abrupt and say it in earshot of other people? If not—rewrite the message.

5 Don't send copies of the message to others.

The difference between constructive criticism and slander is the audience not the content.

6 At times, ignore rule 5 and send copies to folks who can't do their job without the information.

7 Don't go direct just because you can.

Think of the E-mail address as the recipient's home phone number. If the topic is important enough that you'd call the general at home without talking with the colonel, then send the message to the general. (Don't quibble—sending the colonel an info copy of the message doesn't count as following the chain of command.)

To: *@*
From: Ryan Tim@DTT
Cc:
Bcc:
Subject: Max1 Gateway Outage
Attachment:
Date: 1/17/97 08:01

Good morning,
The Max1 mail gateway is down and has been since yesterday. The 42 Comm Squadron is working the problem and will notify me when it is back in operation.

Lt Col Tim Ryan
Director of Technology Operations, ACSC/DTT
225 Chennault Circle
Maxwell AFB AL 36112-6426
3-3500

SAMPLE

E-MAIL PROTOCOL

Netiquette or E-mail protocol is also the Ps and Qs of good breeding as prescribed by social or official life. In other words, it's the Emily Post of proper behavior while on-line. There are many ways to make social blunders and offend people when you are posting. To make matters worse, there is something about cyberspace that causes a "brain burp" and erases the reality that we are dealing with live human characters and not some ASCII characters on a screen. Respect the social culture. And keep in mind that the net is multicultural. Nuances get lost in transmission. Electronic postings are perceived much more harshly than they are intended, mainly because you cannot see body language, tone of voice, and other nonverbals that make up 90 percent of interpersonal communications. Positive enthusiasm can be easily mistaken for angry defiance when you use capital letters, exclamation points, and strong adjectives and adverbs. For you newbies and hackers floating around out there, take a slow bus to Dallas and cruise through the netiquette samples on the next few pages. These basic practices will make your life smoother. But remember some practices are dictated by the E-mail system items (software, gateways, hardware).

"Life is not so short but that there is always time enough for courtesy."
–Ralph W. Emerson

NETIQUETTE DO'S

- Remember you are responsible for your actions on the network! Be a professional! And for only official and authorized use: AF communications, emergency communications, communications the Air Force determines necessary in the interest of the Federal Government, communications approved by commanders in interest of moral and welfare, employee professional development, and communications of those on extended official business to take care of employee's authorized work hour schedule.
- Read and trash files daily. Create an organized directory on your hard drive to keep mailbox files at a minimum. Ensure record copies are properly identified and stored in an approved filing system.
- Sign off the computer when you leave your work station—defamers may read your mail or send hostile messages under your E-mail address!
- Reply to *specific* addressees to give those not interested a break.
- Send messages with attachments or a group address before or after normal duty hours.
- Download programs from vendor sites or well-known archive and mirror sites. Computer viruses exist and antivirus software is not infallible.
- Reply to sender with a "thanks," "done," etc.
- Remember that the network, like the phone, is subject to monitoring. Your E-mail is saved on backup tapes and servers, and it can be used against you!
- Follow the chain of command procedures to correspond with superiors (see *Coordination Game* starting on page 213). Be professional and watch what you say since E-mail is easily forwarded.
- Cite all quotes, references and sources. Respect copyright and license agreements.
- *Analyze Purpose and Audience* (pages 9-12): Keep the posting to one subject (with an appropriate subject title); narrow down the "to" audience. Also, address people with their titles when appropriate.
- *Conduct the Research* (pages 13-20).
- *Support Your Ideas* (pages 21-25): Ensure ALL info is provided the first time to keep from repeating E-mail to "add just another fact!"
- *Get Organized* (pages 27-32): Lead with your most important info. Think before hitting the "*Send*" button.
- *Draft and Edit* (pages 33-59): Provide useful advice as opposed to being critical when someone is improperly using the mail. Keep messages short, sweet with no stink or, in other words, don't use hostile or discriminatory language. Every byte you send out costs somebody time and money ... respect bandwidth.
- Use color to show the "bottom line" (see page 10).

- *Fight for Feedback* (pages 87-91).
- Use greetings and closings. Include in your closings: name, rank, position, organization, Internet and commercial address, and telephone number.
- Send out only "cleared" information to the general public.
- Ask the originator permission to forward any messages, except for a change of command.
- Create mailing lists to save time. REMEMBER: Time is a dime!
- Watch your language!
- Use positive tone (starting on page 38) and always apologize ... *never* flame! Treat others as you want to be treated. Use tact. Then use more tact. Then, for good measure, use more tact.
- Use 12 point or larger font size. Use easy-to-read fonts and save the script fonts for your signature.
- Use asterisks to highlight an *important* point or to distinguish a title or heading.
- Use emoticons (facial expressions) or abbreviations, but use them sparingly:
  - :-(—unhappy
  - :-)—happy face for humor
  - ;^)—satire or sarcasm
  - BRB—be right back
  - BTW—by the way
  - CU—see you (as in see you later)
  - FWIW—for what it's worth
  - FYI—for your information
  - IMHO—in my humble or honest opinion
  - IMNSHO—in my not-so-humble opinion
  - KEWL—cool, nifty, keen, boss (pick your own decade)
  - LOL—laugh out loud (it's a way to tell folks you laughed at their last comment)
  - ROTFL—rolling on the floor laughing
  - YMMV—your mileage may vary

"Do unto others in cyberspace as you would do unto them face to face."

-Anonymous

NETIQUETTE DON'TS

- SHOUT (use of all caps), but do speak up (don't use all lowercase either).
- Get too creative or use unnecessary graphics or control characters since it creates a heavy file.
- Use it for personal ads ... put these comments on the BBS.
- Discuss controversial, sensitive, official use only, classified, personal, privacy act or unclassified info requiring special handling of documents. You just may one day see yourself on CNN or *America's Most Wanted*.
- Send heavy files. Cut excess text by putting a > at the left margin of every line and use ellipses to show cut areas. If can't cut, use WARNING: Heavy file. Or WARNING: Long message.

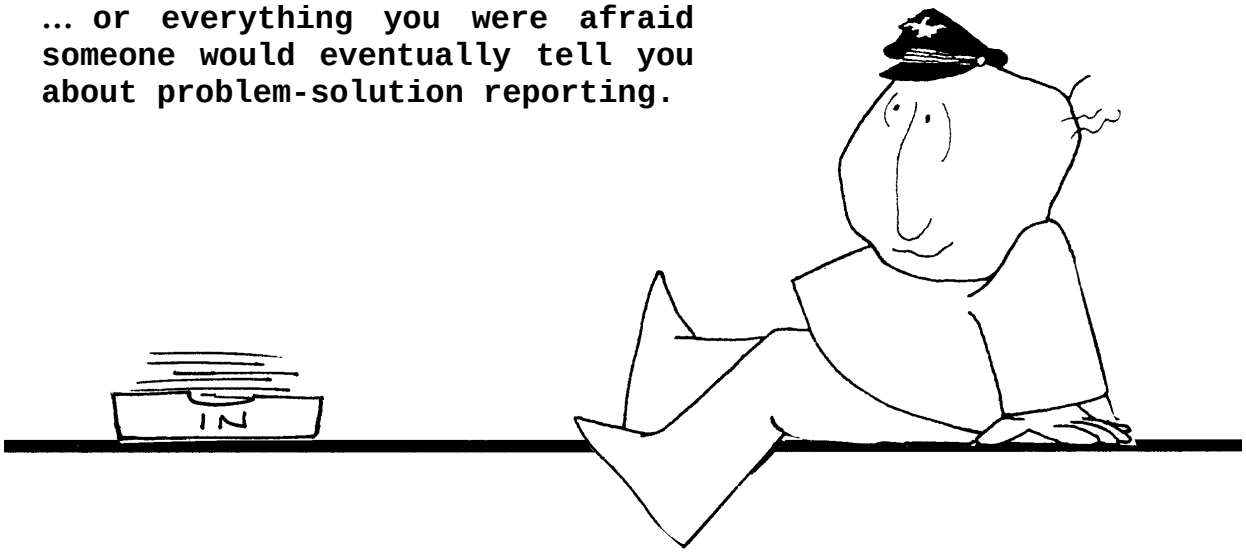
The Ten Commandments for Computer Ethics

1. Thou shalt not use a computer to harm other people.
2. Thou shalt not interfere with other people's computer work.
3. Thou shalt not snoop around in other people's files.
4. Thou shalt not use a computer to steal.
5. Thou shalt not use a computer to bear false witness.
6. Thou shalt not use or copy software for which you have not paid.
7. Thou shalt not use other people's computer resources without authorization.
8. Thou shalt not appropriate other people's intellectual output.
9. Thou shalt think about the social consequences of the program you write.
10. Thou shalt use a computer in ways that show consideration and respect.

–from the Computer Ethics Institute

THE STAFF STUDY

… or everything you were afraid someone would eventually tell you about problem-solution reporting.



"I thought the staff study died with crew cuts, saddle shoes and the Sabre Jet!" Well, maybe it has in some places, but what written staff instrument would you use if you needed to lay out a compact but complete problem-solution for a decisionmaker? Probably something like the staff study.

The staff study, as a thought process, is far more important than what you call it or what precise format you follow to write up your problem-solution. There's no single formula for designing reports, and there are probably as many different types of reports as there are situations. By outlining and discussing the staff study, however, you'll understand the essential elements of any report that calls for a problem-solution explanation; i.e., various forms of verbal reports, letters, estimates of the situation, operational plans and orders, and the staff study itself.

You may never write up a problem-solution in the staff study format. However, if you understand and can apply the essential elements of problem analysis, you'll be better prepared for any staff communication. We harbor no deep affection for the staff study. It is one of the most demanding communications packages outside of the Joint Chiefs of Staff environment. So why discuss it in some detail? Because, if you can scale Mount McKinley, the foothills of Kentucky should pose no threat.

ACTIONS BEFORE WRITING YOUR REPORT

Before you can report on a problem, you must mentally solve it. Here's a logical sequence of essential elements:

1. **ANALYZE THE AUDIENCE.** You usually solve problems dropped on you by the hierarchy. Sometimes you generate your own areas or subjects that call for analysis. In any case, there will be political and operational constraints that affect your problem-solving process. Do some reflective thinking about the "environment" in which you're operating.

2. **LIMIT THE PROBLEM.** Restrict it to manageable size by fixing the *who, what, when, why* and *how* of the situation. Eliminate unnecessary concerns. Narrow the problem statement to exactly what you will be discussing—a common error is a fuzzy or inaccurate problem statement. For example, if the problem is the use of amphetamines and barbiturates among junior airmen, the problem statement "To reduce the crime rate on base" would be too broad. So would "How to detect and limit the use of dangerous drugs on base." More to the point would be "To detect and end the causes of amphetamine and barbiturate use among the junior airmen at Wright-Patterson."

The problem should eventually be stated in one of three ways:

As a question:
What should we do to detect and end the causes of amphetamine and barbiturate use among junior airmen on this base?

As a statement of need or purpose:
This base needs to develop ways to detect and end the …

As an infinitive phrase:
To detect and end the causes …

3. **ANALYZE THE WHOLE PROBLEM.** Do the parts suggest other problems that need separate handling? Or do the parts relate so closely to the whole situation you need only one approach?

4. **GATHER DATA.** Collect all information pertinent to the problem. (Tips on how and where to conduct staff research can be found in step 2, pages 13-20.)

5. **EVALUATE YOUR INFORMATION.** Is the information from reliable witnesses? Is it from qualified authorities? Does it qualify as solid support?

"Education should be as gradual as the moonrise, perceptual not in progress but in result."
–George John Whyte-Melville

❻. **ORGANIZE YOUR INFORMATION.** One way to organize information is to place it under headings titled "Facts," "Assumptions" and "Criteria."

- **Facts** should be just that, not opinions or assertions. Identify only those facts that directly bear on the problem.
- **Assumptions** are important because they are always necessary. To reduce a research project to manageable size, it is usually necessary to accept certain things as being true, even if you are not absolutely sure. The validity of your assumptions usually has a great deal to do with the validity of your conclusions. Sometimes desired conclusions can be supported with certain unrealistic assumptions. In evaluating research, seek out the assumptions and make some judgment as to how reasonable they are. If you feel they are unrealistic, make whatever assumptions you feel are correct and try to judge their effect on the conclusions of the study. Sometimes a perfectly logical study explodes in your face because your assumptions were incredibly weak or simply not supportable.
- **Criteria** are those standards, requirements or limitations used to test possible solutions. The criteria for a problem-solution are sometimes provided in complete form by your boss when you are assigned the problem. Sometimes criteria are inherent in the nature of the obstacle causing the problem. The obstacle can only be overcome within certain physical limits, and these limits will establish the criteria for the problem-solution. In most cases, however, criteria are usually inherent in your own frame of reference and in the goal you are trying to attain. This goal and this frame of reference will tolerate only certain problem-solutions, and the limits of this tolerance will establish the criteria for the problem-solution.

  Remember this: **The criteria will not be very useful if you cannot clearly test the possible solutions against them!** Since weak or even lousy criteria are often seen in problem-solution reports, let's examine three examples of criteria and assess their value.

  ❶ "The total solution must not cost more than $6,000 annually."

  ❷ "The solution must result in a 75 percent operationally ready (OR) rate."

  ❸ "The solution must be consistent with the boss' philosophy on personnel management."

  Criterion one is fine; you could easily "bump" your proposed solutions against a specific cost. Criterion two looks good on the surface, but OR rates result from numerous and complex variables. You probably could not guarantee the decisionmaker your "solution" would lead to a 75 percent OR rate. It might **improve** the OR rate or actually lead to a rate **higher** than 75 percent, but before your boss actually **implements** your solution, how would you **know** that? If a criterion cannot be used to test solutions **before** implementation, it is not an acceptable criterion. Criterion three isn't bad, but it's fuzzy. Perhaps it could be written more precisely or left off the formal report altogether. You could still use it intuitively to check your solutions, but realize when you use "hidden" criteria, your report will be less objective.

7. LIST POSSIBLE SOLUTIONS. Approach the task of creating solutions with an open mind. Develop as many solutions as possible. The "brainstorming" technique using several knowledgeable people is a popular approach to generating possible solutions.

8. TEST POSSIBLE SOLUTIONS. Test each solution by using criteria formed while gathering data. Weigh one solution against another after testing each. Be sensitive to your personal biases and prejudices. Strive for professional objectivity.

9. SELECT FINAL SOLUTION. Select the best possible solution—or a combination of the best solutions—to fit the mission. Most Air Force problem-solutions fall into one of the three patterns listed below. Do not try to force your report into one of these patterns if it doesn't appear to fit.

① **Single best possible solution.** This one is basic and the most commonly used. You select the best solution from several possible ones.

② **Combination of possible solutions.** You may need to combine two or more possible solutions for your best possibilities.

③ **Single possible solution.** At times, you may want to report on only one possible solution.

10. ACT. Jot down the actions required for the final solution. Your comments here will eventually lead to the **specific action**(s) your boss should take to implement the solution (this will eventually appear in the "Action Recommended" portion when you write the report). If there is no implementing document for the decisionmaker to sign, you need to state clearly what other specific action the boss must take to implement your proposal. No military problem is complete until action has been planned and executed.

NOTE: In actual practice, the steps of problem solving do not always follow a definite and orderly sequence. The steps may overlap, more than one step may be considered at one time, or developments at one step may cause you to reconsider a previous step. For example, the data you collect may force you to redefine your problem. Similarly, while testing solutions, you may think of a new solution or, in the process of selecting a final solution, you may discover you need additional information. The steps just outlined can serve as a checklist to bring order to your mental processes.

WRITING YOUR REPORT

Here is the suggested format for a staff study report. Use only those portions of this format necessary for your particular report. If you omit certain paragraphs, renumber subsequent paragraphs accordingly.

DEPARTMENT OF THE AIR FORCE
AIR UNIVERSITY (AETC)

4 Feb 97

MEMORANDUM FOR

FROM: ACSC/DER
225 Chennault Circle
Maxwell AFB AL 36112-6426

SUBJECT: Preparing a Staff Study Report

PROBLEM

1. Clearly and concisely state the problem you are trying to solve.

FACTORS BEARING ON THE PROBLEM

2. Facts. Limit your facts to only those directly relating to the problem.

3. Assumption. Should be realistic and support your study.

4. Criteria. Give standards, requirements, or limitations you will use to test possible solutions. Ensure you can use standards to measure or test solutions.

5. Definitions. Describe or define terms that may confuse your audience.

DISCUSSION

6. This section shows the logic used in solving the problem. Introduce the problem and give some background, if necessary. Then explain your solution or possible solution.

CONCLUSION

7. State your conclusion as a workable, complete solution to the problem you described previously in "Discussion."

ACTION RECOMMENDED

8. Tell the reader the action necessary to implement the solution. This should be worked so the boss only needs to sign to make the solution happen.

JOSEPH C. GUILLOT, Lieutenant Colonel, USAF
Deputy Chairman, Research Department

Attachments:
(listed on next page)

By now you probably realize the staff study is a problem-solution report that presents data collected, discusses possible solutions to the problem and indicates the best solution. **It is not a style to solve a problem**. You should *mentally* solve your problem, and then *report* the solution in writing. The format of the staff study report includes a **heading**, a **body**, an **ending** and, when necessary, the **attachments**.

1. HEADING. Leave after MEMORANDUM FOR blank. This allows the report to seek its own level. After FROM, enter your complete office address (see page 134, paragraph 3). After SUBJECT, state the report's subject as briefly and concisely as possible. However, use a few extra words if this will add meaning to your subject.

2. BODY. The body of the report contains five parts: (1) **Problem**, (2) **Factors Bearing on the Problem**, (3) **Discussion**, (4) **Conclusion** and (5) **Action Recommended**. These parts coincide with the steps of problem solving. That's why the staff study report is a convenient way to report your problem-solution.

Steps of problem solving	**Body of staff study**
1. Recognize the problem	1. Problem
2. Gather data	2. Factors Bearing on the Problem
3. List possible solutions	3. Discussion
4. Test possible solutions	4. Conclusion (a brief restatement of final solution)
5. Select final solution	5. Action Recommended
6. Act	

Problem. The statement of the problem tells the reader what you are trying to solve. No discussion is necessary at this point; a simple statement of the problem is sufficient. You have ample opportunity to discuss all aspects of the problem later in the report.

Factors Bearing on the Problem. This part contains the facts, assumptions, criteria and definitions you used to build possible solutions to your problem. Devote separate paragraphs to facts, assumptions, criteria and definitions as shown in the sample study report. Obviously, if you write a report in which you have no assumptions or definitions, omit either or both. Include only those important factors you used to solve your problem. Briefly state whatever you include. Put lengthy support material in attachments. Write each sentence completely so you don't force the reader to refer to the attachments to understand what you've written.

Discussion. This part of the report is crucial because it shows the logic used to solve the problem. Generally, some background information is necessary to properly introduce your problem. The introduction may be one paragraph or several paragraphs, depending on the detail required. Once the intro is complete, use one of the following outlines to discuss your thought process.

➢➢➢When using the single best possible solution:

① List all possible solutions you think will interest the decisionmaker.
② Show how you tested each possible solution against the criteria, listing both the advantages and disadvantages. Use the same criteria to test each possible solution.
③ Show how you weighed each possible solution against the others to select the best possible solution.
④ Clearly indicate the best possible solution.

➢➢➢When using the combination of possible solutions:

❶ List all the possible solutions you think will interest the decisionmaker.
❷ Show how you tested each possible solution against the criteria, listing both the advantages and disadvantages. Use the same criteria to test each possible solution.
❸ Show how you weighed each possible solution against the other possible solutions and why you retained certain ones as a partial solution to the problem.
❹ Show how and why you combined the retained possible solutions.

➢➢➢When using the single possible solution:

① List your single solution.
② Test it against the criteria.
③ Show how and why this solution will solve the problem.

No matter how you organize your report, these points are important: (1) make it brief, (2) maintain a sequence of thought throughout, (3) show the reader how you reasoned the problem through and (4) use attachments for support, but include enough information in the body of the report to make sense without referring to the attachments.

Conclusion. After showing how you reasoned the problem through, state your conclusion. The conclusion must provide a complete, workable solution to the problem. The conclusion is nothing more than a brief restatement of the best possible solution or solutions. The conclusion must not continue the discussion. It should completely satisfy the requirements of the problem; it should never introduce new material.

Action Recommended. This part tells the reader what action is necessary. The number of recommendations is not important; just be sure you have "completed staff work."

Word the recommendations so your boss need only sign for action. Do not recommend alternatives. This does not mean you cannot consider alternative solutions in "Discussion." It means you commit yourself to the line of action you judge best.

You must relieve the decisionmaker of the research and study necessary to decide from several alternatives. Give precise guidance on what you want the decisionmaker to do; i.e., "Sign the implementing letter at attachment 1." (Normally, implementing documents should be the first attachment.) Don't submit a rubber turkey. Recommendations like "Recommend further study" or "Either solution A or B should be implemented" indicate the decisionmaker picked the wrong person to do the study.

3. ENDING. Follow the format shown on the sample report. The ending contains the name, rank, and title of the person or persons responsible for the report and a listing of attachments. Do not use an identification line.

4. ATTACHMENTS. Since the body of the staff study report must be brief, relegate as much of the detail as possible to the attachments. Although seldom required, identify material needed to support an attachment as an appendix to the attachment.

- Include, as attachments, the directives necessary to support the recommended actions.
- The body may reference the authority directing the study. An attachment may contain an actual copy of the directive.
- The body may contain an extract or a condensed version of a quotation. An attachment may contain a copy of the complete quotation.
- The body may contain a statement that requires support. An attachment may state the source and include the material that verifies that statement.
- The body may refer to a chart or information in a chart. An attachment may include the complete chart. (Design the chart to fit the overall proportions of the report or fold the chart to fit these proportions.)
- If directives or detailed instructions are required to implement the recommended action, include the drafts as attachments.

5. TABS. Number tabs (paper or plastic indicator) to help the reader locate attachments or appendices. Affix each tab to a blank sheet of paper and insert immediately preceding the attachment. If it is not practical to extract the supporting material from a long or complex document used as an attachment, affix the tab to that page within the attachment or appendix where the supporting material is located.

Position the tab for attachment 1 to the lower right corner of a sheet of paper. Position the tab for each succeeding attachment slightly higher on a separate sheet so all tabs can be seen.

COMPLETED STAFF WORK

A staff study report should represent completed staff work. This means the staff member has solved a problem and presented a complete solution to the boss. The solution should be complete enough that the decisionmaker has only to approve or disapprove.

The impulse to ask the chief what to do occurs more often when the problem is difficult. This impulse often comes to the inexperienced staff member frustrated over a hard job. It's easy to ask the chief what to do, and it appears easy for the chief to answer, but you should resist the urge. Your job is to advise your boss what should be done—provide answers, not questions. Of course, it's okay to inquire at any point in the problem-solving procedure if you need to find out whether you are on the right track. This coordination often saves untold hours.

Some final thoughts on completed staff work and problem-solution reporting:

★ Completed staff work provides the creative staffer a better chance to get a hearing. Unleash your latent creativity!

★ Schedule time to work the problem. Most problems worthy of analysis require considerable study and reflection.

★ There's usually no school solution—no "hidden cause" that will jump up and bite your kneecap. That's life. Avoid simplistic solutions; e.g., "Fire the idiots and get on with the program."

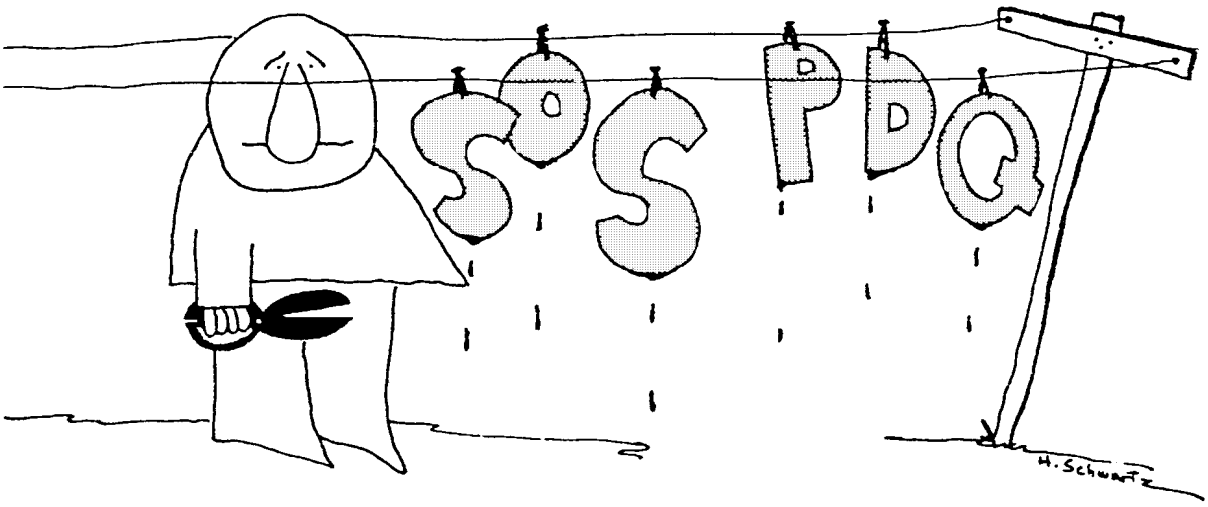
★ Don't assume that the heavier and fancier the study, the better it is. A smart decisionmaker focuses on the relevance and accuracy of your supporting material and the logic of your argument.

★ Don't work a study in isolation. If you point your finger at someone or some unit, or if the solution requires a change in someone's operation, you'd better get their reaction before you drop the bomb. You can look mighty foolish if you find out later they were operating under a constraint of which you were unaware.

★ Remember the final test for completed staff work: If you were the boss, would you be willing to stake your professional reputation on this problem-solution report? If the answer is "no, go back to Go. Do not collect $200." It's time to start over.

"No man is fully able to command unless he has first learned to obey."

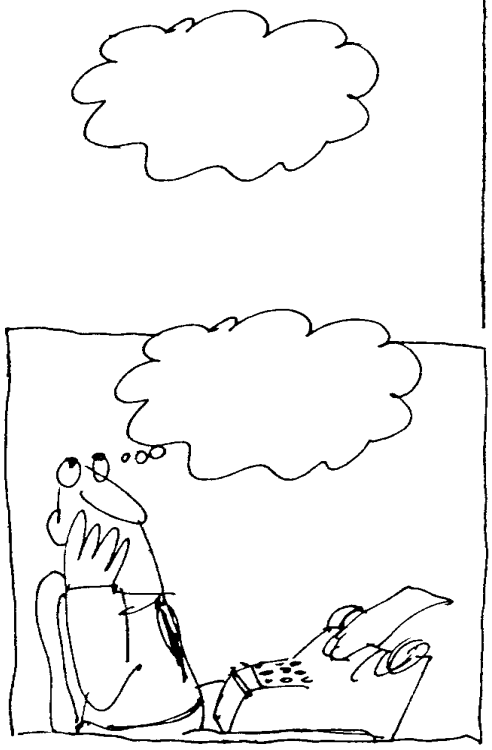
–Latin Proverb



Are your memos cut and dried?
Perhaps you need English that's alive!

(See pages 35-69)

THE TRIP REPORT



DEPARTMENT OF THE AIR FORCE
HEADQUARTERS UNITED STATES AIR FORCE
WASHINGTON DC

29 January 1997

MEMORANDUM FOR HQ USAF/SCM
SC
IN TURN

FROM: HQ USAF/SCMV
1250 Air Force Pentagon
Washington DC 20330-1250

SUBJECT: The Trip Report Format

1. PURPOSE: Briefly state the reason for your trip. The report should answer the questions who, what, when, where, why and how much, and then provide recommendations and conclusions. Attach meeting minutes or any other background documents that provide more detailed information, if needed. The format for the report is not particularly important. The official memorandum shown here is a good example; however, if another format better suits your needs or your organization has a preferred format, use it.

2. TRAVELER(S): Include rank, first name or initial, and surname. Provide position titles if travelers are from different offices or organizations. You may list names of members present in two columns to save space.

3. ITINERARY: List location(s) visited, inclusive dates and key personnel contacted.

4. DISCUSSION: Base the amount of detailed information you include here on the knowledge level of your intended readers. Always include the trip objective, problems encountered, findings, future commitments made and your contribution to the event.

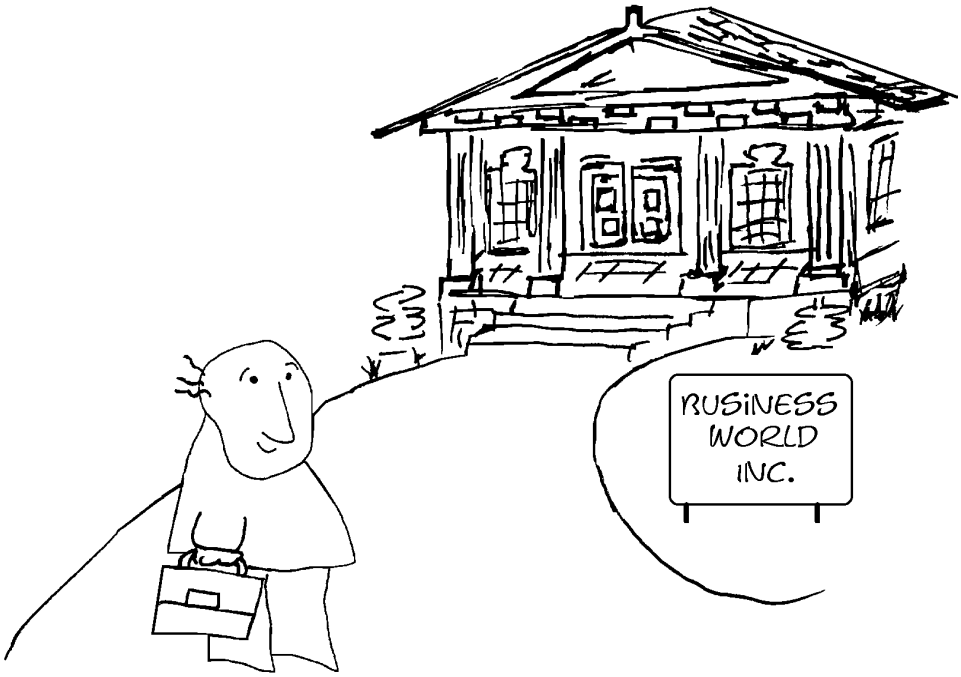
5. CONCLUSIONS/RECOMMENDATIONS: Summarize your findings and/or recommended actions.

Mary Powell

MARY POWELL
Committee Member
Visual Information/Publishing Committee

Attachment:
Minutes, 28 Dec 97

THE RÉSUMÉ



No, the résumé is not an official Air Force communication, but it is included for two reasons: (1) to help you when you are considered for a "special" assignment and need to give "someone" a summary of your experience and qualifications, and (2) to help you when you start job searching after your military or civil service career.

Getting interviewed for positions in which you are interested isn't always easy, but a good résumé can help. In many cases, your résumé is the first impression a potential employer has of you. The way it is written and how it looks are a direct reflection of you and your communication and organization ability. Your résumé must arouse the interest of a potential employer enough to make him want to meet you from sometimes a stack of hundreds of applicant résumés for a single job. Since no one is likely to interview that many applicants, "someone" will scan the résumés (for about 20 seconds each), choose those that will be read further and trash the remainder. Therefore, your résumé has to make an impression quickly to make it by the hiring official.

FUNCTION AND FORMAT

In some cases, the format you use will depend upon why you need a résumé. Is it a "feeler" to send to multiple companies? A response to a particular announcement? A specific request from a person or company? Generally speaking, a format that works best for you is the right one.

① **Chronological Résumé.** An outline of your work experience and periods of employment (in reverse chronological order—most recent information first) that shows steady employment. Titles and organizations are emphasized as are duties and accomplishments. This format is used most often by those with steady employment and/or who want to remain in a current career field. It's also excellent for those who have shown advancement within a specific career field. Detail a 10-year period and summarize earlier experience that is relevant to the position you are seeking.

② **Functional Résumé.** Emphasizes your qualifications (skills, knowledge, abilities, achievements) as opposed to specific dates and places of employment, and allows you to group them into functional areas such as training, sales, procurement and accounting. List the functional areas in the order of importance as related to the job objective and stress your accomplishments within these functional areas. This format is used most often by people who are reentering the work force or those who are seeking a career change.

③ **Combination Résumé.** Combines the best of the chronological and functional résumés because you can group relevant skills and abilities into functional areas and then provide your work history, dates and places of employment, and education. This format allows you to cover a wider variety of subjects and qualifications, thereby showing skills that are transferable from one career to another. It works well for those "special" assignment requirements, for military retirees (those who have frequently switched career fields), and is ideal for people whose career paths have been somewhat erratic.

④ **Targeted Résumé.** As the name implies, this format focuses on your skills, knowledge, abilities, achievements, experience and education that relate to the targeted position. It features a series of bullet statements regarding your capabilities and achievements related to the targeted job. Experience is listed to support statements, but it does not need to be emphasized. Education is listed after achievements. This format is probably the easiest to write, but keep in mind it must be completely reaccomplished for each position you are seeking.

⑤ **Federal Résumé.** An outline for the Federal Government and private industry to apply for Federal job searches. This résumé is commonly five pages by the time all your information is included so it does *not* follow the "keep it to two pages max" rule. Once you submit your résumé, there may be further forms to complete. When in doubt as to what to include, read your announcement carefully. Still in doubt? Call and ask questions. Generally include this: *Job info:* announcement number, title and grade of job for which you're applying; *personal info:* full name, address, day and evening phone numbers, social security account number, country or citizenship, reinstatement eligibility, veteran's preference, highest Federal civilian grade held; *education:* high school and college name and address, type and year of degree, major; *work experience:* job title, duties and accomplishments, employer's address, supervisor's name and phone number, starting and ending dates, hours per week, salary; *job related info:* training (with title, date), skills, certificates, honors, awards, accomplishments.

PUTTING IT TOGETHER

Let's march through the six-step checklist again to write your résumé.

1 ANALYZE PURPOSE AND AUDIENCE. Your purpose … get a meeting with a potential employer.

2 CONDUCT THE RESEARCH. Know yourself: your needs and wants (type and level of the position), what you can offer and what you can do for them. Now take time to list your skills and accomplishments. And research the prospective company to learn about the job as well as to "speak their language."

3 SUPPORT YOUR IDEAS. Your "ideas" … the qualifications for the job. The "support" … your knowledge, skills, abilities, experience and education that support those qualifications.

4 GET ORGANIZED. Gather your documents: job descriptions, certificates, licenses, transcripts. If you worked for DoD, "civilianize" those job titles and descriptions to those used in the private sector … consult a *Dictionary of Occupational Titles*, published by the US Department of Labor. Learning the company's terminology could mean the difference between a 20-second scan and a "meeting."

5 DRAFT AND EDIT. Type your draft and edit, edit, edit for typos, extraneous information, action words (see page 203), plain language (businesses typically write on an 8th grade level), neatness, accuracy and consistency in format. It must be long enough to cover relevant information but brief enough so as to not bore a potential employer (two pages max). Use only key phrases and words appropriate to the job you're seeking. To help you develop your accomplishment statements, answer most—sometimes only a few—of the elements in the below model (also see pages 163-165):

Action?
Verb: _____
Object?
what: _____
quantity or size: _____
subject, type or kind: _____
Outcome?
for whom: _____
purpose: _____
final results: _____

Now ... put it together and it will sound like an accomplishment! Example: *Wrote 252-page guide*, The Federal Résumé Guidebook, *to help government job hunters communicate past experiences.*

6 FIGHT FOR FEEDBACK. Have someone you trust read the résumé and suggest changes and recommendations. Are all the t's crossed and i's dotted? Does it look professional? Visually appealing? Is it easy to read with the strongest points quickly apparent? Is there good use of spacing, margins, indentions, capitalization and underlining?

Now that was not so hard, was it?!

TO INCLUDE OR NOT TO INCLUDE

As a minimum, include the following on all résumés:

- ☑ **Name, address and phone number** (including the area code) centered at the top of the first page.
- ☑ **Job objective and/or summary statement.**
- ☑ **Qualifications and work experience** relevant to the job you are seeking.
- ☑ **Education and training** (anything acquired during military service or through workshops, seminars and continuing education classes relevant to the position you're seeking).

The following are other topic areas to include *but* choose only those pertinent to the job you're seeking. CAUTION: More is not necessarily better. **Keep your résumé to one page, if possible, or two pages max.**

- 👍 Special skills or capabilities
- 👍 Career accomplishments
- 👍 Languages
- 👍 Honors and awards
- 👍 Military service
- 👍 Professional experience and memberships
- 👍 Leadership activities
- 👍 Credentials, licenses
- 👍 Papers, presentations, published works

The following information can sometimes be detrimental and takes up valuable space on a résumé, so we recommend you don't include it unless a potential employer specifically asks for it.

- 👎 Personal data (age, marital status, number and ages of children)
- 👎 Photograph
- 👎 Salary history or requirement
- 👎 Reason for leaving a job and names of bosses
- 👎 Religious affiliation
- 👎 Irrelevant information
- 👎 Hobbies or personal interests
- 👎 References
- 👎 Months, days—use "years" only

"I lost my last three jobs because of clumsiness. I got fired from the optical supply co. because I was an eye-dropper, from the sign co. because I was a name-dropper, and from the gutter co. because I was an eavesdropper."

-from a Frank and Earnest cartoon by Bob Thaves

ACTION VERBS TO USE

accomplish	complete	employ	identify	perceive	resolve
achieve	compose	enable	illustrate	perform	respond
acquire	comprehend	encompass	implement	persuade	review
act	compute	encourage	improve	plan	revise
actuates	conceive	enforce	improvise	possess	schedule
adapts	concentrate	enhance	influence	practice	screen
adhere	conduct	enlighten	inform	prepare	secure
adjust	conform	enlist	initiate	present	seek
administer	consider	ensure	inspect	presume	select
advise	consolidate	establish	inspire	prevent	serve
analyze	consult	estimate	instruct	prioritize	show
anticipate	contact	evaluate	integrate	process	simplify
apply	continue	evidence	interact	produce	sold
appraise	contract	examine	interpret	program	solve
approve	contribute	excel	interview	project	stimulate
arrange	control	execute	invent	promote	strengthen
articulate	cooperate	exercise	investigate	promotion	strive
assemble	coordinate	exhibit	issue	propose	structure
assert	correct	expand	judge	provide	study
assess	counsel	expect	learn	pursue	submit
assign	create	expedite	led	receive	summarize
assist	cut	experiment	list	recognize	supervise
assure	dealt	explain	maintain	recommend	support
attain	decide	explore	manage	reconcile	survey
attend	dedicate	express	mediate	reduce costs	sustain
authorize	define	facilitate	meet	reevaluate	taught
avert	delegate	focus	modify	refer	test
brought	demonstrate	follow-up	mold	regulate	tolerate
build	design	forecast	motivate	reinforce	train
calculate	determine	formulate	negotiate	relate	treat
chairs	develop	foster	notify	release	type
clarify	diagnose	fulfill	observe	rely	understand
collaborate	direct	gain	obtain	renegotiate	update
collect	disseminate	generate	operate	reorganize	use
command	draft	grasp	orchestrate	report	utilize
communicate	edit	guide	organize	represent	verify
compare	effect	handle	oversaw	require	visualize
compile	emphasize	helps	participate	research	wrote

Rub-a-dub-dub, two men in a tub,
Plus a person of nonspecific gender
One said, “Please tell me this
“Are you ‘mister’ or ‘miss’?”
’Cause he did not wish to offend ’er.
-from the Mother Goosed Rhymes
by Hugh Richardson

COVER MEMO

A cover letter is a personal communication written to a specific person in an organization. But your same résumé can be sent to many potential employers. Write your cover memo so that the person reading it will want to read the résumé you've attached. To help out here's a checklist:

- ☑ Address the letter, if possible, to a person (use a title) with whom you wish to meet. Avoid Dear Sir, Gentlemen—clearly these are not gender-neutral terms.
- ☑ Use a positive tone and stress how your association with them will benefit you both. To sound genuine, research the organization and the position to learn all you can. Make it sound natural, relaxed and not self-conscious. The letter needs action verbs, personal pronouns, life, conviction, humor, assurance and confidence, ensuring you exclude irrelevant and negative information. Try saying "changing careers" or "looking for new challenges" instead of *retired*; and "single" instead of *divorced*.
- ☑ Limit it, to hold interest, to one page with about three paragraphs.
- ☑ Develop a strong first sentence to grab the reader's attention and, when possible, use a name of a mutual contact.
- ☑ Devote the next paragraph to brief facts by highlighting your relevant experience, skills and accomplishments that make you unique for the job. It needs to entice the reader to call you. Consider using "bullets" to create eye appeal. And place the most relevant info to the first (or top) position.
- ☑ Close with a bid for a brief meeting (don't use *interview*) and write as though you expect it to occur. Indicate *you* will follow up with a call to arrange a time.
- ☑ Make it look professional—use the computer to make a good first impression! And edit, edit, edit!
- ☑ Use 8½- by 11-inch high-quality paper that is white or off-white.
- ☑ Maintain electronic file copies and borrow from past letters to save your brain power when submitting future letters!

"Writing is an adventure. To begin with, it is a toy and an amusement. Then it becomes a mistress, then it becomes a master, then it becomes a tyrant. The last phase is that just as you are about to be reconciled to your servitude, you kill the monster and fling him to the public."

–Winston Churchill

BODY STYLE

The examples that follow on pages 206-210 are provided primarily to give you a starting point and to illustrate style. More detailed information can be found in libraries and book stores or gotten from professional résumé writers. When writing your résumé, remember, the best qualified person doesn't always get the job—sometimes it's the person who knows **how** to get the job.

Cover Letter

PO Box 9553
Seattle, Washington 54321-9553
July 7, 1997

Ms. Rebecca Cobb
Government Contracts Advisor
Bowe and Burke International Corporation
Seattle, Washington 54321-2548

Dear Ms. Cobb,

I recently read about Bowe and Burke in the *Seattle Tribune*. I talked to Debbie George today and she mentioned you need an additional staff person for your government contract work.

I am interested in this position and believe you will find these particular aspects of my background relevant to this position:

- As project manager for a statewide fund-raising campaign, I recruited and supervised personnel, administered the budget and oversaw the development of promotional materials.
- As manager of 300 volunteers for an organization, I handled diverse management functions—scheduled work, evaluated personnel, organized supply and equipment resources, and controlled cash receipts and other assets.
- I have extensive knowledge of your company's computer software and have developed personnel and accounting programs to expedite management functions.
- My bachelor's degree in business administration includes course work in personnel administration and accounting.

Since I am difficult to reach, I will telephone you on Wednesday, July 17, to arrange for a meeting where I can learn more about your requirements and tell you more about my background as it relates to you. Thank you for your consideration and I look forward to being in touch.

Sincerely,

Marycke Cuypers

MARYCKE CUYPERS

Attachment:
Resume

Chronological résumé

EMILIA SPORK
173 Brunnan Street
Germantown, Iowa 54321-6652
(515) 556-7890

JOB OBJECTIVE

Challenging writer-editor position.

EXPERIENCE

Writer-Editor, Middletown College, Middletown, Iowa, 1993-Present

Researched and wrote curriculum materials for … Edited curriculum materials written by … ensuring … and verifying facts and figures. Researched, designed, wrote, typeset, and distributed a 55-page administrative handbook and a 21-page textbook preparation guide for … Supervised three …

Editorial Assistant, The Middletown Journal, Middletown, Iowa, 1990-1993

Typed, edited, and proofread all articles prepared by reporters and staffers for the weekly newspaper. Produced … Recommended … Prepared …

EDUCATION

BS in English, Troy State College, Middletown, Iowa, 1992

MAG in Adult Education, Troy State College, Middletown, Iowa, 1993

Enrolled in Education Specialist Program, Troy State College (Anticipated completion December 1997)

PROFESSIONAL MEMBERSHIPS

American Writers Guild

Association of Professional Editors

AWARDS

Best Book Award, American Council of Teachers of English, 1991

PERSONAL INTERESTS

Free-lance writing, photography, publishing

Functional résumé

CHRISTOPHER CHESSER
3941 Graff Road
Millbrook, Alabama 36054-0001
(205) 285-4333

JOB OBJECTIVE	Information systems resource manager specializing in microcomputers with emphasis on training and development.
QUALIFICATIONS	Resource Management: Managed $300 million inventory of hardware and software resources for 13 individual computer systems, 5 aircraft simulators, and 40 microcomputers. Reorganized … Identified …, formulated new policies, updated … and revised … Researched and developed … Planned and supervised … Reduced computer supply acquisition costs by $150K through …
	Systems Analysis: Coordinated weekly … Organized, developed, and supervised the … Designed training … and developed self-study course … implemented data base … that resulted in …
	Quality Control: Developed, coordinated, and managed … Assessed contractor … Provided technical analysis of …
	Programming: Developed and maintained …
EDUCATION	BS, Mathematics and Computer Science, Tulane University, New Orleans, Louisiana, 1996 (GPA 3.1)
	Enrolled in MA in Business Administration with emphasis in Information Systems, University of Alabama, Tuscaloosa, Alabama (Expected graduation December 1997)

Combination (chronological and functional) résumé

MARYCKE CUYPERS
195 Vienna Drive
Vienna, Virginia 23230-4590
(703) 888-4912

OBJECTIVE	A position using skills and education that offers growth with increasing responsibility.
SUMMARY	Experienced in financial and retail organizations emphasizing office administration, accounting and supervisory skills.
QUALIFICATIONS	Accounting and Finance. Performed accounting and administrative procedures for large banking institution and retail sales organization. Completed … Balanced … Recorded bank … Calculated daily … resulting in reduction of … and savings of …
	Management and Administration. Administered … Operated computer to verify … Researched monthly … Supervised 3 to 6 employees … Managed retail stores with merchandise worth $300,000, reducing … and saving …
EXPERIENCE	
1992-1997	Manager, Boomers Stores, Washington DC
1991-1992	Assistant Manager, Sun Savings, Wheaton, Maryland
1990-1991	Accountant, Midway Bank, Midway, Maryland
1987-1990	Assistant Contracting Officer, United States Air Force
1980-1990	United States Air Force
EDUCATION	BS, General Business Administration, University of Pennsylvania, 1992
	Professional Senior Management Course, University of Northern Virginia, 1993
	Middle management training, United States Air Force, 1990

Targeted résumé

COURTNEY JOHNSON
120 Hollingsworth Drive
Macon, Georgia 30814-0120
(706) 855-5867

JOB OBJECTIVE	Senior credit analyst in an engineering department with potential for advancement within the corporation.
CAPABILITIES	- Analyzed credit data to … - Prepared reports of … - Studied, researched, reported … - Evaluated … and prepared reports … - Consulted with … on …
ACHIEVEMENTS	- Responsible for … - Supervised a staff of … responsible for $2 million inventory of … - Maintained … - Acted as … - Saved … work hours and … dollars …
EXPERIENCE	
1992-present	Senior Credit Analyst, Georgia South Corporation, Macon, Georgia
1991-1992	Credit and Collection Manager, General Electric, Clinton, New Jersey
1988-1991	Claims Examiner, Great Western, Billings, New Jersey
EDUCATION	MBA in Finance, Pace University, Monroe, Connecticut, 1991
	BS in Accounting, Northeast College, Penham, Massachusetts, 1988 (Honors graduate)

Federal Government résumé

MICHAEL J. GRAY
1136 14th Place East
Tuscaloosa AL 35404
Day (202) 553-9976
Evening (205) 953-8534

Citizenship: United States
SSAN: 555-123-4487
Federal Status: Civil Engineer, GS-802-11
Veteran's Status: USAF, 1976-1996, Retired

OBJECTIVE: Civil Engineer, GS-12; Announcement No. 97-113

PROFILE: Civil engineer with 10 years' experience with an emphasis ... projects ranging from $50K to $900K ... Report to project civil engineer concerning construction analysis, planning ... Projects include: parking lots, roads, bridges ...

SUMMARY OF QUALIFICATIONS

Management and Administration. Administered … Operated computer to verify … Researched monthly … Supervised 3-6 employees … Managed projects worth ... reducing … and saving …

EDUCATION AND TRAINING

BS Civil Engineer Princeton University, 1986

WORK EXPERIENCE

TUSCALOOSA ENGINEERING, Tuscaloosa, Alabama

Supervisor: Jack Ward
Starting Salary: $30,000
Contact may be made

June 1994 to present
40 hours a week

Project Manager

- Project manager for ... ranging from ...
- Manages ... simultaneously ... Customers include … monthly ... Coordinates ...

Engineering Technician

- Plans ... Designs ... Manages ... Interacts with ... to fulfill project ...
- Reviews ...

OTHER QUALIFICATIONS

Security clearance
Computer skills

THE AF PUB

This section expands on the functions and formats for Air Force publications—doctrine documents, policy directives, instructions, manuals, supplements, pamphlets, indexes, directories, handbooks, catalogs, joint publications and changes (page and message) to those publications—as in the AFI 33-360, Volume 1. There may be a time in your military career when you will put on your action officer hat and write or develop an Air Force publication or form, regardless of your command level.

Publications serve a vital purpose—they direct and explain the policies and procedures, governing Air Force functions. You, the action officer who writes these publications, are the expert in the various functions; you are the specialist in the different kinds of work done in the Air Force. When you write a publication, your role is to explain what work must be done and how it must be done by the people who must do it. The action officer's role is a demanding one. Preparing a publication is, by itself, a complex process. Additionally, you have two important responsibilities to meet.

- To provide clear, accurate guidance that others understand and follow.
- To get your guidance out quickly to those who need it.

These responsibilities are equally important, but at times will seem to conflict. In fact, they don't—a well-prepared pub takes less time to publish and reach its users than a poorly prepared one. Always take the time to prepare a well-written pub. To do this, you ...

- Plan carefully and become familiar with AFI 33-360, Volume 1, procedures to prepare, to submit and to coordinate a pub.
- Know the basic principles of *getting started*

GETTING STARTED ...

1 **GETTING ORGANIZED.** For more information, go to page 32 without collecting $100.

2 **WRITING EFFECTIVELY.** Use plain English with active voice; plain, concrete words; correct verb tenses (see page 75) and gender-neutral terms (page 40); connecting guideposts (page 55); and short, simple sentences in a formal tone and style.

3 EDITING PRACTICES.

- Gather together your tools, which are discussed on page 33.
- Avoid contractions (flip to page 43), and *except* and other qualifiers detailed on page 45.
- Use the *Mechanics of Writing* section for punctuation, abbreviating, capitalization and numbers.
- Use functional address symbols sparingly. If needed though, spell it out with the abbreviation and include a complete mailing address. [Visual Information/Publishing Division (HQ USAF/SCMV), 1250 AF Pentagon, Washington DC 20330-1250]

4 DEVELOPING TITLES. Writing good titles requires some thought ... a few guidelines to get you moving are given below:

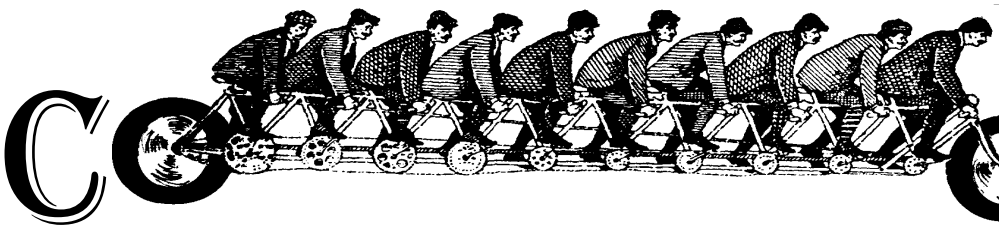
Do ...

- Keep titles short and descriptive. The title of each paragraph describes the subject of the entire paragraph; the title of a section describes the overall subject of all the paragraphs within the section; the title of a chapter describes the overall subject of all the sections within that chapter.
- Use "General" sparingly—its too broad. It may describe the material in a division but not the subject of that division. If your first chapter contains intro material, try "Introduction."
- Use only form numbers or figure and table numbers. But, when using in the text, ensure its title follows.
- Include the report control symbol only in the title of the division it prescribes.

Do not ...

- Repeat the titles of main divisions or the titles of subdivisions within one division.
- Repeat the titles to a chapter and a section within that chapter, or paragraph titles within a section.
- Use abbreviations and acronyms. If you cannot avoid, include both the abbreviation and its meaning, or include it by itself after it has been explained in a preceding title.

THE COORDINATION GAME



A coordinated paper presents the decisionmaker with the best course of action and includes the views of all people interested in the subject. Coordination also lets the decisionmaker know who supported the position stated in the paper and agreed to take subsequent actions within their responsibilities. Those two sentences describe *good* coordination. However, even at best, it's a very squirrelly game.

Like riding a bicycle, there's not much use in reading a manual on how to do it. Coordinating can't be taught by a checklist any more than you can achieve balance on a bicycle by listening to a lecture. But training wheels and traffic rules can ease the inescapable process of "getting on and falling off." Here are several aids that may reduce your bruises when you peddle your package through the rat maze …

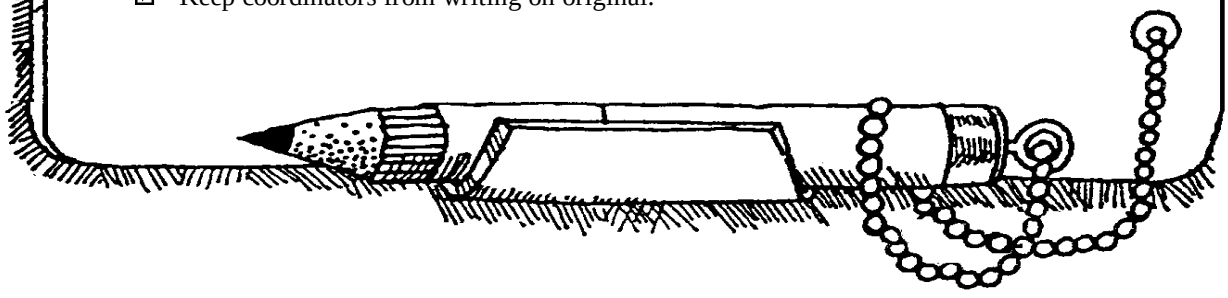
CDINTS CECLIST

Before routing to others, determine the position your office will take. If necessary …

- ☑ Check pertinent background information.
- ☑ Seek your chief's guidance.
- ☑ Develop a course of action from the viewpoint of the official who will sign or approve the paper. Ask yourself:
  - ☑ Are all facts—pro and con—given? And accurate?
  - ☑ Does the course of action represent a sound—the best—position?
  - ☑ Can I justify my proposal if asked?
  - ☑ Are all administrative procedures completed and accurate?
  - ☑ Is the paper concise and clearly written?
  - ☑ Would you sign the paper yourself if you were the official?
- ☑ Realize your paper may be modified by persons coordinating, approving or signing.

After taking the necessary actions above, you should:

- ☑ Decide who will coordinate and ensure each has a continuing interest in the substance of the paper.
- ☑ Seek your chief's guidance, if necessary, to decide who should coordinate.
- ☑ Map out your coordination plan—"Whose signature do I get first?"
- ☑ Show your coordination on the reproduced copy or computer-generated file copy before getting others, using the proper symbols in AFM 33-326, Chapter 3. Refer to AFI 33-360, Volume I, for AF pub coordination requirements.
- ☑ Coordinate the paper within your own directorate first, and get the chief's signature on the paper so that coordinators will know they're coordinating your office's position, not your opinion.
- ☑ Handcarry coordination whenever time permits or when the subject is complex.
- ☑ Coordinate by telephone and electronic mail when feasible.
- ☑ Attach the nonconcurrence to the package if it cannot be resolved with the appropriate official and send a summary of the disputed issues to your chief to resolve. Show future coordinators the nonconcurrence.
- ☑ Provide copies only if required or upon request. Save paper!
- ☑ Keep coordinators from writing on original.



PICKING YOUR "KNOWS"

As soon as you unbuckle your B4 bag and join a new staff, look through the local military telephone directory. Whom do you know? Call them, make initial contact, find out what their act is and what gears they grease in the mechanism. If it's a huge gaggle, like the Headquarters USAF, besides the telephone book trick, look around for familiar faces. Build a network of knowledgeables and you can benefit each other; good contacts are worth their weight in aspirin. They can help you coordinate your paperwork through their division, directorate or whatever. And they'll expect the same from you when they're running the gauntlet. In building your network, don't forget to check the "old heads" in your own office area; they know the contacts and can often steer you in the right direction.

OH, OH, HERE IT COMES ...

Although we said you can't learn how to coordinate using a checklist, we've slipped one in anyway. Don't get too excited. It's no assurance against getting your tongue stuck in the toaster, but along with the preceding tips, the Coordinator's Checklist on the previous page may help you to recall something that might otherwise have slipped by your ole brain.

PRIDE GOETH BEFORE A FALL

Pride of authorship is almost instinctive; at least some staffers' behavior would lead you to that conclusion. Admittedly, it's tough to be the Gingerbread Man with everyone taking a bite of your cookie, but that's life. The editorial comments of other people can improve most of our writing and, sometimes, our logic. When you coordinate a package, you should expect modifications in your personal prose and changes in the basic content. The wisest approach is to allow another staffer to chop on your work well before you begin to coordinate. Rummage once again through pages 71-83 on editing.

THE GODFATHERS

Many staffs have an underground of expertise that operates at the action officer level—"your" own people. These people will pass judgment on your package. They know what their bosses will buy and what they won't buy. They know solid rock from thin ice. They know who needs to chop on your project. In other words, knowing them and working with them are down payments against hypertension. On large staffs, the executive officer, in most cases, is the key to the underground and can tip you off on who's who. Work this subterranean network before you go public. The hurdles will be lower, your successes will be greater and you will be less likely to take a hit when you surface.

THE GENERAL SAYS ...

A lot of rancid peanut butter has been palmed off with that line. Who says the general said it? In what context? Prove it? How do you *know* what the general thinks? No doubt you've heard of the parlor game in which A tells B a story and then B repeats it to C; by the time F brings the tale back to A, Herbert was infatuated with Mary instead of Marge …

Some troops who should know better get suckered on "the general says …" or "I heard the colonel wants …" These phrases have been known to generate massive amounts of staff rubbish by good soldiers who were reluctant to confirm secondhand stories. Don't chicken out; **check it out.**

IF YOU WROTE IT—RIDE IT

This should be obvious, but many action officers have temporarily lost a package because they either didn't handcarry it or didn't buttonhole someone to call when it was ready for pick up. Remember the famous Shakespearean verse: "Here lie the bones of Lela Brown who put his package in distribution …" Don't construe this to mean everything must be handcarried—that's neither reasonable nor necessary. Secretaries in the coordinating offices can keep an eye on your staff work, and your contacts can also act as package monitors.

The point is: Know where your packages are!

HOW MANY IS ENOUGH?

Coordinating or deciding *who* will coordinate doesn't occur in a vacuum. Normally, by the time a task floats to the action officer, yellow stickies, notes, etc, will give you a good idea of the person(s) you should coordinate with and those you should avoid. Also, during the coordination process you'll probably get more suggestions for coordination. If you receive no guidance, make your best guess. The process itself will add any missed offices.

BUMP THE HEAVY FIRST

Almost every project or problem tackled by a staffer involves a "heavy"—an individual who swings more clout than anyone else. **"Heavy" can mean heavy in rank, heavy in expertise or concern, or heavy in influence in the informal chain.** If you can win the concurrence of your "heavy" early on, other folks will fall in line. Conversely, nonconcurrence from a heavy can put a sizable hole below your water line. Keep in mind your heavy may change from problem to problem. *One final comment:* Don't ruin your whole coordination day with a breach of protocol; ensure you know the heavies who don't mind coordinating before some of the lesser peons.

SUSPENDED ETIQUETTE

In sending out packages for coordination, be careful not to suspense an office or agency higher than your own. This doesn't mean you can't tip the secretary, the exec or one of your contacts the package is "supposed to be in the front office by Friday." This will inform them of *your* deadline, and it should encourage them to move the package through their office with appropriate speed.

BUSTING A SUSPENSE

Ask for an extension if you must, but don't *ever* fail to meet an assigned suspense. That's a definite no-no.

COMPUTERS & SHOTGUN STAFFING

You can now send copies of the package to all interested agencies simultaneously. Today, with our computer technology—the paperless environment—"shotgunning" is made easier and quicker. Before you "send," double click these and pages 11-12 to learn more about your audience:

- Send a clean draft to your chief, leader, boss, *before* shotgunning to the coordinators. Hold off sending to the "signer" until all "replies" are received.
- Use the word "COORD" in the Subject line.
- Use the word "ATCH" in the Subject line (unless software has a feature like the paperclip symbol in Banyan), if needed. Be sure to attach all necessary "stuff"!
- List in To line (in correct coordination sequence) *only* required coordinators—place "others" in courtesy copy (cc) line.
- For some do's and don'ts on E-mailing, fly over to *The Message* section.
- Give clear instructions: "Use revision marks to edit package," "background info is available upon request," etc.
- Always reply, using these keywords (coordinator: COORD, COORD W/CHGS, REBUT; approver: APPRO, DISAPPRO) in Subject line.
- Keep paper or electronic files of ALL coordination. They may be needed later!
- Forward summary to directorate, showing all that coordinated and to the command section showing only the directorates; to succeeding offices, removing excess addressees and notes.

If you want correspondence mailed, withdrawn and returned correctly, it's important it is annotated properly by the action officer. Use yellow stickies on top of folders with clear instructions: "Letter for proposed signature is at atch 2." Also, to ensure your package is mailed promptly, include enough copies in the package.

But ... if the computer is not a good choice for your package, make copies for everyone and route simultaneously. Your contacts can usually serve as goat herders for the package during its stay in their head shepherd's office. This speeds the coordination process, especially when nonconcurrences or suggested changes are minimal. We don't recommend this technique if you need to pick up the "heavies" first. Shotgun staffing is the most useful when time is tight.

EARLY BIRDS GET RID OF THE WORMS

Another time-saver when you're haunting the halls is to give a draft package to potential coordinators and contacts. This will allow them time to study the issue and make inputs to the final product. It will save time when you come around to coordinate formally.

MA BELL CAN HELP YOU MAKE IT HAPPEN

Coordination by telephone is not always possible, but when you can use the telephone, don't hesitate. Cruise through *The Phone Machines* section on pages 119-122 for more ideas. Doing the job with the least amount of muss and fuss is the name of the game. You can coordinate some small, fairly routine packages entirely by telephone. Even when you have a particularly complex package that may require coordination with 30 to 40 people, you may be able to tele-coordinate with those folks who are well "inside" the package and are totally familiar with it.

Ma Bell can also help ensure the "heavy" is available to coordinate. Checking before you charge off can save needless trips up and down the halls, and it can prevent lonely hours in the outer office waiting, and waiting, and waiting. One last thought before we hang up: When you are tapped to coordinate over the phone, be sure to ask if there are any nonconcurrences. Maybe you're being asked to coordinate on a package no one else likes. Although this is no reason not to coordinate, you owe it to yourself to get as complete a picture of the package as possible. Always ask specific questions. It's fine to trust your fellow staff officers when they call, but cut the cards.

IF AT FIRST YOU DON'T SUCCEED ...

Occasionally, no matter how well you've built the package or how carefully you've planned coordination, you'll hear these saddest of words, "I can't coordinate on this." You can now change your package to accommodate the opposing view or press on with a nonconcurrence attached. However, since writing a nonconcurrence takes time for the person who balks, you can sometimes swing a concurrence if you're persuasive and determined. Another alternative is to make minor concessions that don't change the thrust of your staff action, but satisfy the potential noncoordinator. On the other hand, a nonconcurrence attached to your package may not be all bad. It depends on what it contains and, perhaps more important, on who nonconcurred. If your stock is higher, the nonconcurrence could conceivably help further coordination. Generally, it's best to float an action with total staff concurrence. However, controversial issues cannot always be resolved, except at a high level. Providing a framework for decision making is a major function of the organization and your staff work.

ON ARCHING YOUR BACK

Don't waste emotional ammo on the irrelevant; a compromise position may be necessary when you are coordinating. But, once in a while, you may have to dust off the tubes of war paint, apply generously, plant your feet firmly and unload both barrels.

Some crazies out there will never see the logic of your labor. Enlightenment forever eludes their intellectual grasp. However, if you arch your back when you can't fully support your views, no one will eulogize your demise.

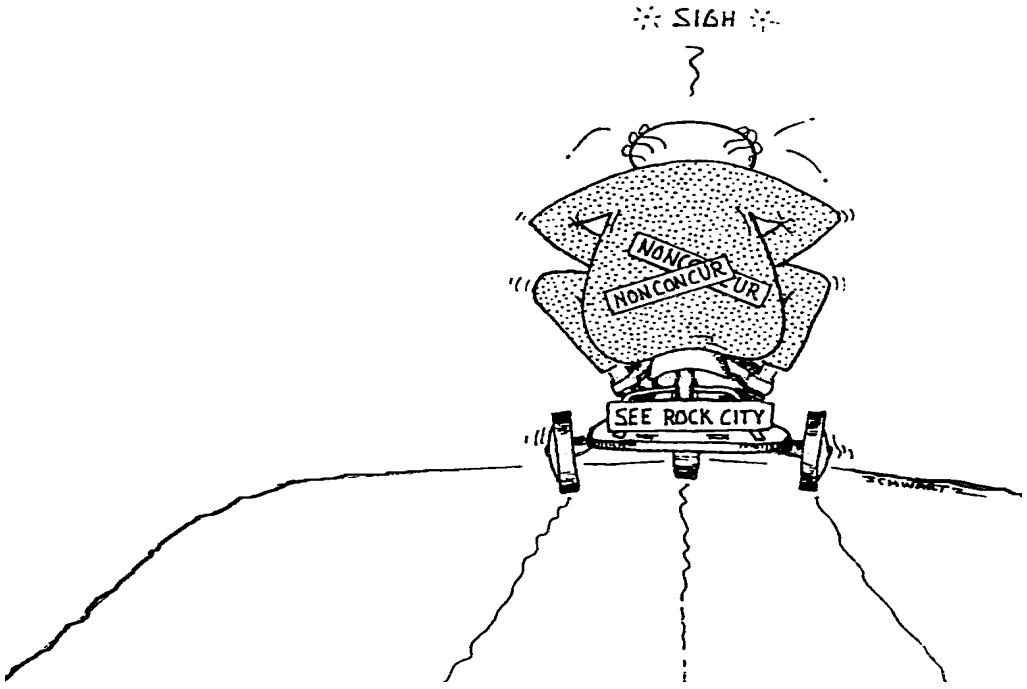
RAZOR BLADES AND STICKY TAPE

Computers decrease the need to cut and paste, but if you don't have access to this technology, then cut and paste when you *informally* coordinate a complex package; it saves time and makes sense. You'll have to judge whether the pen-and-ink or cut-and-paste change is substantive and whether it forces you back to the beginning of the coordinating process. If it does, so be it—that's the essence of coordination in the first place. Recirculate the altered package; update it only if you cannot make the alteration surgically.

We'd be cheating you if we didn't point out a psychological dilemma that faces every staffer. You are likely to get more changes if the package appears unfinished. If you present your package in sticky-tape shape, people will make changes based on "whim" or on the belief they can say the same thing "a little better." This contradicts what we said a moment ago about "cut and paste" being more efficient, but there are two sides to this coin and you'll probably bat 500 either way.

We've been saying cut-and-paste procedures are the modus operandi for informal coordination. **Formal** coordination, on the other hand, is generally reserved for "finished" staff work. Only in special cases would you let the "heavy" sniff glue.

REMEMBER: Good coordinating, like effective writing and speaking, is tough work and improves only with practice … lots of it. The purpose of coordination is to put the "corporate stamp" on your package. If you view coordination as an unnecessary bureaucratic hassle that undermines your work, you're headed for trouble. On the other hand, if you believe the Air Force will have a better product because you were smart enough to coordinate properly and get help from lots of folks, then you're on the right tricycle. **Good luck and fast peddling!**



...BUT ALL I WANT TO DO IS WRITE A NOTE TO MY mommy!
HOW TO DO IT AT THE OFC
AFM 31-126
WEBSTER'S NEW OLD TIME LAST WORD ON EVERY-THING DICTIONARY
THE TONGUE & SWILL

THE MECHANICS OF WRITING

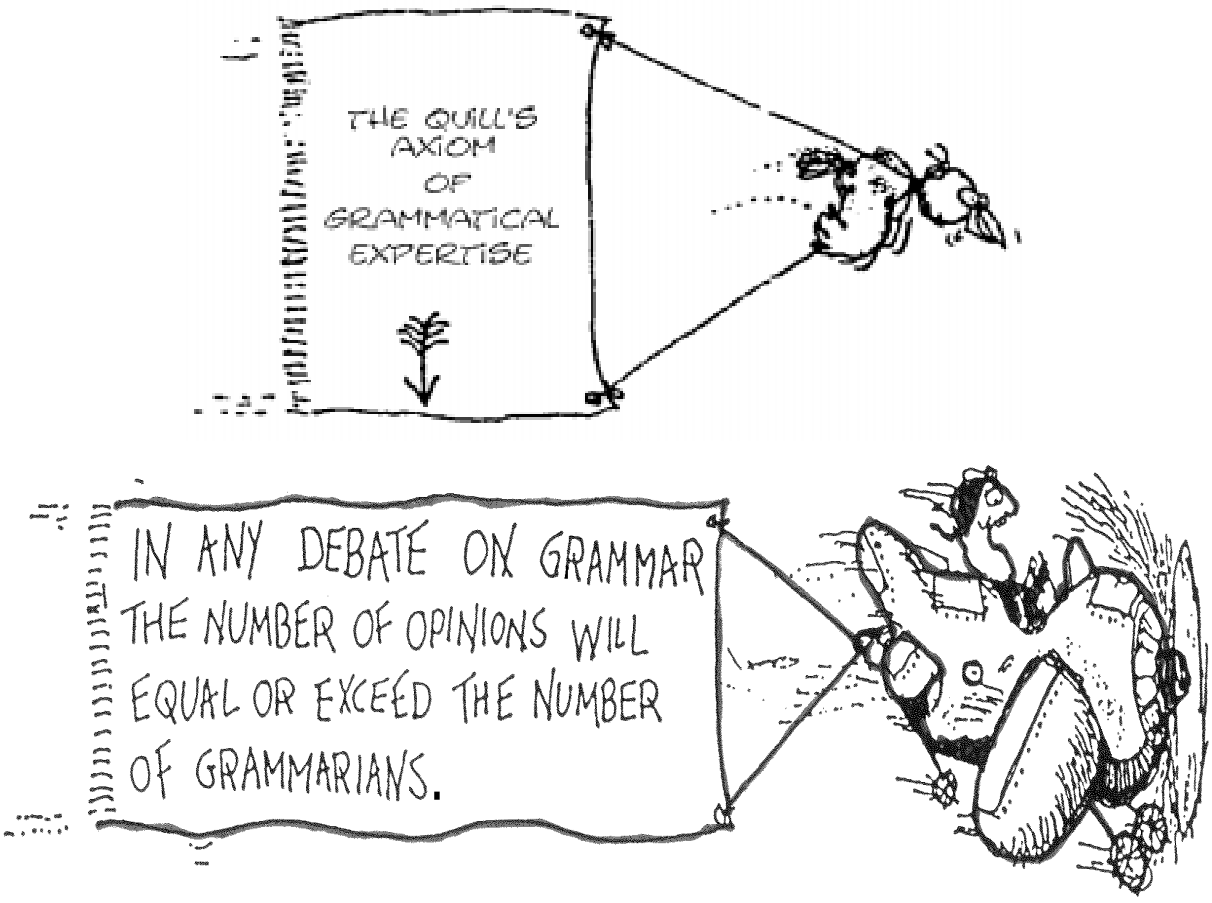
This is not an all-inclusive style manual. It's an Air Force quick-reference desktop guide to cure your most common trouble spots and to encourage standardization and consistency within the Air Force—especially during your professional military education. There are many style manuals and writers' guides available today and no two are exactly alike. Other commonly used style guides are *The Chicago Manual of Style, The Gregg Reference Manual, Turabian: A Manual for Writers, US Government Printing Office Style Manual, Writer's Guide and Index to English*—not necessarily listed in order of preference. If your organization or command has a "preferred" style of using capitals, abbreviations, numerals and compound words, use it. If not, this guide is designed to serve that purpose.

punctuation marks is a writer's rode signs they signal stops starts pauses capitols also helps writers communicate his meaning to there readers

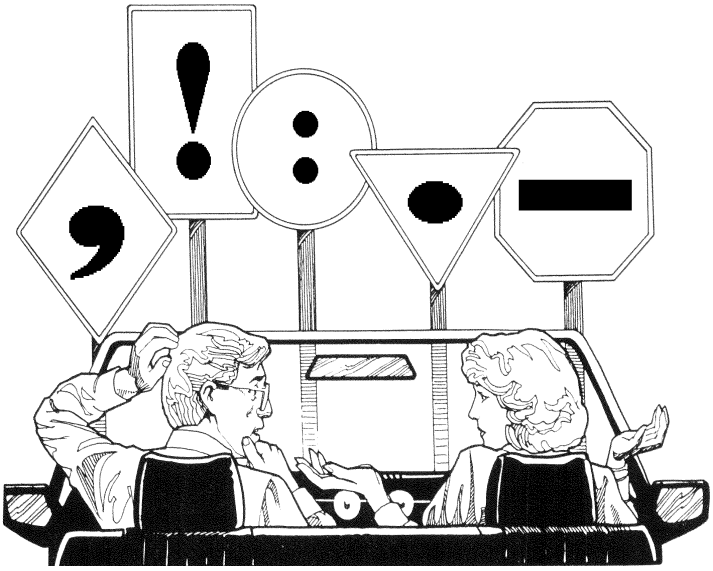
Say what?! What a jumbled mess, but with some effort you could grasp the writer's meaning. But look how easy it is when the proper "mechanics" are used.

Punctuation marks are the writers' road signs. They signal stops, starts and pauses. Capitalization also helps writers communicate their meaning to their readers.

Proper mechanics (sentence structure, capitalization, punctuation, spelling and abbreviations) enable you, the writer, to communicate more clearly to your reader. If you practice using the proper mechanics, you minimize the possibility of confusion.



PUNCTUATION FLUCTUATION



Punctuation marks are aids writers use to clearly communicate with others. To use punctuation marks incorrectly may alter an intended meaning. And to use them excessively can decrease reading speed and make your meaning difficult to determine. The trend today (**open** punctuation) is to use only what's necessary to prevent misreading But many writers still prefer to use all the punctuation (**closed** punctuation) the grammatical structure of the material warrants. **Open punctuation is recommended for the Air Force writer.** Be aware though this style is not for everyone and may cause you a redo here and there when you write for someone else's signature. Practicing good word and sentence structure minimizes the need for punctuation and is the best way to alleviate punctuation problems or questions.

The following sentence illustrates how different writers might punctuate a particular sentence.

> If used incorrectly they may alter an intended meaning, and if used excessively they can decrease reading speed and make your meaning difficult to determine. [**Open punctuation—meaning is clear without using all the punctuation the grammatical structure that the sentence needs.**]
>
> If used incorrectly, they may alter an intended meaning, and, if used excessively, they can decrease reading speed and make your meaning difficult to determine. [**Closed punctuation—using all the punctuation and the grammatical structure that the sentence needs—does not make meaning clearer and slows reading speed.]**
>
> If used incorrectly, they may alter an intended meaning; if used excessively, they can decrease reading speed and cause confusion. [**A slight change in sentence structure—fewer words to read and meaning is clear.**]

Punctuation use is governed by its function: to help communicate the writer's meaning. Therefore, use the writing aids on the next pages in the manner that best allows you to communicate your message to your readers.

"The only rule that doesn't have its exception is this one."

–The Quill

APOSTROPHE

USE AN APOSTROPHE ...

1. To create possessive forms of certain nouns and abbreviations used as nouns. Add *'s* to nouns that do not end with an *s*. Add only the apostrophe to nouns that end in *s* or with an *s* sound, and to the words like *force*, *appearance*, *righteousness* and *conscience*.

officer's rank
ROTC's building
Air Force' 50th birthday
Officers' Wives Club; Officers' Club
Jones' family tree; for appearance' sake
my boss' schedule; our bosses' schedules
SOS' commandant
United States' policy

a. To show possession of compound nouns, add *'s* to the final word.

secretary-treasurer's report
attorney general's book
mother-in-law's car; mothers-in-law's cars
eyewitness' comment

b. To show possession for indefinite pronouns (someone, no one, each, anyone, anybody, etc), add *'s* to last component.

someone's car
somebody else's book

c. To show joint possession for two or more nouns, add the apostrophe or *'s* to the last noun. Add only the apostrophe to plural nouns ending in *s* and *'s* to singular nouns.

girls and boys' club
aunts and uncle's house
Diane and Wayne's daughters LaDonna, Leah, Lynn and Lori are ...

d. To show separate possession, place the possession indicators on each noun or pronoun identifying a possessor. Do not use an apostrophe when forming possessive pronouns (ours, theirs, its, his, hers, yours).

soldiers' and sailors' uniforms
king's and queen's jewels
its paw was caught in the trap
son's and daughter's toys

NOTE: Don't confuse a possessive form with a descriptive form.

your savings account [savings describes the type of account]
the Jones survey [tells what survey]
Jones' survey [shows to whom the survey belongs]

2. To mark omissions or form contractions.

can't (cannot)
mustn't (must not)
don't (do not)
o'clock
I'm (I am)
the Roaring '20s
I've (I have)
won't (will not)
it's (it is)
wouldn't (would not)
jack-o'-lantern
you'll (you will)
let's (let us)
ne'er-do-well
rock 'n' roll

3. To form plurals of certain letters and abbreviations. Make all individual lowercase letters plural by adding *'s* and make individual capital letters plural by adding *s* alone unless confusion would result. To plural most abbreviations (upper and lowercase), add a lowercase *s*. If the singular form contains an apostrophe, add *s* to form plural.

dotting the i's	S's, A's, I's, U's	the three Rs	ain'ts
OPRs, EPRs, TRs	bldgs (buildings)	B-52s	ma'ams
1960s	Bs, 1s	six the's	mustn'ts

4. As single quotation marks for a quote within a quote.

"Let's adopt this slogan: 'Quality first.'"

5. In technical writing to indicate the measurement of feet, using the accent mark if the symbol is available.

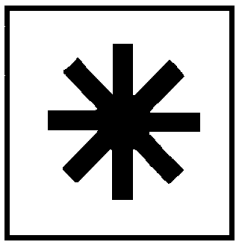
The room measures 16′ by 29′.

SPACING WITH PUNCTUATION MARKS ...

- No space *before*, either within a word or at the end of a word.
- One space *before* or *after* only if it is at the beginning or end of a word within a sentence.

"Always do right. This will gratify some people and astonish the rest."

–Mark Twain



ASTERISK

USE ASTERISKS ...

1. To refer a reader to footnotes placed at the bottom of a page.* Two asterisks identify a second footnote,** and three asterisks*** identify a third footnote. Number the footnotes if you have more than three, unless in a literary document number if more than one.

2. To replace words that are considered unprintable.

> If the camera was present when Smith called Schultz a *****, tonight's newscast would have had the longest bleep in TV history.

SPACING WITH PUNCTUATION MARKS ...

- No space *before* following a word or punctuation mark within sentence or at the end of a sentence—unless replacing unprintable words, then one space before.
- One space *after* following a word or punctuation mark within a sentence.
- Two spaces *after* following a punctuation mark at the end of a sentence—unless manuscript format and using right justified, then one space *after*.
- No space *after* in a footnote.

*Asterisk: A mark of punctuation to indicate a footnote. See "spacing."
**Use the asterisk with other punctuation as shown here.
***Number the footnotes if you have more than three—unless a literary document (see "spacing").

BRACKETS

USE BRACKETS …

1. To clarify or correct material written by others.

He arrived on the 1st [2d] of June.
The statue [sic] was added to the book of statutes.

NOTE: The word *sic* in brackets tells the reader something is wrong with the word immediately in front of the first bracket but the word is reproduced exactly as it appeared in the original.

2. To insert explanatory words, editorial remarks or phrases independent of the sentence or quoted material.

"Tell them [the students] to report to Wood Auditorium now."
The tank-versus-tank battles of Villers-Brettoneux is the last significant event for the tank in World War I. [Other accounts of this battle give different versions.]

3. To indicate you've added special emphasis (underline, bold type, all caps) to quoted material when the emphasis was not in the original work. The bracketed material may be placed immediately following the emphasized word(s) or at the end of the quotation.

"**She** [emphasis added] seemed willing to compromise, but his obstinate attitude prevailed."
"Tell them NOW to report to Wood Auditorium. [Emphasis added.]"

4. To enclose a parenthetical phrase that falls within a parenthetical phrase.

(I believe everyone [including the men] will wear costumes.)
I believe everyone (including the men) will wear costumes.

NOTE: If the typewriter has no bracket key, use the parentheses key or draw it freehand.

SPACING WITH PUNCTUATION MARKS …

—opening

- One space *before* when parenthetic matter is within a sentence.
- Two spaces *before* when parenthetic matter follows a sentence (when parenthetic matter starts with a capital and closes with its own sentence punctuation)—unless manuscript format and using right justified, then one space *before*.
- No space *after*.

—closing

- No space *before*.
- One space *after* when parenthetic matter is within a sentence.
- Two spaces *after* when parenthetic matter is itself a complete sentence and another sentence follows—unless manuscript format and using right justified, then one space *after*.
- No space *after* if another punctuation mark immediately follows.

COLON

USE A COLON ...

1. To separate an introductory statement from explanatory or summarizing material that follows when there is no coordinating conjunction or transitional expression (see page 264, rule 1f(3); and page 265, rules 2d and 2e).

Living in base housing has many advantages: People can walk to work, shopping is convenient and there are organized activities for the children.

The board consists of three officials: a director, an executive director and a recording secretary.

2. When a sentence contains an expression such as *following* or *as follows* or is followed by a list or enumerated items. [Notice the capitalization and punctuation.]

The new directive achieved the following results: better morale and improved relations.

Results were as follows: better morale, less work, and more pay.

Consider these advantages when making your decision:

1. You won't have to be somewhere at 0800 every day.
2. You can get more involved in community activities.
3. You can pursue hobbies you haven't had time for in the last year.

3. To indicate a full stop before an enumerated or explanatory list.

There are several possibilities: (1) the position could remain vacant, (2) it could be converted to a military position or (3) another civilian within the organization could be temporarily detailed to the position.

4. With a quotation when the word *say* or a substitute for *say* has been omitted, when the introductory expression is an independent clause and when the quotation is typed in indented form on separate lines from the introductory clause.

The general turned [and said]: "Who gave that order?"

The judge restated her ruling [independent clause]: "The defendant will remain in the custody of the sheriff until the trial begins."

The speaker had this to say: "Please understand what I say here today represents my opinion alone. I am not here as a representative of the company for which I work."

The speaker said:

> The words you will hear from this stage today are the words and opinions of one man—me. I do not come as a representative of my company. I will not answer any question that is in any way related to the company for which I work.

5. To express periods of clock time in figures and to represent the word *to* in proportions. Do not use a colon when expressing time on a 24-hour clock.

8:30 a.m.
1:15 p.m.
1159 (24-hour-clock time)
ratio of 2:1 or 3.5:1

6. When expressing library references to separate title and subtitle, volume and page number, and city of publication and name of publisher in footnotes and bibliographies.

Mail Fraud: What You Can Do About It
10:31-34 (Volume 10, pages 31 to 34)
New York: MacMillan Company

DO NOT USE A COLON …

7. When the enumerated items complete the sentence that introduces them. [Notice punctuation.]

Liaison officers must
a. become familiar with the situation,
b. know the mission and
c. arrange for communications.
[Not: Liaison officers must:]

8. When an explanatory series follows a preposition or a verb (except in rule 4 on page 229).

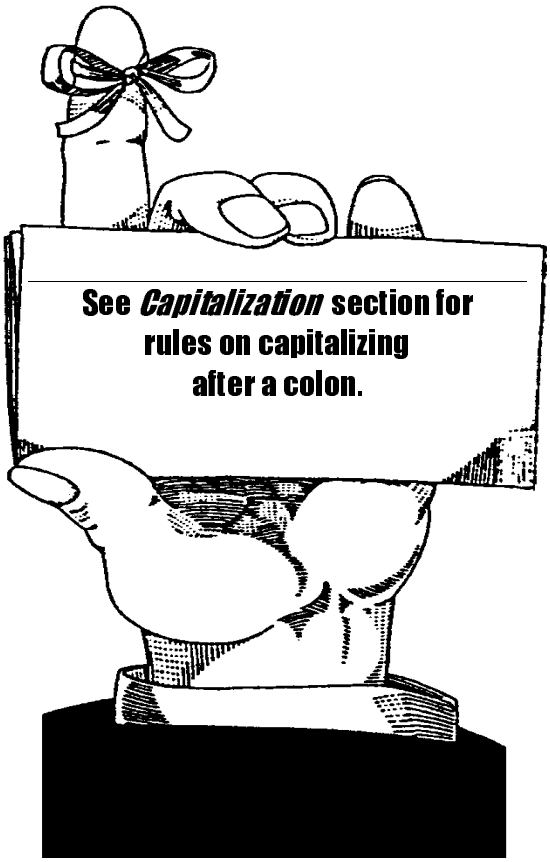
The editorial assistants in Publication Systems are Rebecca Bryant, Julie Hall and Yuna Braswell.
[Not: The editorial assistants are:]

9. To introduce an enumerated list that is a complement or the object of an element in the introductory statement.

Our goals are to (1) learn the basic dance steps, (2) exercise while having fun and (3) meet new people.
[Not: Our goals are to:]

10. When the anticipatory expression is followed by another sentence.

The editorial assistants will bring the following items to eat. These food items will be heated and served at noon.
Taco Bake
tossed salad
chips
dip
strawberry shortcake



SPACING WITH PUNCTUATION MARKS …

- No space *before*.
- Two spaces *after* within a sentence—unless manuscript format and using right justified, then one space *after*.
- No space *before* or *after* in expressions of time (8:20 p.m.) or proportions (2:1).

COMMA

USE A COMMA …

1. With the coordinating conjunctions *and, but, or* or *nor* when joining two or more independent clauses.

Right: The art of war is constantly developing, but twentieth-century technology has so speeded up the change the military strategist now must run to keep pace.

Wrong: The rapid expansion of the Air Force ensures a continuing need for qualified college graduates to fill existing vacancies, and also ensures ample opportunities for advancement. [This example contains only one independent clause with a compound verb; therefore, no comma is necessary.]

2. To separate three or more words in a series, excluding the word before the final *and, or* or *nor* (open punctuation) or including the word before the final *and, or* or *nor* (closed punctuation).

Will you go by car, train or plane? [open punctuation—Air Force preferred]
You will not talk, nor do homework, nor sleep in my class. [closed punctuation]

NOTE: The use of *etc* is discouraged in running text, but when used, it must be set off with commas. Do not use *etc* when using *e.g., for example* or *such as*. These terms indicate you are only giving **some examples**; therefore, there is no need to imply there could be more.

We will bake cookies, bread, cupcakes, etc, for the party.

3. With parallel adjectives that modify the same noun. If the adjectives are independent of each other, if the order can be reversed or if *and* can stand between the words, the adjectives are parallel and should be separated by a comma. However, if the first adjective modifies the idea expressed by the combination of the second adjective and the noun, do not use a comma.

a hard, cold winter; a long, hot summer [the summer was long and hot]
a heavy winter overcoat [winter modifies overcoat; heavy modifies winter overcoat]
a traditional political institution [political modifies institution; traditional modifies political institution]

4. With parallel phrases or clauses.

Patients are classified as suitable for treatment at the installation, as requiring evacuation or as fit for duty.

5. To indicate omission of words in repeating a construction.

We had a tactical reserve; now, nothing. [The comma replaces *we have*.]

6. To set off nonessential words, clauses or phrases not necessary for the meaning or the structural completeness of the sentence. In many instances you can tell whether an expression is nonessential or essential by trying to omit the expression. If you can omit the expression without affecting the meaning or the structural completeness of the sentence, the expression is nonessential and should be set off by commas.

They want to hire Yuna Braswell, who has 3 years of experience, to run the new center. [The phrase "who has 3 years of experience" is nonessential information.]
They want to hire someone who has at least 3 years of experience to run the center. [The phrase "who has at least 3 years of experience" is essential information.]
There is, no doubt, a reasonable explanation. [This sentence would be complete without "no doubt."]
There is no doubt about her integrity. [This sentence would be incomplete without "no doubt."]

NOTE: The only way you can tell whether an expression is nonessential or essential is by the way you say it aloud. If your voice drops as you say the word or expression, it is nonessential; if your voice rises, the expression is essential.

We have decided, therefore, not to purchase the new computer at this time.
We have therefore decided to go ahead with the project.

7. With appositives (see page 46 for meaning). If nonessential, set off by commas. If essential or restrictive in nature, do not set off by commas.

Our cost analyst, Mrs. Diane Macon, will handle the details. [Mrs. Macon is "nonessential" because she is our only cost analyst.]
The battleship *Pennsylvania* was taken out of mothballs today. [*Pennsylvania* is "essential" to the sentence because there is more than one battleship in mothballs.]
Their daughter Julie won the contest. [Since they have more than one daughter her name is essential to the sentence.]
Ralph shares a house with his wife Joan in Deatsville, Alabama. [Strictly speaking, **Joan** should be set off by commas because he can have only one wife and giving her name is nonessential information; however, because the words **wife** and **Joan** are so closely related and usually spoken as a unit, commas may be omitted.]

8. To set off interrupting words, phrases or clauses when breaking the flow of the sentence.

The faculty and staff, military and civilian, are invited.
The major, a recent promotee, is an experienced pilot.

9. After introductory subordinate clauses.

Since the school year had already begun, we delayed the curriculum change.

10. To separate two or more complementary phrases that refer to a single word that follows.

The coldest, if not the most severe, winter Ohio has had was in 1996.

11. To set off the title, position or organization after a person's name (or name equivalent).

The Commander, 42d Air Base Wing, is responsible for ...

12. With transitional words and phrases, such as *however, that is (i.e.), namely, therefore, for example (e.g.), moreover, consequently,* and *on the other hand,* when interrupting the flow of the sentence. A comma is normally used after these expressions, but the punctuation preceding is dictated by the magnitude of the break in continuity. However, when these words or phrases are used to emphasize meaning, do not set off with punctuation.

It is important, therefore, we leave immediately.
It is therefore vitally important we don't postpone the trip.
S. Scott is highly qualified for the job; i.e., he has 16 years of experience!
Pat and Sue say they will attend—that is, if Fred and Gwen are attending.
Planes from a number of bases (e.g., Andrews, Lackland, Tyndall) will participate in the flyover.

13. To set off explanatory dates, addresses, place names and words identifying a title or position following a person's name.

The change of command, 1 October 1996, was the turning point.
The British prime minister lives at 10 Downing Street, London, England.
Lieutenant General Joe Redden, Commander of Air University, will speak to the class next month.

NOTE: Use two commas to set off the name of a state, county or country when it directly follows the name of a city **except** when using a ZIP code. When including the ZIP code following the name of the state, drop the comma between the two, but use one after the ZIP code number if there is additional text.

The address we shipped it to was 2221 Edgewood Road, Millbrook AL 36054-3644, but it hasn't been received yet.

14. To set off contrasting elements introduced by *not* or *but.*

She is a lieutenant colonel, not a major, and will be our new executive officer.
I am willing to go, but only if we stay at least a week.

NOTE: A sentence may have one subject with a compound predicate connected with a coordinating conjunction, then no comma is needed.

Scott got his master's degree December 1996 and is now pursuing his career.
I am not only willing to go but also ready to stay a week.

15. To set off statements such as *he said, she replied, they answered* and *she announced.*

She said, "Welcome to the Chamber of Commerce. May I help you?"
She replied, "I have an appointment with Lt Col Thomas Kelso at 10 a.m."

NOTE: If a quotation functions as an integral part of a sentence, commas are unnecessary.

They even considered "No guts, no glory!" as their slogan.

"Quality is not an act. It's a habit."
–Aristotle

16. With the adverb *too* (meaning also) when it falls between the subject and verb. Omit the comma before *too* if it occurs at the end of a sentence or clause.

You, too, can save money by shopping selectively.
You should try to improve your typing too.
If you want to bring the children too, we'll have room.

17. After introductory words such as *yes, no* or *oh*.

Yes, I'll do it.
Oh, I see your point.

18. With afterthoughts (words, phrases or clauses added to the end of a sentence).

It isn't too late to get tickets, is it? Send them as soon as possible, please.

19. To set off long phrases denoting a residence or business connection immediately following a name.

Lieutenant Colonel Fernando Ordoñez, of the Peruvian air force in Lima, Peru, will be here tomorrow.
Lt Col Ordoñez of Lima, Peru, will be here tomorrow. [The comma is omitted before *of* to avoid too many breaks in a short phrase.]

20. With introductory elements (items that begin a sentence and come before the subject and verb of the main clause). The comma may be omitted if the introductory phrase is five words or less except when numbers occur together. If you choose to use a comma following a short introductory phrase, do so consistently throughout the document.

In 1923, 834 cases of measles were reported in that city.
In 1913 the concept of total war was unknown.
In 1913, the …
Of all the desserts I love, my favorite is the fruit trifle.

21. To set off a phrase introduced by *accompanied by, along with, and not, as well as, besides, except, in addition to, including, plus, not even, rather than, such as, together with* or a similar expression when it falls between the subject and the verb.

The faculty and staff, as well as the students, should be prepared to testify before the panel.
The fifth and sixth graders, plus their parents, will be transported by bus.

NOTE: When the phrase occurs elsewhere in the sentence, commas may be omitted if the phrase is clearly related to the preceding words**.**

We agree, Miss Johnson, our policy was badly processed as well as lost in the mail.

Little Jack Horner sat in a corner
With a winter holiday pie.
He or she pulled out a plum
And said, "What a good boy or girl am I."
-from Mother's Goosed Rhymes
by Hugh Richardson

22. In the following miscellaneous constructions:

a. Before *for* used as a conjunction.

She didn't go to the party, for she cannot stand smoke-filled rooms.

b. To prevent confusion or misreading.

To John, Smith was an honorable man.
For each group of 20, 10 were rejected.
Soon after, the meeting was interrupted abruptly.

c. To separate repeated words.

That was a long, long time ago.
Well, well, look who's here.

d. With titles following personal names. (*Jr.* and *Sr.* are set off by commas; *2d, 3d, II,* and *III* are not.)

Daniel Wesley Morris, Sr.
Henry Ford II
Joseph C. Guillot, Esq
Lee Walker 3d
In text: Daniel Wesley Morris, Sr., is …

NOTE: When you must show possession drop the comma following *Jr.* and *Sr.*

Daniel Morris, Sr.'s car is …

e. When names are reversed.

Brown, Willie, Jr.
George, Chris
Gray, Abigail
Guillot, Joseph C., Esq
Johnson, Karl, III
Magyar, Karl
Morris, Daniel Wesley, Sr.
Roth, Brenda

f. With academic degrees.

Irene Tyner, EdD
Karl Johnson III, MBA
In text: Irene Tyner, EdD, will …

g. With names and titles used in direct address.

No, sir, I didn't see her.
Beth Scott, you're not changing jobs, are you?
And that, dear friends, is why you're all here.

SPACING WITH PUNCTUATION MARKS …

- No space *before*.
- One space *after*, unless a closing quotation mark immediately follows the comma.
- No space *after* within a number.

"Every leader needs to look back once in a while to make sure he has followers."
–Anonymous

DASH

USE AN EM DASH (—) …

1. To indicate a sudden break or abrupt change in thought.

He is going—no, he's turning back.
Our new building should be—will be—completed by June 2000.

2. To give special emphasis to the second independent clause in a compound sentence.

Our new, but used, pickup truck is great—it's economical too!
You'll double your money with this plan—and I'll prove it!

3. To emphasize single words.

Girls—that's all he ever thinks about!
They're interested in one thing only—profit—nothing else matters.

4. To emphasize or restate a previous thought.

One day last week—Monday, I think—Congress finally voted on the amendment.

5. Before summarizing words such as *these*, *they* and *all* when those words summarize a series of ideas or list of details.

A tennis racket, swimsuit and shorts—these are all you'll need for the weekend.
Faculty, staff and students—all are invited.

6. In place of commas to set off a nonessential element requiring special emphasis.

There's an error in one paragraph—the second one.
We will ensure all students—as well as faculty members—are informed of the Chief of Staff's visit.

7. To set off a nonessential element when the nonessential element contains internal commas.

Certain subjects—American government, calculus and chemistry—are required courses.

8. Instead of parentheses when a nonessential item requires strong emphasis (dashes emphasize; parentheses de-emphasize).

Call Lieutenant Colonels Novak, Stanley and Ryan—the real experts—and get their opinion.

9. In place of a colon for a strong, but less formal, break in introducing explanatory words, phrases or clauses.

Our arrangement with the Headquarters USAF is simple—we provide the camera-ready copy and they handle the printing and distribution.

10. With quotation marks. Place the dash outside the closing quotation mark when the sentence breaks off after the quotation and inside the closing quotation mark to indicate the speaker's words have broken off abruptly.

If I hear one more person say, "See what I'm saying!?"—
Stephen Parnell said, "When I get to 25 Barberry Street, I'll —"

11. With a question mark or an exclamation mark:

a. When a sentence contains a question or exclamation that is set off by dashes, put the appropriate punctuation mark before the closing dash.

I'll attend Friday's meeting—is it being held at the same place?—but I'll have to leave early for another appointment.
He's busy now, sir—wait, don't go in there!—I'll call you when he's free.

b. When a sentence abruptly breaks off before the end of a question or exclamation, put the end punctuation mark immediately following the dash.

Shall I do it or —?
Look out for the —!

USE AN EN DASH (–) …

12. Before the source of a quotation or credit line in typed material (use an en dash in printed material).

The ornaments of a home are the friends who frequent it.
–Anonymous

13. To indicate inclusive numbers (dates, page numbers, time) when not introduced by the word *from* or *between*.

Some instructions are on pages 15–30 of this article and from pages 3 to 10 in the attached brochure.
My appointment is 0800–0900. I will be there between 0745 and 0800.
She worked in the Pentagon from 1979 to 1996 and she said the 1990–1996 period went by quickly.

14. In a compound adjective when one element has two words or a hyphenated word.

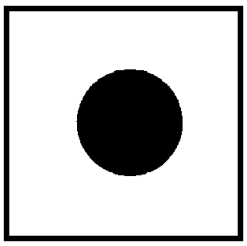
New-York–London flight Air Force–wide changes quasi-public–quasi-judicial body

SPACING WITH PUNCTUATION MARKS …

- No space *before* or *after* an em dash (—) or en dash (–) within a sentence.
- Two spaces *after* the em dash at the end of a sentence that breaks off abruptly (rule 10)—unless manuscript format and using right justified, then one space *after*.
- No space *before*, *between* or *after* the em dash when inputting material with a typewriter. An em dash is made using two hyphens (--) when typed.

"All generalizations are false to a certain extent—including this one."

–The Quill



DISPLAY DOT

USE A DISPLAY DOT …

1. To emphasize specific items in either complete or incomplete sentences that are parallel in grammatical structure.

Two questions continually present themselves to commanders:
- What is actually happening?
- What (if anything) can I or should I do about it?

Developing an air campaign is a five-stage process.
- Researching the combat environment
- Determining the air objectives
- Determining the air strategy
- Analyzing centers of gravity
- Putting the campaign together

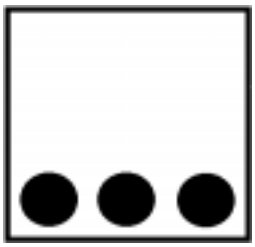
The prospect for growing drug abuse worldwide can be correlated with the prevalence of the following ingredients:
- An awareness of drugs.
- Access to them.
- The motivation to use them.

There is a tendency to speak of the commander, but there are, in fact, many [interrelated] commanders, and each commander uses a separate command and control process to:
- make information decisions [about the situation],
- make operational decisions [about actions to be taken] and
- cause them to be executed [within a structure established by prior organizational decisions].

The Coast Guard is a multimission agency with these broad, general mission areas in the maritime arena:
- Safety.
- Law enforcement.
- Environmental protection.
- Political-military.

SPACING WITH PUNCTUATION MARKS …

- No space *before*.
- Two spaces *after*—unless manuscript format and using right justified, then one space *after*.
- Hang indent all remaining lines.



ELLIPSIS

USE AN ELLIPSIS …

1. To indicate a pause or faltering speech within a quoted sentence or at the end of a sentence that is deliberately incomplete.

"I … I don't know … I mean … can't go … I mean I don't know if I can go."
Can you tell me what famous document begins with "Four score and seven …"?

2. To indicate an omission of a portion of quoted material.

"Four score and … our … brought forth.…"

a. Use four periods (ending period plus ellipsis) to indicate an omission at the end of a sentence.

Work measurement is the volume of work.…

NOTE: If quotation is intended to trail off, omit ending punctuation.

He could have easily saved the situation by … But why talk about it.

b. When a sentence ends with a question mark or exclamation point, use an ellipsis (three periods) and the ending punctuation mark.

What work measurement tool was used to determine…?

c. To indicate one or more sentences or paragraphs are omitted between other sentences, use the ellipsis immediately after the terminal punctuation of the preceding sentence.

In the last few years, we have witnessed a big change in the age groups of America's violence.… How far and wide these changes extend, we are afraid to say.

d. When a fragment of a sentence is quoted *within another sentence*, it isn't necessary to signify the omission of words before or after the fragment.

Technicians tell us it "requires a steady stream of accurate and reliable reports" to keep the system operating at peak performance.

SPACING WITH PUNCTUATION MARKS …

- No space *between* the three periods within the ellipsis itself.
- One space *before* and *after* within a sentence.
- No space *before* when an opening quotation mark precedes the ellipsis.
- Two spaces *after* ellipsis with a period, question mark or exclamation point at the end of a sentence—unless manuscript format and using right justified, then one space *after*.

EXCLAMATION MARK

USE AN EXCLAMATION MARK …

1. At the end of a sentence or elliptical expression (condensed sentence, key words left out) to express strong emotion (surprise, disbelief, irony, dissent, urgency, amusement, enthusiasm).

Congratulations on your new son!
I suppose you consider that another "first"!
Fantastic show!

2. In parentheses within a sentence to emphasize a particular word.

He lost 67(!) pounds in 6 months.
She said what(!)?

ALONG WITH OTHER PUNCTUATION …

3. When an exclamation is set off by dashes within a sentence, use an exclamation mark before the closing dash.

Our women's club—number one in the community!—will host a party for underprivileged children.

4. Use an exclamation mark inside a closing parenthesis of a parenthetical phrase when the phrase requires an exclamation mark and the sentence does not end with an exclamation mark.

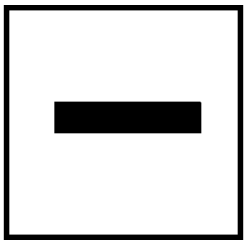
Scott's new car (a 1995 Nissan Maxima!) was easily financed.
The football game (Alabama versus Auburn) is always a super game!

5. An exclamation mark goes inside a closing quotation mark only when it applies to the quoted material.

Rachel Sabo said, "Those rumors that I'm going to retire early simply must stop!"
You're quite mistaken—David Trammell clearly said, "Peachtree Grill at 1215"!
Jennifer and Scott have both told her, "You had no right to say, 'James Bailey will be glad to teach Physics' without checking with him first!"

SPACING WITH PUNCTUATION MARKS …

- Two spaces *after* the end of a sentence—unless manuscript format and using right justified, then one space *after*.
- No space *after* when another punctuation mark immediately follows (closing quotation mark, closing parenthesis, closing dash).



HYPHEN

USE A HYPHEN ...

1. To indicate the continuation of a word divided at the end of a line. When in doubt about the proper place to divide a word, consult a dictionary and apply the guidelines on page 245.

Use a hyphen to indicate the continua-
tion of a word divided at the end of a line.

2. To join unit modifiers. When you abbreviate the unit of measure, omit the hyphen.

4-hour sortie	long-term loan
rust-resistant cover	24 gal tank

3. When expressing the numbers 21 through 99 in words and in adjective compounds with a numerical first element.

Twenty-one people attended.
Twenty-one people attended with at least 2 that failed to show up.
Eighty-nine or ninety miles from here there's an outlet mall.
I kept their 3-year-old child while they were away.
There will be a 10-minute delay.

4. To join single capital letters to nouns or participles.

U-boat	H-bomb	X-height	U-turn
T-shirt	T-bone	D-mark	J-bar

5. To indicate two or more related compound words having a common base (suspended hyphen).

It will be a 12- to 15-page document.
The cruise line offers 2-, 3-, and 7-day cruises at special group rates.
Long- and short-term money rates are available.

6. To join capital letter(s) such as system designators and numerical identifiers.

F-117	B-1B	F-16
KC-10	Su-24TK	T-38

Said a foolish young major from Shasta,
When told he must write reports faster:
"I'll just do as I will
and ignore *The Tongue and Quill*."
The result was a major disaster.
-from Mother's Goosed Rhymes
by Hugh Richardson

7. To form compound words and phrases. Some compound words are written as two words (post office, air brake, Mother Nature, fellow traveler), some as one (manpower, masterpiece, aircraft), some as a combination of words and joined by hyphens (father-in-law, great-uncle, secretary-treasurer, governor-general), and some multiple-word compounds that include a preposition and a description (jack-of-all-trades, but flash in a pan and master of none). There's a growing trend to spell compound words as one word once widely accepted and used. However, sometimes the way you use a compound word or phrase will dictate how you write it—as one word, with a hyphen, or as two separate words. When in doubt, **consult an up-to-date dictionary** or treat as two words if the guidelines on the next pages don't fit:

a. Use a hyphen with words and phrases that are combined to form a unit modifier immediately preceding the word modified (except with an adverb ending in *ly*). Do not hyphenate these phrases when they follow the noun.

an up-to-date report; this report is up to date; a $500-a-week salary; a salary of $500 a week
decision-making process; the process of decision making; red-face man; the man with the red face
X-rated movies; movies that are X rated; the X-ray equipment; the X-ray showed
a well-known author; the author is well known
a first-come, first-served basis; on the basis of first come, first served
a highly organized group; a completely balanced meal

b. Use a hyphen when two or more proper names are combined to form a one-thought modifier and when two adjectives are joined by the word *and* or *or*.

Montgomery-Atlanta-Washington flight
black-and-white terms
yes-or-no answer
life-and-death situation
cause-and-effect hypothesis
go-no-go decision

c. Use a hyphen when spelling the word solid creates a homonym.

re-cover [cover again]; recover [to regain]
re-count [count again]; recount [to detail]
re-create [create again]; recreate [refresh]
un-ionized [substance]; unionized [to organize]
re-sign [sign again]; resign [quit]
co-op [cooperative]; coop [to confine]
re-creation [create again]; recreation [play]
pre-position [position again]; preposition [word that forms a phrase]
re-mark [mark again]; remark [say]
multi-ply [as in fabric]; multiply [arithmetic function]

d. Use a hyphen to avoid doubling a vowel when the last letter of the prefix "anti," "multi" and "semi" is the same as the first letter of the word. Also, use a hyphen when the second element is a capitalized word or a number.

anti-inflammatory; anti-Nazi; antiaircraft
multi-industry; multielement
semi-icing; semi-Americanized; semiofficial
pre-1914, post-World War II; ultra-German

"Destiny is not a matter of chance, it is a matter of choice. It is not a thing to be waited for, it's a thing to be achieved."
-Anonymous

DO NOT USE A HYPHEN ...

e. In compounds formed from unhyphenated proper nouns.

Methodist Episcopal Church Southeast Asian country Mobile Bay cruise

f. In a compound adjective when the first element of a color term modifies the second.

sea green gown grayish blue car

g. In a compound adjective formed with chemical names.

carbon dioxide formula hydrochloric acid liquid

h. In a unit modifier with a letter or number as its second element.

attachment 3 pages article 3 procedures

i. In a unit modifier to set off some prefixes and suffixes (ante, anti, bi, bio, co, counter, extra, infra, inter, intra, like, macra, meta, micro, mid, multi, neo, non, over, post, per, pre, pro, proto, pseudo, sub, re, semi, socio, super, supra, trans, ultra, un, under), BUT THERE ARE SOME EXCEPTIONS.

All words are hyphenated when used as an adjective compound.

all-inclusive background all-out war all-powerful leader

Best, better, full, high, ill, least, lesser, little, low, lower, middle and ***upper*** compounds are hyphenated when used as an adjective before a noun; drop the hyphen when used following the noun.

ill-advised action; action is ill advised
best-loved book; the book was best loved
lesser-regarded man; he was the lesser regarded
little-understood man; the man was little understood
full-length dress; the dress is full length
least-desirable man; the man was least desirable
upper-crust society; she is of the upper crust
better-prepared man; the man was better prepared
high-level water; water is at the high level
middle-class house; he lives with the middle class

Cross and ***half*** words are hyphenated, but some aren't. Check your dictionary and, if not listed, hyphenate.

crosswalk cross-pollination cross section
halfback half-dollar half sister

Elect words are hyphenated, *except* when they consist of two or more words.

mayor-elect county assessor elect president-elect

Ex (meaning *former*) words are discouraged in formal writing; ***former*** is preferred. However, when you use *ex* in this context, use a hyphen.

ex-governor ex-AU commander ex-convict

Fold words are usually one word, *except* when used with numerals.

25-fold tenfold twofold

Like words are usually one word *except* when the first element is a proper name, words of three or more syllables, compound words and to avoid tripling a consonant.

gridlike	lifelike	Grecian-like
mystery-like	squeeze-bottle-like	wall-like

Mid, Post and ***Pre*** words are usually one word *except* when the second element begins with a capital letter or is a number.

midstream	post-Gothic	preeminent
mid-June	postgame	pre-Civil War
mid-1948	post-1900s	pre-1700s

Non words are usually one word *except* when the second element begins with a capital letter or consists of more than one word.

nonattribution	noncommissioned officer	nonsurgical
non-Latin-speaking people	non-civil-service position	non-European

Over and ***under*** words are usually one word *except* when the compound contains the word *the.*

over-the-counter drug	under-the-table kick	overbusy employee
overdone steak	underdone steak	understaffed office

Quasi words are always hyphenated.

quasi-judicial	quasi-public	quasi-legislative

Self as a prefix is joined to the root word by a hyphen. When *self* is the root word or is used as a suffix, do not use a hyphen.

self-made	selfish	herself
self-respect	selfless	itself
self-explanatory	selfsame	himself

Vice compounds are hyphenated *except* when used to show a single office or title.

a vice president; vice-presidential candidate	vice admiral; vice-admiralty; viceroy
the vice-consul; vice-consulate's office	vice-chancellor; vice-chancellorship

Well compounds are hyphenated when used as an adjective before a noun; drop the hyphen when used following the noun. *Well* used as a compound noun is always hyphenated.

well-made suit; suit was well made	the well-being of the family; consider her well-being
well-known author; author is well known	the well-bred dogs; the dogs were well bred

Wide words are usually one word *except* when long and cumbersome and when follows the noun.

worldwide	university-wide; the virus is university wide

SPACING WITH PUNCTUATION MARKS …

- No space *before* or *after* to combine words, punctuation and/or numbers.
- One space *after* when dividing a word (see rule 1) or using suspended hyphen (rule 5).

DIVIDING WORDS AND PARAGRAPHS

WORDS

1. Never divide the last word on the first or last lines on a page; do not hyphenate the last words on two consecutive lines; avoid hyphenating more than five lines each page.
2. Never divide monosyllables (one-syllable words). [friend]
3. Never divide words at a vowel that forms a syllable in the middle of the word. [preju-/dice, **not** prej-/udice]
4. Never divide words at a final syllable whose only vowel sound is that of a syllabic "I." [prin-/cipal, **not** princi-/pals]
5. Never divide words of five or fewer letters even when they contain more than one syllable. [**not** i-/deal or ide-/a]
6. Never divide words by putting a single letter on a line. [**not** a-/round nor militar-/y]
7. Never further divide words that contain a hyphen—break these words at the built-in hyphen. [self-/control, **not** self-con-/trol]
8. Divide words containing double consonants between the consonants only when they do not end root words. [permit-/ted; spell-/ing]
9. When possible, divide words after the prefix or before the suffix rather than within the root word or within the prefix or suffix. [applic-/able, **not** applica-/ble; valu-/able, **not** val-/uable; pre-/requisite, **not** prereq-/uisite].
10. Never divide contractions. [**not** can'/t nor won/'t]
11. When necessary to divide a name, carry over only the surname (never separate a first name from a middle initial, an initial from a middle name or initials used in place of a first name). [Michael J./Gray; Tim/Timmerman; R. A./Lee]
12. Divide surnames, abbreviations and numbers only if they already contain a hyphen, and then divide only at the hyphen. [Jackson-/Roberts, **not** Jack-/son-Roberts; AFL-/CIO, **not** YM/CA; 249-/3513, **not** $55,-/000].
13. A person's rank or title should be on the same line with first name or initials, when possible. [Miss Marycke/Cuypers; Dr. Abby/Gray; Major Gail/Inman]
14. When it's necessary to divide a date, separate the year from month—do not split the month from the day. [14 September/1977]

PARAGRAPHS

1. Never divide a paragraph of four or fewer lines.
2. When dividing a paragraph of five or more lines, never type less than two lines on either page.

The ITALICS

USE ITALICS …

1. In printed material to distinguish the titles of whole published works: books, pamphlets, bulletins, periodicals, newspapers, plays, movies, symphonies, poems, operas, essays, lectures, sermons, legal cases and reports.

The Chicago Manual of Style	*The Phantom of the Opera*
AFM 33-326, *Preparing Official Communications*	*A Few Good Men*
The *Montgomery Advertiser*	*California v. Simpson*

NOTE: When you use these titles in the plural, set the plural ending in roman type.

There were five *Journal*s and two *Time*s on the shelf.

2. In place of the underscore to distinguish or give greater prominence to certain words, phrases or sentences. Both the underscore and italics are acceptable, but not in the same document. Use sparingly.

Air Force *doctrine* has been the subject of much debate.
Air Force <u>doctrine</u> has been the subject of much debate.

3. In printed material to distinguish the names of ships, submarines, aircraft and spacecraft. Italicize the name only, not initials or numbers preceding or following the name. (In typed material, the underscore is generally used for this purpose.) Do not italicize the class or make of ships, aircraft and spacecraft; and names of space programs.

SS *America*	*Nautilus*	B-1B *Lancer*	*Friendship* 7
frigate	U-boat	Concorde	*Columbia*
Spruance	KILO	Boeing 707	Gemini II

4. In typed material to distinguish foreign words *not* part of the English language. Once an expression has become part of the English language (in the dictionary), italics is unnecessary.

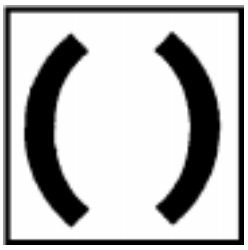
blitzkrieg	Luftwaffe	vis-à-vis	com d´étet
vakfiye	*poêle*	*le cheval*	Perestroika

5. When punctuation (except parentheses and brackets) marks immediately follow the italicized word, letter character or symbol.

What is meant by *random selection?*	***Point:*** one-twelfth of a pica
Luke 4:16*a;*	see *12b!*

"Few men are lacking in capacity, but they fail because they are lacking in application."

–Calvin Coolidge



PARENTHESES

USE PARENTHESES …

1. To enclose explanatory material (a single word, a phrase or an entire sentence) that is independent of the main thought of the sentence.

The ACSC students (542 of them) will begin classes the second week of June.
The results (see figure 3) were surprising.

2. To set off nonessential elements when commas would be inappropriate or confusing and dashes would be too emphatic.

Mr. Ernest Hodges, Jr., is the general manager of the Montgomery (Alabama) branch. [Parentheses are clearer than commas when a city-state expression is used as an adjective.]
All the classes will meet three days a week (Mondays, Tuesdays and Thursdays). [Parentheses are used in place of commas because the nonessential element contains commas.]
I suggest you contact Doug Williams (a true professional) for his recommendation. [Parentheses used in place of dashes to de-emphasize the nonessential element.]
Contact Miss Jennifer Story—the manager of the house in Tuscaloosa—and ask her if a room is still available. [Dashes are used in place of parentheses for emphasis.]

3. To enclose enumerating letters or numerals within a sentence.

Our goals are to (1) reduce the number of curriculum hours, (2) eliminate the 90-minute lunch period and (3) reduce the number of personnel needed to accomplish the mission.
Also, include the following when you file your medical costs: (a) hotel charges, (b) meal costs (including gratuities) and (c) transportation costs.

4. To enclose numbers or letters identifying certain sections of an outline. In outlining, if you have a paragraph numbered *1*, you must have a paragraph numbered *2*; if you have a subparagraph *a*, you must have a *b* subparagraph.

1. xxxxx
   a. xxxxx
      (1) xxxxx
          (a) xxxxx

5. To enclose a nickname or an descriptive expression when it falls between a person's first and last names. However, when it precedes or replaces a person's first name, simply capitalize it.

George Herman (Babe) Ruth
Major William F. (Clark) Kent
Stonewall Jackson
the Iron Duke

"And what he greatly thought, he nobly dared."

–Homer

ALONG WITH OTHER PUNCTUATION …

6. If an item in parentheses falls within a sentence, place comma, semicolon, colon or dash outside (never before) the closing parenthesis.

I'll see you later (probably Friday), give you the details and collect your money.
I'll attend the meeting (as I said I would); however, you'll have to go to the next one as I have another commitment.
She's passionate about two important issues (and strives to support them): homeless children and a clean environment.

7. Use a period before a closing parenthesis only when the parenthetical sentence stands on its own or when the closing parenthesis is preceded by an abbreviation containing punctuation.

The results were surprising. (See the analysis at atch 2.)
Many heights of flowers (e.g., 6 in., 12 in., 36 in.) will be featured in the show.

8. Put a question mark or quotation mark before a closing parenthesis only when it applies to the parenthetical item and the sentence ends in a different punctuation.

The Pentagon (you've been there, haven't you?) is a fascinating office building.
Teresa Hollingsworth said she would go. (In fact, her exact words were, "Go golfing? You bet! Every chance I get!")

9. When using an exclamation mark or question mark to emphasize or draw attention to a particular word within a sentence.

You call this fresh(!) food.
They said they will buy us four(?) machines.

SPACING WITH PUNCTUATION MARKS …

—opening

- One space *before* when parenthetic matter is within a sentence.
- No space *before* when using exclamation or question marks to emphasize or draw attention to a particular word within a sentence.
- Two spaces *before* when parenthetic matter follows a sentence (when parenthetic matter starts with a capital and closes with its own sentence punctuation)—unless manuscript format and using right justified, then one space *before*.
- No space *after*.

—closing

- No space *before*.
- One space *after* when parenthetic matter is within a sentence.
- Two spaces *after* when parenthetic matter is itself a complete sentence and another sentence follows—unless manuscript format and using right justified, then one space *after*.
- No space *after* if another punctuation mark immediately follows.

PERIOD

USE A PERIOD …

1. To end declarative and imperative sentences.

His work is minimally satisfactory.
Don't be late.

2. To end an indirect question or a question intended as a suggestion or otherwise not requiring an answer.

She wanted to know how to do it.
He asked what the job would entail.
Tell me how they did it.

3. With certain abbreviations. Most abbreviations today are written without punctuation (see *Abbreviation,* pages 257-261).

Ms.	Miss [not an abbreviation]	Sr.	no. [number; could be confused with the word *no*]
Mr.	Dr.	e.g.	in. [inch; could be confused with the word *in*]
Mrs.	Jr.	i.e.	

4. To form ellipses (three periods that indicate a pause or faltering speech within a sentence, or an omission of a portion of quoted material). (See *Ellipsis* on page 239.)

5. In vertical lists and outlines.

a. Use a period after each item in a vertical list when at least one of the items is a complete sentence. When the list completes a sentence begun in the introductory element, omit the final period unless the items are separated by other punctuation.

After listening intently to the defense attorney's closing remarks, the jury was convinced of three things:
(1) Witnesses lied.
(2) False evidence had been presented.
(3) The defendant deserved a new trial.

After listening to the defense attorney's closing remarks, the jury was convinced that
(1) several witnesses had perjured themselves,
(2) false evidence was presented and
(3) the defendant deserved a new trial.

The following aircraft were lined up on the runway:
B-1B
T-38
F-16
F-117

b. Use periods after numbers and letters in an outline or in Air Force publications when the letters and figures are not enclosed in parentheses. If you have a numbered *1* or *1.1* paragraph, you must have a numbered *2* or *1.2;* if you have a subparagraph *a* or *1.2.1,* you must have a *b* or *1.2.2* subparagraph; and so on.

1.	⇦outline sample	1.1
2.	AF publication sample⇨	1.2
a.		1.2.1
b.		1.2.2
(1)		1.2.2.1
(2)		1.2.2.2
(a)		
(b)		

ALONG WITH OTHER PUNCTUATION …

6. With parenthetical phrases. Place a period inside the final parenthesis only when the item in the parentheses is a separate sentence or when the final word in the parenthetical phrase is an abbreviation that is followed by a period.

I waited in line for 3 hours. (One other time I waited for over 5 hours.)
One other committee member (namely, Dr. Glen Spivey, Sr.) plans to vote against the amendment.

7. With quotation marks with the period placed inside a closing quotation mark.

She said, "I'll go with you."

8. With a dash only when used with an abbreviation that contains periods.

Rex Jordan's desk is 48 in.—his is the only odd-sized desk.

SPACING WITH PUNCTUATION MARKS …

- Two spaces *after* the end of a sentence—unless manuscript format and using right justified, then one space *after*.
- No space *before* unless an ellipsis (see *Ellipses*, page 239).
- One space *after* an abbreviation with a period within a sentence.
- No space *after* a decimal point or *before* within two numbers.
- No space *after* when another punctuation mark immediately follows (closing quotation mark, closing parenthesis, comma following an "abbreviation" period).
- Two spaces *after* a number or letter that indicates an enumeration (rule 5b).

"The pen is mightier than the sword."
–Shakespeare

"… unless you're on one."
–The Quill

QUESTION MARK

USE A QUESTION MARK …

1. To indicate the end of a direct question.

Did he go with you?
Will you be able to attend?

2. With elliptical (shortened) questions and to express more than one question within a sentence.

You rang?
For what purpose?
Was the speaker interesting? Convincing? Well versed?
Who approved the sale? When? To whom? For what amount?

3. After an independent question within a larger sentence.

The question "Who will absorb the costs?" went unanswered.
When will the reorganization take place? will surely be asked.

4. To express doubt.

They plan to purchase three(?) new Pentium computers with individual scanners for us.
Jackie Baltzell and Gayle Magill have been associated with her since 1990(?).

ALONG WITH OTHER PUNCTUATION …

5. Use a question mark before a closing parenthesis only when it applies solely to the parenthetical item and the sentence ends in a different punctuation mark.

At our next meeting (it's on the 16th, isn't it?), we'll elect a new president. As the gun opened fire (was it a .50-caliber gun?), all movement ceased. [Question marks were used within parentheses because sentences require a period at the end.]

Are tickets still available (and can I get two), or is it too late? [Question mark is omitted within parentheses because sentence ends with a question mark.]

6. A question mark is placed inside the closing quotation mark only when it applies to the quoted material or when the same punctuation is required for both the quotation and the sentence as a whole.

She asked, "Did you enjoy the trip?" [Question mark belongs with quoted material.]
Why did he ask, "When does it start?" [Question mark is same as ending punctuation.]
Did you say, "I'll help out"? [Quoted material is not a question; therefore, question mark applies to the sentence as a whole.]

7. When a question within a sentence is set off by dashes, place the question mark before the closing dash.

The new class—isn't it called Super Seminar?—begins tomorrow.

SPACING WITH PUNCTUATION MARKS ...

- Two spaces *after* the end of a sentence—unless manuscript format and using right justified, then one space *after*.
- No space *after* when another punctuation mark immediately follows (closing quotation mark, closing parenthesis, closing dash).

English ... A Changing Language

Awful, terrible **once meant "fear inspiring."**

Barn **once meant "barley-place."**

Doom **once meant "any legal judgment."**

Girl **once was used to refer to a child of either sex.**

Hussy **once meant "housewife."**

Marshall **once meant "stable boy" (one who looked after mares).**

Meat **once meant "food."**

Nice **once meant "ignorant."**

Nimble **once meant "good at taking things."**

Shrewd **once meant "wicked."**

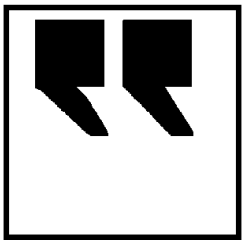
Silly **once meant "fortunate."**

Smart **once meant "causing pain."**

Starve **once meant "die."**

Villain **once meant "farm worker."**

–found in *Building Better English*



QUOTATION MARKS

USE QUOTATION MARKS …

1. To enclose the exact words of a speaker or writer. With few exceptions, a quotation must be copied exactly as it appears in the original. If the quotation is woven into the flow of the sentence, do not use punctuation preceding the opening quotation mark. When words interrupt a quotation, close and reopen the quotation.

Robert Frost said, "The brain is a wonderful organ; it starts working the moment you get up in the morning and doesn't stop until you get to the office."
Why does she insist on saying "It just won't work"?
"A pint of sweat" says General George S. Patton, "will save a gallon of blood."

NOTE: Do not set off indirect quotations.

Why does she insist on saying that it just won't work?

2. To enclose slogans or mottoes, but not signs or notices.

He had a "do or die" attitude.
"All's well that ends well" is a popular slogan.

He has a No Smoking sign in his car.
There is a Gone Fishing notice on his door.

3. To enclose words or phrases used to indicate humor, slang, irony or poor grammar.

They serve "fresh" seafood all right—fresh from the freezer!
For whatever reason, she just "ain't talkin'."

NOTE: When using quotation marks with other punctuation, the comma and period are always placed inside the closing quotation marks; the semicolon is always placed outside the closing quotation marks; the dash, exclamation mark, and question mark are placed according to the structure of the sentence (see guidelines on pages 236, 240, and 251).

4. With words and phrases that are introduced by such expressions as *cited as, classified, designated, entitled, labeled, marked, named, signed, the term, the word* when the exact message is quoted. Capitalize the first word when it begins a sentence, when it was capitalized in the original, when it represents a complete sentence or when it is a proper noun.

The card was signed "Your friend, Diane."
The article was entitled "How to Write English That is Alive."
"Fragile" was stamped on the outside of the package.
The report is classified "secret" and can't be distributed.
Our organization received an "Outstanding" Quality Air Force Assessment (QAFA) rating.

NOTE: Do not enclose these expressions: called, known as, so-called, etc.

The flower was called an American Beauty rose.
The boy whose name is "Bill Kent" was known as Clark Kent.
The so-called secret report can now be distributed.

5. To enclose the title of any part (chapter, lesson, topic, section, article, heading) of a published work (book, play, speech, symphony, etc). The title of the published work should be underlined in typed material and italicized in printed material.

> The sixth section in AFH 33-337 is "The Mechanics of Writing."
> When you read "The Quill" section of *The Tongue and Quill*, keep in mind …

6. To enclose titles of complete but unpublished works such as manuscripts, dissertations and reports.

> We need to get a copy of the "The Evolution of a Revolt" document as soon as possible.
> The title of his dissertation is "Why Smoking Should be Banned from All Public Places."

7. To enclose the titles of songs and radio and television shows.

> They sang "The Star Spangled Banner" before the game began.
> "M.A.S.H." is still being shown on TV.

8. To denote inches.

> 6″ × 15″ [use inch (″) mark and multiplication (×) mark if using typewriter or computer that has these keys]

9. To enclose a nickname or descriptive expression when it falls between a person's first and last names. However, when it precedes or replaces a person's first name, simply capitalize it.

> George Herman "Babe" Ruth
> the Iron Duke
> Stonewall Jackson
> Major William F. "Clark" Kent

SPACING WITH PUNCTUATION MARKS …

—opening

- Two spaces *before* when quoted matter starts a new sentence or follows a colon—unless manuscript format and using right justified, then one space *before*.
- No space *before* when a dash or an opening parenthesis precedes.
- One space *before* in all other cases.
- No space *after*.

—closing

- No space *before*.
- Two spaces *after* when quoted matter ends the sentence—unless manuscript format and using right justified, then one space *after*.
- No space *after* when another punctuation mark immediately follows (semicolon, colon).
- One space *after* in all other cases.

"My idea of patriotism is to act so as to make one's country live up to its own highest standards."

–Arthur Schlesinger

SEMICOLON

USE A SEMICOLON …

1. To separate independent clauses not connected by a coordinating conjunction (*and, but, for, or, nor,* and *so*), and in statements too closely related in meaning to be written as separate sentences.

The students were ready; it was time to go.
It's true in peace; it's true in war.
War is destructive; peace, constructive.

2. Before transitional words and phrases (*accordingly, as a result, besides, consequently, for example, furthermore, hence, however, moreover, namely, nevertheless, on the contrary, otherwise, that is, then, therefore, thus,* and *yet*) when connecting two complete but related thoughts and a coordinating conjunction is not used. Follow these words and phrases with a comma. Do not use a comma after *hence, then, thus, so* and *yet* unless a pause is needed.

Our expenses have increased; however, we haven't raised our prices.
Our expenses have increased, however, and we haven't raised our prices.
The decision has been made; therefore, there's no point in discussing it further.
The decision has been made so there's no point in discussing it.
The general had heard the briefing before; thus, he chose not to attend.
Let's wait until next month; then we can get better result figures.

3. To separate items in a series that contain commas (when confusion would otherwise result).

If you want your writing to be worthwhile, organize it; if you want it to be easy to read, use simple words and phrases; and, if you want it to be interesting, vary your sentence and paragraph lengths.

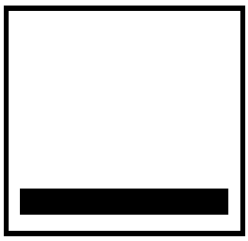
Those who attended the meeting were Colonels Richard Cross, Vice Commandant; Tommy Dickson, Dean of Education and Curriculum; Thomas Kearney, Dean of Technology; Robert Ryals, Dean of Students and Support; and Robert Owen, Dean of the School of Advanced Airpower Studies.

4. To precede words or abbreviations that introduce a summary or explanation of what has gone before in the sentence.

We visited several countries on that trip; i.e., England, Ireland, France, Germany and Finland.
There are many things you must arrange before leaving on vacation; for example, mail pickup, pet care, yard care.

SPACING WITH PUNCTUATION MARKS …

- No space *before*.
- One space *after*.



UNDERSCORE

USE THE UNDERSCORE …

1. In typed material to underline titles of whole published works: books, pamphlets, bulletins, periodicals, newspapers, plays, magazines, movies, symphonies, operas, poems, essays, lectures, sermons and reports. Use quotation marks for titles of sections (chapters, units, parts, etc) of published works and titles of unpublished works such as manuscripts, dissertations and theses.

The New York Times Magazine
Time magazine (word "magazine" not part of title)
Air Force Manual 33-326, Preparing Official Communications, explains formatting specifics
The Tongue and Quills were boxed
I liked Newsweek's article "Money, Credit and Banking."

2. To refer to a word as a word and not for its meaning. You may also use quotation marks or italics for the same purpose, but be consistent in whichever method you choose.

The words bored and board are pronounced the same.
"Byte" is pronounced the same as "bite."
Coordinating conjunctions are *and, or* and *nor*.

3. In typed material to distinguish the names of ships, planes and spacecraft. Underline the name only, not initials or numbers preceding or following the name. (In printed documents, italics are used for this purpose.)

S.S. America
U.S.S. Enterprise
F-15 Eagle
the Endeavor shuttle

4. In typed material to distinguish foreign words *not* part of the English language. Once an expression has become part of the English language (in the dictionary), *underscoring* is unnecessary.

SPACING WITH PUNCTUATION MARKS …

- Only underline pertinent words, not the possessive, plural ending or punctuation unless definite part of underscored area (thats, whiches, witch's, Thats and Whiches are Wordy Words)

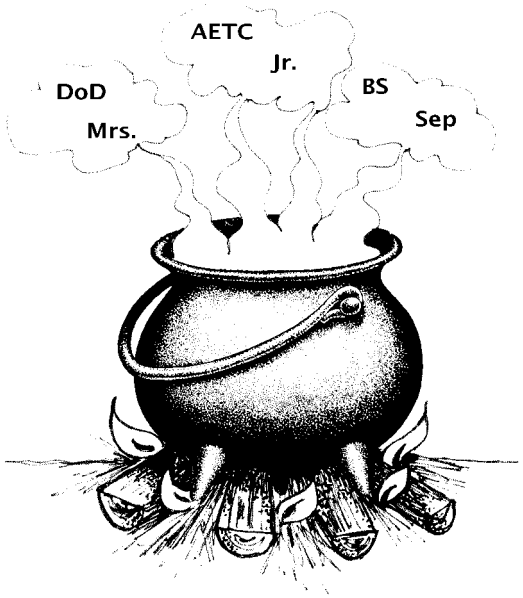
"Never, never, never, never give up."
–Winston Churchill

ABBREVIATING ABCs

ə-,**bre-ve-'a-shən**

A shortened form of a written word or phrase used in place of the whole.

–Webster's Tenth New Collegiate Dictionary



What's the appropriate abbreviation? Can I abbreviate in this document? How do I write it—all capital letters, all lowercase letters, or caps and lowercase letters? Can I use just the abbreviation or must I spell it out? How do I make it plural—add an *s*, or an *'s*? Where do I go for answers?

In the overall realm of Air Force problems, these questions are certainly insignificant. But to the thousands of people who prepare Air Force correspondence, these minor problems are encountered on a daily basis. To clear the smoke surrounding the use of abbreviations, we've listed some types of abbreviations used in Air Force writing and *some* general guidelines regarding the proper use.

ACRONYMS: Pronounceable words formed by combining initial letter(s) of the words that make up the complete form. Most acronyms are written in all caps without punctuation, but some are so commonly used they are now considered words in their own right.

AAFES (**A**rmy and **A**ir **F**orce **E**xchange **S**ervice)
ASCII (**A**merican **S**tandard **C**ode for **I**nformation **I**nterchange)
CHAMPUS (**C**ivilian **H**ealth **a**nd **M**edical **P**rogram of the **U**niformed **S**ervices)
DOS (**D**isk **O**perating **S**ystem)
laser (**l**ight **a**mplification by **s**imulated **e**mission of **r**adiation)
Modem (**mo**dular/**dem**odulator)
SALT (**s**trategic **a**rms **l**imitation **t**alks)
scuba (**s**elf-**c**ontained **u**nderwater **b**reathing **a**pparatus)
WATS (**W**ide **A**rea **T**elecommunications **S**ervice)
ZIP code (**Z**one **I**mprovement **P**lan code)

BREVITY CODES: Combinations of letters—*pronounced letter by letter*—designed to shorten a phrase, sentence or group of sentences.

CFC (**C**ombined **F**ederal **C**ampaign)
DDALV (**d**ays **d**elay en route **a**uthorized chargeable as **l**ea**v**e)
DoD (**D**epartment **o**f **D**efense)
PCS (**p**ermanent **c**hange of **s**tation)
TDY (**t**emporary **d**ut**y**)
CNN (**C**able **N**etwork **N**ews)

NOTE: When brevity codes begin with *b, c, d, g, j, k, p, q, t, u, v, w, y* or *z,* the indefinite article **a** is used. With *a, e, f, h, i, l, m, n, o, r, s* or *x,* use **an.**

CONTRACTIONS: Shortened forms of words in which an apostrophe indicates the deletion of letters.

can’t (cannot)
don’t (do not)
I’ll (I will)
I’m (I am)
I’ve (I have)
isn’t (is not)
it’s (it is)
let’s (let us)
mustn’t (must not)
they’re (they are)
we’re (we are)
won’t (will not)
wouldn’t (would not)
you’ve (you have)

NOTE: If the singular form contains an apostrophe, add *s* to form the plural.

ain’ts
don’ts
ma’ams
mustn’ts

ABBREVIATIONS IN GENERAL:

- Use in informal documents, manuals, reference books, business and legal documents, scholarly footnotes, etc, when needed to save space. Avoid using in formal documents when style, elegance and formality are important.
- Use sparingly, correctly and consistently.
- Spell out the word (or words) the first time used and enough times within the document to remind readers of its meaning.
- Use a figure to express the quantity in a unit of measure (without a hyphen in a unit modifier) when using an abbreviation. [3 mi, 55 mph, 50 lb, 33 mm film]
- Write abbreviations "first," "second," "third," "fourth," etc, as 1st, 2d, 3d, 4th, etc.
- Use when there's a choice between using an abbreviation and a contraction. [gov vs gov't]
- Use the shortest form that doesn't jeopardize clarity when there's more than one way to abbreviate a word or phrase. [con, cont, contd]
- Avoid beginning a sentence with an abbreviation (except Mr., Mrs., Ms., Dr.), acronyms and brevity codes.
- Avoid using in main headings.
- Avoid using words that are offensive, profane or repulsive when assigning acronyms, brevity codes and contractions.
- Write without punctuation unless confusion would result. (See rule 3 on page 249 for some exceptions.)
- Write abbreviations for single words in lowercase letters. [hospital - hosp; letter - ltr]
- Use the same abbreviation for singular and plural forms after spelling it out. [area of operations (AOR) - areas of operations (AOR)]
- When ambiguity could result, form the plural with a lowercase *s* and never use an apostrophe to form the plural. [letters - ltrs; travel request - TRs; area of operations - AO; areas of operations - AOs]
- Do not cap the words just because the acronym or brevity code is capped. Check a source book, the library or the office of responsibility for the correct form. [OJT - on the job training; OPSEC - operations security; JIPC - joint imagery production complex; JCS - Joint Chiefs of Staff]
- Contact the office of primary responsibility for its proper use when writing articles, manuals, handouts, instructions, performance reports, award citations and narratives, and unit histories.
- Find out if your organization has a preference and use it. Otherwise, consult the latest dictionary or use the Joint Publication 1-02, *Department of Defense Dictionary of Military and Associated Terms*, for terms and definitions.
- **SPELL IT OUT if there's still doubt!**

SOME ABBREVIATIONS USED BY AIR FORCE WRITERS ...

Air Force Ranks

Airman Basic	AB
Airman	Amn
Airman First Class	A1C
Senior Airman	SrA
Staff Sergeant	SSgt
Technical Sergeant	TSgt
Master Sergeant	MSgt
Senior Master Sergeant	SMSgt
Chief Master Sergeant	CMSgt
Chief Master Sergeant of the Air Force	CMSAF
Second Lieutenant	2d Lt
First Lieutenant	1st Lt
Captain	Capt
Major	Maj
Lieutenant Colonel	Lt Col
Colonel	Col
Brigadier General	Brig Gen
Major General	Maj Gen
Lieutenant General	Lt Gen
General	Gen

Days	Months		Years	
Mon	Jan	Jul	1997	97
Tues	Feb	Aug	1998	98
Wed	Mar	Sep	1999	99
Thurs	Apr	Oct	2000	00
Fri	May	Nov	2001	01
Sat	Jun	Dec	2002	02
Sun			etc	

Phonetic Alphabet

A	Alpha	N	November
B	Bravo	O	Oscar
C	Charlie	P	Papa
D	Delta	Q	Quebec
E	Echo	R	Romeo
F	Foxtrot	S	Sierra
G	Golf	T	Tango
H	Hotel	U	Uniform
I	India	V	Victor
J	Juliet	W	Whiskey
K	Kilo	X	Xray
L	Lima	Y	Yankee
M	Mike	Z	Zulu

ZIP Code and State Abbreviations

Alabama	AL	Ala	Montana	MT	Mont
Alaska	AK		Nebraska	NE	Nebr
Arizona	AZ	Ariz	Nevada	NV	Nev
Arkansas	AR	Ark	New Hampshire	NH	
California	CA	Calif	New Jersey	NJ	
Colorado	CO	Colo	New Mexico	NM	NMex
Connecticut	CT	Conn	New York	NY	
Delaware	DE	Del	North Carolina	NC	
Florida	FL	Fla	North Dakota	ND	NDak
Georgia	GA	Ga	Ohio	OH	
Hawaii	HI		Oklahoma	OK	Okla
Idaho	ID		Oregon	OR	Oreg
Illinois	IL	Ill	Pennsylvania	PA	Pa
Indiana	IN	Ind	Rhode Island	RI	
Iowa	IA		South Carolina	SC	
Kansas	KS	Kans	South Dakota	SD	SDak
Kentucky	KY	Ky	Tennessee	TN	Tenn
Louisiana	LA	La	Texas	TX	Tex
Maine	ME		Utah	UT	
Maryland	MD	Md	Vermont	VT	Vt
Massachusetts	MA	Mass	Virginia	VA	Va
Michigan	MI	Mich	Washington	WA	Wash
Minnesota	MN	Minn	West Virginia	WV	WVa
Mississippi	MS	Miss	Wisconsin	WI	Wis
Missouri	MO	Mo	Wyoming	WY	Wyo

Field Operating Agencies

AF Agency for Modeling and Simulation	AFAMS
AF Audit Agency	AFAA
AF Base Conversion Agency	AFBCA
AF Center for Environmental Excellence	AFCEE
AF Center for Quality and Management Innovation	AFCQMI
AF Civil Engineer Support Agency	AFCESA
AF Cost Analysis Agency	AFCAA
AF Flight Standards Agency	AFFSA
AF Historical Research Agency	AFHRA
AF History Support Office	AFHSO
AF Inspection Agency	AFIA
AF Legal Services Agency	AFLSA
AF Logistics Management Agency	AFLMA
AF Medical Operations Agency	AFMOA
AF Medical Support Agency	AFMSA
AF National Security, Emergency Preparedness Office	AFNSEPO
AF News Agency	AFNEWS
AF Office of Special Investigations	AFOSI
AF Operations Group	AFOG
AF Personnel Center	AFPC
AF Personnel Operations Agency	AFPOA
AF Program Executive Office	AFPEO
AF Real Estate Agency	AFREA
AF Review Boards Agency	AFRBA
AF Safety Center	AFSC
AF Services Agency	AFSVA
AF Studies and Analyses Agency	AFSAA
AF Technical Applications Center	AFTAC
Air Intelligence Agency	AIA
Air National Guard Readiness Center	ANGRC
Air Reserve Personnel Center	ARPC
Air Weather Service	AWS
Joint Services Survival, Evasion, Resistance and Escape Agency	JSSA

Major Commands

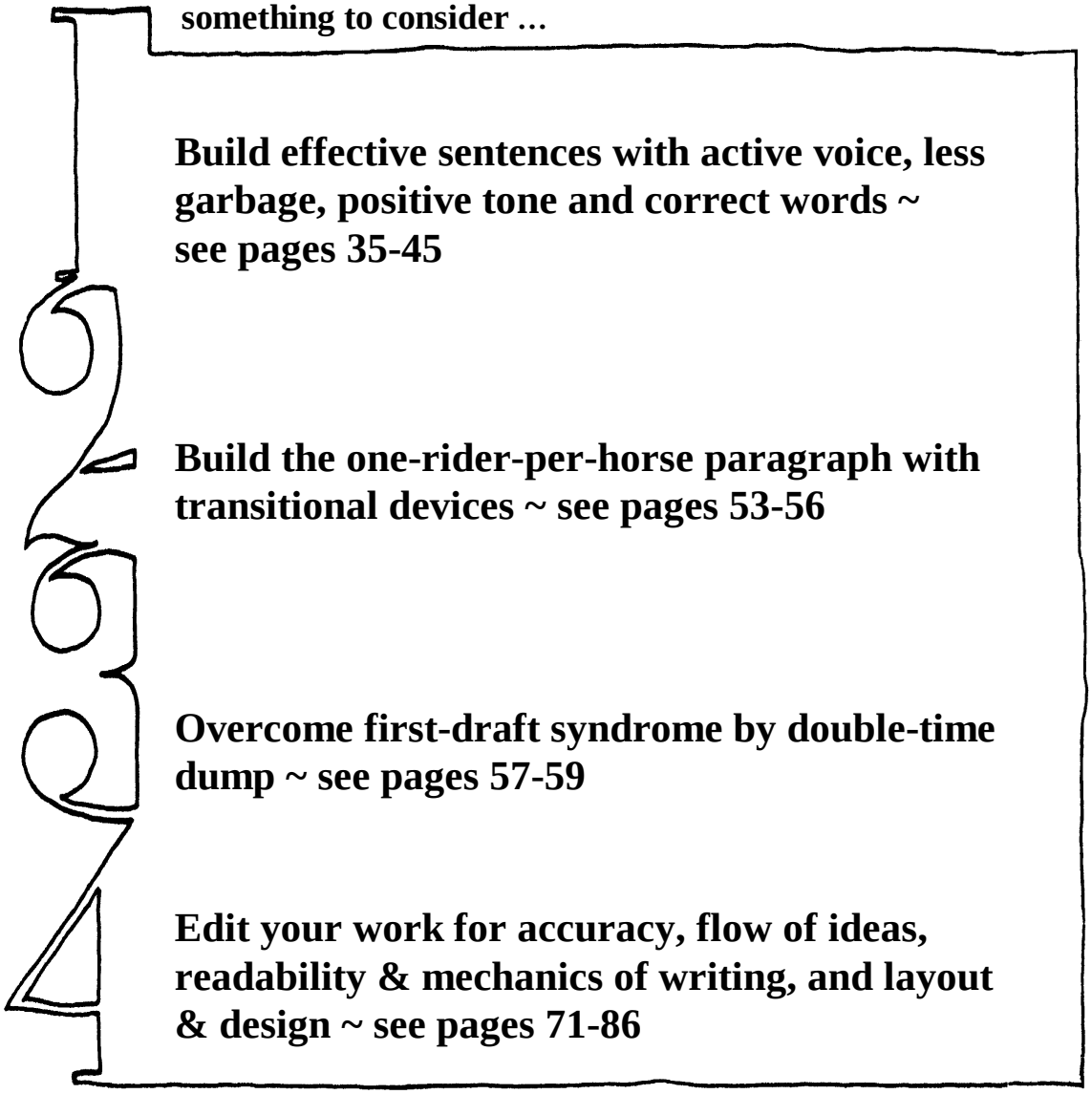
Air Combat Command	ACC
Air Education and Training Command	AETC
AF Materiel Command	AFMC
AF Reserve Command	AFRC
AF Space Command	AFSPC
AF Special Operations Command	AFSOC
Air Mobility Command	AMC
Pacific Air Forces	PACAF
United States Air Forces in Europe	USAFE

Direct Reporting Units

AF Communications and Information Center	AFCIC
AF Doctrine Center	AFDC
AF Operational Test and Evaluation Center	AFOTEC
AF Security Forces Center	AFSFC
United States Air Force Academy	USAFA
11th Wing	11 WG

"In writing readily, it does not follow that you write well, but in writing well, you must be able to write readily."

–Latin Proverb



something to consider …

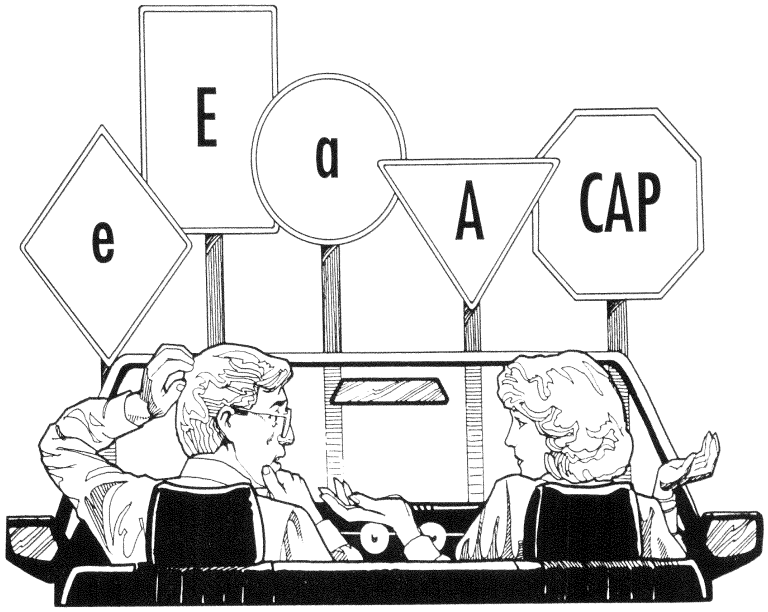
Build effective sentences with active voice, less garbage, positive tone and correct words ~ see pages 35-45

Build the one-rider-per-horse paragraph with transitional devices ~ see pages 53-56

Overcome first-draft syndrome by double-time dump ~ see pages 57-59

Edit your work for accuracy, flow of ideas, readability & mechanics of writing, and layout & design ~ see pages 71-86

CAPITALIZATION FRUSTRATION



Telephone calls from across the Air Force tell us far too much time is being spent by Air Force writers and inputers trying to determine the appropriate use of capital letters (and abbreviations and numbers, as well). Everybody seems to want it a different way. Authoritative sources don't even agree! Put a half dozen style manuals in front of you and compare the rules—two out of the six might agree in some cases.

The reason for using capital letters is to give distinction or add importance to certain words or phrases. "But," you might say, "I thought it was important and should be capitalized, but the Command Section kicked it back to be changed to lowercase letters." It's unfortunate, but, if the document is being signed by someone else, that person has the last word. **The best advice we can give you is to find out what style your organization prefers and use it consistently.** Even then, there will be days when you just can't seem to right anything write … er *write* anything *right*. When this happens, don't fight it—change it.

Although we can't possibly cover every situation, what follows is designed to provide some measure of consistency within the Air Force. You must ensure consistency within everything you write or type. *A word of caution:* When you're preparing AF pubs, performance reports, forms, awards or other unique packages, consult the appropriate manuals or the office of primary responsibility to determine their unique requirements; e.g., Joint Publication 1-02, *Department of Defense Dictionary of Military and Associated Terms*.

FIRST WORDS

1. CAPITALIZE THE FIRST WORD:

a. of every sentence and a sentence fragment treated as a complete sentence.

Twenty-one people attended the secret presentation given by the chief of staff.
Nonessential government employees were furloughed from 14 to 19 November 1995.
More discussion. No agreement. Another hour wasted.

b. of an expression used as a sentence.

Really? No! So much for that.

c. of direct questions and quotations placed within a sentence even if quotation marks are not used.

The commander asked this question: How many of you are volunteers?
The order read "Attack at dawn."

d. of items shown in enumeration when a complete sentence introduces them.

The commander listed the following responsibilities of liaison officers:
a. Become familiar with the situation.
b. Know the mission.
c. Arrange for communications.

e. in the salutation and complimentary closing of a letter.

Dear Mr. Story Sincerely Respectfully yours

f. after a colon when the

(1) word is a proper noun or pronoun.

Two courses are required: English and Economics.

(2) word is the first word of a quoted sentence.

When asked by his teacher to explain the difference between a sofa and a love seat, the nursery school boy had this to say: "Don't reckon I know, ma'am, but you don't put your feet on either one."

(3) expression after the colon is a complete sentence that is the dominant or more general element.

A key principle: Nonessential elements are set off by commas; essential elements are not set off.

(4) material following the colon consists of two or more sentences.

There are several drawbacks to this: First, it ties up our capital for three years. Second, the likelihood of a great return on our investment is questionable.

(5) material following the colon starts on a new line.

They gave us two reasons:
1. They received the order too late.
2. It was Friday and nothing could be done until Monday.

(6) material preceding the colon is an introductory word (NOTE, CAUTION, WANTED, HINT or REMEMBER).

WANTED: Three editorial assistants who know computers as well as editing and typesetting.

g. after a hyphen when the hyphenated word is followed by a proper noun or adjective.

non-Latin speaking people

2. DO NOT CAPITALIZE:

a. the first word of a sentence enclosed in parentheses within another sentence unless the first word is a proper noun, the pronoun *I*, the first word of a quoted sentence or begins a complete parenthetical sentence standing alone.

The company finally moved (they were to have vacated 2 months ago) to another location.
One of our secretaries (Carolyn Brown) will record the minutes of today's meeting.
This is the only tree in our yard that survived the ice storm. (It's a pecan tree.)

b. part of a quotation slogan or motto if it is not capitalized in the original quotation.

General MacArthur said that old soldiers "just fade away."

c. items shown in enumeration when completing the sentence that introduces them.

Liaison officers must
a. become familiar with the situation,
b. know the mission and
c. arrange for communications.
[Notice punctuation]

d. the first word of an independent clause after a colon if the clause explains, illustrates or amplifies the thought expressed in the first part of the sentence.

Essential and nonessential elements require altogether different punctuation: the latter should be set off by commas, whereas the former should not.

e. after a colon if the material cannot stand alone as a sentence.

All cash advances must be countersigned by me, with one exception: when the amount is less than $50.
Three subjects were discussed: fund raising, membership and bylaws.

PROPER NOUNS AND COMMON NOUNS

3. Capitalize all proper names (the official name of a person, place or thing).

Porie and Tourcoing	Anglo-Saxon	Cliff Lazenby
Carla Bryant-Gray	Rio Grande River	Stratford-on-Avon
the Capitol in DC	the capital of Maine is …	Mönchengladbach
US Constitution	the Constitution	the Alamo

4. Capitalize a common noun or adjective that forms an essential part of a proper name, but not a common noun used alone as a substitute for the name of a place or thing.

Statue of Liberty; the statue	Potomac River; the river
Air War College; the college	Berlin Wall; the wall
Washington Monument; the monument	Vietnam Memorial; the memorial

5. If a common noun or adjective forming an essential part of a name becomes removed from the rest of the name by an intervening common noun or adjective, the entire expression is no longer a proper noun and is not capitalized.

Union Station; union passenger station	Eastern States; eastern farming states

6. Capitalize names of exercises and military operations.

Operation DESERT SHIELD	Operation PROVIDE COMFORT
Exercise WINTEX	Exercise GLOBAL SHEILD

TITLES OF LITERARY AND ARTISTIC WORKS AND HEADINGS

7. Capitalize all words with four or more letters in titles and artistic works and in displayed headings.

8. Capitalize words with fewer than four letters *except*:

a. Articles: the, a, an

b. Short conjunctions: and, as, but, if, or, nor

c. Short prepositions: at, by, for, in, of, off, on, out, to, up

How to Complete a Goal Without Really Trying
"Reorganization of Boyd Academy is Not Expected to Be Approved"

9. Capitalize all hyphenated words except articles and short prepositions; coordinating conjunctions; second elements of prefixes (unless proper noun or proper adjective); and *flat, sharp* and *natural* after musical key symbols.

English-Speaking	Run-of-the-Mill	Non-Christians	Follow-Through
Large-Sized Mat	Post-Prezhnev	Self-explanatory	Ex-Governor
Over-the-Hill Sayings	Twenty-first Century	One-eighth	E-flat Concerto

10. Capitalize articles, short conjunctions and short prepositions when:

a. the first and last word of a title.

"A Son-in-Law to Be Proud Of"

NOTE: Do not capitalize *the* at the beginning of a title unless it is actually part of the title.

For extensive details check the *Encarta '96*.
This clipping is from *The New York Times*.

b. the first word following a dash or colon in a title.

Richard Nixon—The Presidential Years *The Treaty of Versailles: A Reexamination*

c. short words like *in, out* and *up* in titles when they serve as adverbs rather than as prepositions. These words may occur as adverbs in verb phrases or in hyphenated compounds derived from verb phrases.

"IBM Chalks Up Record Earnings for the Year"
"Wilmington is Runner-Up in the Election"
"Sailing up the Rhein"

d. short prepositions like *in* and *up* when used together with prepositions having four or more letters.

"Driving Up and Down the Interstate"
"Events In and Around Town"

NAMES OF GOVERNMENT BODIES, EMPLOYEES, NATIONAL AND INTERNATIONAL REGIONS, DOCUMENTS

11. Capitalize *except* when used in a general sense.

a. full and shortened names of national and international organizations, movements and alliances and members of political parties.

Republican Party	republicanism, communism
Republican platform; Republican	Bolshevik; Bolshevists
Eastern bloc; Communist bloc	Common Market; Holy Alliance
Democratic Party; Federalist Party	Federalist; Russian Federation; Supreme Soviet
Communist Party; Communist (see rule 12)	

b. full and shortened names of US national governmental and military bodies.

US Government	the Federal Government, government workers
US Congress, Congress	US Air Force, Air Force
Department of Defense (DoD)	US Navy, Navy; Marine Corps, the corps
Defense Department	House of Representatives, the House
armed forces, armed services	Reserve Component, Active Component
National Command Authorities	Joint Chiefs of Staff, the joint chiefs
Department of the Air Force	executive branch
AF Reserve, reserve officer, reservist	Air National Guard, the Guard

NOTE: If *Army*, *Navy* or *Air Force* can be used logically for *Marines*, use *M*. If the word *soldier* or *soldiers* logically fits it, use *m*.

Mark Barnhart enlisted in the Marines.	three marines
a Marine landing	a company of Marines

c. titles of government employees.

US President	commander in chief
Congressman Shelby; a congressman	US Senate; a senator; Senator Jones
Navy officer; naval officer	Secretary of State
Service component command chaplain	service chiefs; chief of staff
the Clinton Administration	the Administration
British prime minister	Russian President (see rule 24)

d. full titles of departments, directorates and similar organizations.

Department of Labor, the department	Directorate of Data Processing, the directorate
Center for Strategic Studies, the agency	Special Plans Division, the division
Air War College, the college	Squadron Officer School, the school

e. full titles of armies, navies, air forces, fleets, regiments, battalions, companies, corps, etc, but lowercase *army*, *navy*, *air force*, etc, when part of a general title for other countries.

Continental army; Union army	Fifth Army; the Eighth; the army
Royal Air Force	British navy; the navy
Russian government	US Air Force, the Air Force; Navy's air force
People's Liberation Army	Red China's army; the army

f. full names of judicial bodies.

Supreme Court, the Court	traffic court, judicial court
California Supreme Court	state supreme court
Circuit Court of Elmore County	county court; circuit court

POLITICAL DIVISIONS

12. Lowercase nouns and adjectives showing political and economic systems of thought and their proponents *except* when derived from a proper noun (see rule 11a, page 267).

bolshevism	communism	communist
democracy	fascism	fascist
socialism	socialist	Marxism-Leninism

13. Capitalize *empire, state, country,* etc, when they follow words that show political divisions of the world, a county, a state, a city, etc, if they form an accepted part of it; lowercase if it precedes the name or stands alone.

11th Congressional District	his congressional district
Fifth Ward	the ward
Indiana Territory	the territory of Indiana
Roman Empire	the empire
Washington State	the state of Washington

14. Capitalize words showing a political division when referred to as a government entity (see rules 21-22, page 269).

Brenda Hargrave was employed by the City of Los Angeles.
The State of Alabama recently signed a deal with Mercedes.

ACTS, AMENDMENTS, BILLS, LAWS, PUBLICATIONS, TREATIES, WARS

15. Capitalize the titles of official acts, amendments, bills, laws, publications, treaties and wars, but not the common nouns or shortened forms that refer to them.

Social Security Act; US Code, Vol 28, Sec 2201-2	Intermediate-Range Nuclear Forces Treaty
Fifth Amendment, the income tax amendment	Gulf War; Seven Years' War
GI bill; Bill of Rights, food stamp bill	Tet offensive; Cuban Missile Crisis
Sherman Antitrust Law; antitrust law; the law	Korean War; Korean conflict
Air Force Manual 37-126; the manual	World War II, WWII; the two world wars
Treaty of Versailles, Jay Treaty; the treaty	Battle of the Bulge; Berlin Airlift; the airlift

PROGRAMS, MOVEMENTS, CONCEPTS

16. Capitalize the names of programs, movements or concepts when used as proper nouns, but not when used in a general sense or latter day designations.

Medicare Act; medicare payments	Civil Rights Act; a civil rights leader
Socialist Labor Party; socialism	Veterans Administration; veteran benefits
Warfare Studies Phase; the phase	Nation-States

NOTE: Also capitalize their *imaginative* names.

the New Deal	The New Frontier	Pacific Rim
the Great Society	the War on Poverty	Iron Curtain

17. Capitalize terms like *democrat, socialist* and *communist* when they signify formal membership in a political party, but not when they merely signify belief in a certain philosophy.

a lifelong democrat [person who believes in the principles of democracy]
a lifelong Democrat [person who consistently votes for the Democratic Party]
independent voters
the right wing
leftists
fascist tendencies

MILITARY RANK, MEDALS, AWARDS

18. Capitalize military rank when it is used with a proper name, but not when it stands alone.

Colonel Jerry M. Drennan and his secretary, Linda Wilson; the colonel
We have 30 majors and 26 lieutenant colonels.
She's a staff sergeant in the Air Force.

NOTE: After initially identifying by full grade and name, use only the surname with the short grade title. Do not mix abbreviations with full words (Lt Col, not Lt Colonel).

Brigadier General James S. Savarda, Brig Gen, General or Gen Savarda
Master Sergeant Teresa Beaty, MSgt or Sgt Beaty
Chief Master Sergeant Susan Sharp, Chief Sharp

19. Capitalize specific names of medals and awards.

Medal of Honor	Distinguished Flying Cross	congressional medal
Nobel Prize	Pulitzer Prize	Oscars and Emmys
Purple Heart	Legion of Merit	*Crouix de Guerre*

NAMES OF STATE AND LOCAL GOVERNMENT BODIES

20. Capitalize the full names of state and local bodies and organizations, but not the shortened names unless mentioned with the name of the city, county or state (see rules 11, 13-14).

Virginia Assembly; the assembly
Montgomery County Board of Health; the Board of Health of Montgomery County; the board of health will …

21. Capitalize the word *state* only when it follows the name of a *state* or is part of an imaginative name (see rules 13-14).

New York State is called the Empire State.
The state of Alaska is the largest in the Union.
After an assignment overseas, we returned to the States.

22. Capitalize the word *city* only when it is part of the corporate name of the city or part of an imaginative name (see rules 13-14).

Kansas City; the city of Cleveland, Ohio, is …
Chicago is the Windy City; Philadelphia, the City of Brotherly Love

TITLES

23. Capitalize titles when being used with a proper name or in place of a specific proper name, but not when used in a general sense.

The Commandant of ACSC; an intermediate service school commandant
Have your director of research call me.
Squadron Leader David Bye of the Royal Air Force
Samuel A. South, USAF, Retired, went …; Samuel A. South retired from …

24. Capitalize all references to a head of state or assistant head of state at all times.

the Queen (of England)
Th Chancellor of Germany ...
President Clinton; the President's speech
Prince of Wales

25. Capitalize the names of departments within an organization, but not the common nouns that refer to them.

The employees in civilian personnel that can help you are: Linus Cox, team chief; Donna Dean, Employee Management Relations; Flo Thompson, EEO and Staffing; Joan Simpson, Classification; Don Hammand, Employee Development; Knox Vaughn, Systems; and Mary Tuell, secretary.
I'm applying for a job in your Directorate of Education and Curriculum.
The vacancy in our directorate has been filled.

26. Capitalize the article *the* when used as part of an official name or title at Secretariat or Air Staff level.

The Adjutant General
The Judge Advocate General
The Inspector General
The Surgeon General

COLLEGES, UNIVERSITIES, ORGANIZATIONS, COMMITTEES, AGENCIES

27. Capitalize the proper names of colleges, universities, organizations, committees and agencies, but not the common nouns that refer to them.

University of Alabama; the university
National Labor Relations Board; the board
Veterans Administration; the administration
42d Air Base Wing; the wing
Air Command and Staff College; the college
Organization of American States; the organization
Committee on Foreign Affairs; the committee
the National Security Agency; the agency

NOTE: When using the abbreviated form of a numbered organization (e.g., ABW versus Air Base Wing), do not use ***th***, ***st*** or ***d*** with the number. When writing it out in its entirety (Supply Squadron versus SUPS), add the ***th***, ***d*** or ***st*** to the number.

42d Air Base Wing or 42 ABW
42d Supply Squadron or 42 SUPS
101st Air Refueling Wing or 101 ARW

NOTE: The *preferred style* is to use the long method in written text and the shortened method in address elements, charts, graphs, notes and bibliography.

Maxwell Air Force Base, Alabama, has …
Maxwell AFB, Alabama, is …
Maxwell AFB AL [address use only]
Maxwell AFB, Ala [notes, bibliography]

ACADEMIC DEGREES AND COURSE TITLES AND SUBJECTS

28. Capitalize the names of specific course titles, but not areas of study.

American History 201 meets on Tuesdays and Thursdays.
Jennifer is teaching kindergarten at Stafford Elementary and is taking EDL 609, Personnel Admin.
Psychology of Career Adjustment will be offered next quarter.
The Leadership and Command course employs an approach to further …

29. Capitalize academic degrees following a person's name and when the complete title of the degree is given, but not when they are used as general terms of classification.

H. A. Schwartz, Doctor of Philosophy
master's degree; bachelor's degree
BA, MA, PhD, LLD, MD, DDS, EdS
Bachelor of Arts Degree in Computer and Information Sciences
bachelor of arts degree

NOUNS WITH NUMBERS AND LETTERS

30. Do not capitalize nouns followed by numbers or letters unless using full titles and then the first word and all important words are capitalized.

annex A
appendix D
article 2
attachment 2
book XI
building 1402
chapter 5
chart 10
DD Form 282
exhibit A
figure 7
line 4
map 1
note 1
page 269
paragraph 3
part II
room 154
rule 3
size 8
subtask 3.1.1
tab 2
table 10
task 3.1
verse 3
volume 1
Annex 1, Components
Tab 2, Directory of Terms

COMPASS DIRECTIONS

31. Capitalize compass directions when referring to specific regions or when the direction is part of a specific name, but not when merely indicating a general direction or location:

a. general direction/location.

travel north on I-65
southeastern states
the west side of town
East Side; Twin Cities

b. specific regions or a part of the world.

vacation in the Far East
visit Northern Ireland and New England
Sun Belt; West Coast; North Pole
brought up in the Deep South; but there are clouds forming in the south
Central Europe; the Continent [Europe]

c. part of a specific name.

Southland Dairy Company
Northeast Manufacturing Corporation

32. Capitalize words such as *northern, southern, eastern* and *western* when referring to people in a region and to their political, social or cultural activities, but not when merely indicating a general location or region.

Southern hospitality
Eastern bankers
the South
southern California
Midwesterner
Western Hemisphere
the Northern vote
northern Maine

CELESTIAL BODIES

33. Capitalize the names of planets (*Jupiter, Mars*), stars (*Polaris, the North Star*) and constellations (*the Big Dipper, the Milky Way*). However, do not capitalize the words *sun, moon* and *earth* unless they are used with the capitalized names of other planets or stars.

With this weather, we won't see the sun for awhile.
We have gone to the ends of the earth to reorganize this unit.
Compare Mars, Venus and Earth.

DAYS OF THE WEEK, MONTHS, HOLIDAYS, EVENTS, PERIODS, SEASONS

34. Capitalize the days of the week, months, holidays, historic events and periods. Do not capitalize seasons or latter-day designations.

Sunday; Monday
January; February
Veterans Day; New Year's Day
Battle of the Bulge; World War II
Roaring Twenties; Gay Nineties; Roaring 20s
Dark Ages; Middle Ages; Ice Age; the Restoration
spring, summer, fall, winter
age of steam; nuclear age; space age; rocket age

NOTE: A numerical designation of an era is lowercased if it's not part of a proper noun; i.e., twenty-first century, the nineteen hundreds.

RACES, PEOPLES, LANGUAGES

35. Capitalize races, peoples and languages.

the Sioux; Mandarin Chinese
English; French; Finnish; German
African-American; black; Caucasian; white
Hispanic; Latin American; Mexican

COMMERCIAL PRODUCTS

36. Capitalize trade names, variety names and names of market grades and brands, but not the common nouns following such names.

Elmer's glue; Krazy Glue
Microsoft Windows software
Macintosh computers; McIntosh apples
American Beauty rose
Choice lamb chops; White oats
Kleenex tissue; 501 Levi jeans
Band-Aid; Ping-Pong, table tennis
Ivory soap; Coca-Cola; Coke; cola drink

RELIGIOUS REFERENCES

37. Capitalize all references to a supreme being.

God
the Lord
the Supreme Being
the Messiah
the Almighty
the Holy Spirit
Allah
Yahweh

38. Capitalize personal pronouns referring to a supreme being when they stand alone, without an antecedent nearby.

Give praise unto Him
His loving care
Thy mercy
Seek the Lord for His blessing.
My Father
Our Father

39. Capitalize references to persons revered as divine.

the Apostles	Buddha
John the Baptist	the Blessed Virgin
the Prophet	Saint Peter

40. Capitalize the names of religions, their members and their buildings.

Reform Judaism	Mormon	Saint Mark's Episcopal Church
Zen Buddhism	Methodists	Temple Beth Shalom

the Roman Catholic Church [the entire institution]
the Roman Catholic church on Bell Road [indefinite reference to a specific building]

41. Capitalize references to religious events.

the Creation	the Exodus	the Crucifixion
the Flood	the Second Coming	the Resurrection

42. Capitalize names of religious holidays.

Passover	Christmas	Hanukah

43. In general, do not capitalize references to specific religious observances and services.

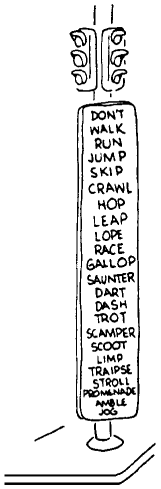
bar mitzvah	baptism	the Eucharist
seder	christening	the Mass

44. Capitalize (do not quote or underscore) references to works regarded as sacred.

the New International Bible	the Koran	the Ten Commandments
biblical sources	the Talmud	the Sermon on the Mount
the Revised Standard Version	the Torah	Psalms 23 and 24
the Old Testament	the Our Father	Kaddish
the Book of Genesis	the Lord's Prayer	Hail Mary
Hebrews 13:8	the Apostle's Creed	Psalms 23 and Hebrews 13:8

"A man stopped in at a truck stop for a cup of coffee. When the waitress set it in front of him, he decided to strike up a conversation. 'Looks like rain,' he said. The waitress snapped back, 'It tastes like coffee, doesn't it?'"

–Anonymous



STOP, LOOK AND LISTEN

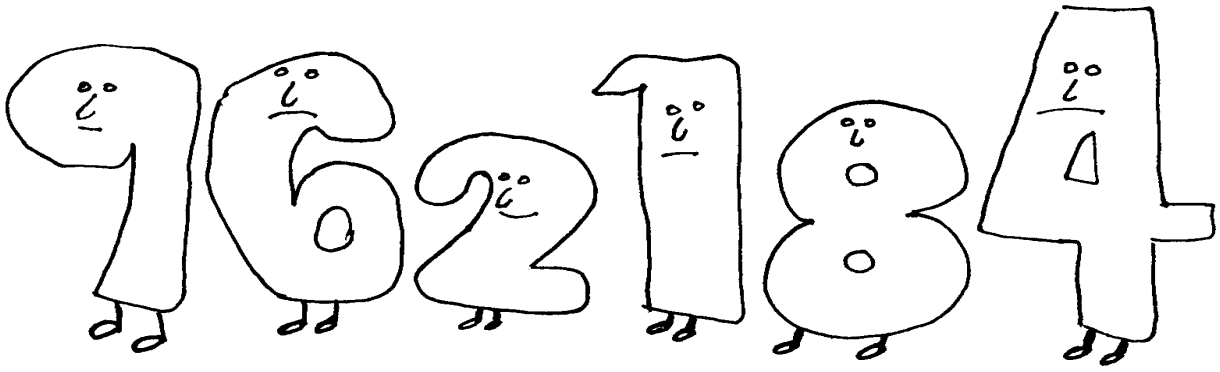
Stop punctuation fluctuation and capitalization frustration

Look at pages 221-256—the mechanic's handbook

Listen for more to come … on numbers

STOP, LOOK AND LISTEN to rule books on punctuation and capitalization.

NUMBERS
NUMBERS
NUMBERS



Should we let the numbers speak for themselves?

It is impossible to establish an entirely consistent set of rules governing the use of numbers—we've tried! When expressing numbers, keep in mind the significant difference in the appearance of numbers. Figures will grab your attention immediately because they stand out more clearly from the surrounding words, while numbers expressed in words are unemphatic and look like the rest of the words in the sentence. **Figures emphasize; words de-emphasize.**

The following guidelines cover the *preferred* Air Force style of expressing numbers. Remember, however, that personal and organizational preference, and appearance may override these guidelines. If your organization has a preferred style—use it. If not, read on.…

- In **general,** numbers 10 and above should be expressed in figures, and numbers one through nine should be expressed in words.
- In **scientific** and **statistical** material, all numbers are expressed in figures.
- In high-level **executive correspondence** and **nontechnical, formal,** or **literary manuscripts,** spell out all numbers through one hundred and all round numbers that can be expressed in two words (one hundred, five thousand, forty-five hundred). All other numbers are written in figures (514). Turn to the next few pages and research the ones with checks (✓) to know which to spell out in this style. It is appropriate, though, to use numbers in tables, charts and statistical material.

FIGURE STYLE

1. The following categories are almost always expressed in figures, unless high-level executive correspondence and nontechnical, formal or literary manuscripts. Those with checkmarks (🗐) are to be spelled out if in high-level executive correspondence and nontechnical, formal or literary manuscripts. Also when you abbreviate a unit of measure in a unit modifier, do not use a hyphen.

TIME 🗐

payable in 30 days
waiting 3 hours
a note due in 6 months
15 minutes later

AGE 🗐

a 3-year-old filly
52 years 10 months 5 days old
a boy 6 years old
a 17-year old German girl

CLOCK TIME

at 9:30 a.m. eastern standard time; after 3:15 p.m. Greenwich mean time, after 1515 Z
6 o'clock [do not use a.m. or p.m. with o'clock]
0800 [do not use the word *hours* when expressing military time]

MONEY

a $20 bill
$5,000 to $10,000 worth; $2 million
$3 a pound
$9.00 and $10.54 purchases
US $10,000
Can $10,000
Mex $10,000
DM 10,000
£10,000
¥10,000
it costs 75 cents [if sentence contains other monetary amounts requiring the dollar sign, use $.75]
a check for $125 [if sentence contains other monetary amounts requiring the cents, use $125.00]
10,000 US dollars
10,000 Canadian dollars
10,000 Mexican dollars
10,000 West German deutsche marks
10,000 British pounds
10,0000 Japanese yen

NOTE: To form the British pound on the typewriter, type a capital *L* over a lowercase *f*. To form a Japanese yen, type a capital *Y* over an equal (=) sign.

MEASUREMENTS 🗐

110 meters long
5,280 feet
about 8 yards wide
23 nautical miles
2 feet by 1 foot 8 inches
8 1/2- by 11-inch paper
200 horsepower
15,000 miles

DATES

5 June 2000 or 5 Jun 00 [when abbreviating the month, also abbreviate the year]
from 4 April to 20 June 1997
July, August and September 1997
21st of July
Fiscal Year 1998, FY98, the fiscal year
Academic Year 1997, AY98, the academic year
Class of 1998 or Class of '98

DIMENSIONS, SIZES, TEMPERATURES

a room 4 by 5 meters
a 15- by 30-foot room
size 6 tennis shoes
thermometer reads 16 degrees

PERCENTAGES, RATIOS, PROPORTIONS, SCORES, VOTING RESULTS

a 6 percent discount [use % in technical writing, graphs, charts]
a 50-50 chance
an evaluation of 85
Alabama 13, Auburn 7
a vote of 17 to 6
a proportion of 5 to 1; a 5-to-1 ratio
20/20 or twenty-twenty vision

LATITUDE AND LONGITUDE

a. In nontechnical text:

the polar latitudes
from 10º20´ north latitude to 10º20´ south latitude
longitude 50º west

b. In technical work and tables:

lat 32º25´20˝N
long 85º27´60˝W

The map showed the eye of the hurricane to be at 32º25´60˝N, 85º27´60˝W.

NUMBERS REFERRED TO AS NUMBERS AND MATHEMATICAL EXPRESSIONS

pick a number from 1 to 10
multiply by 1/4
number 7 is considered lucky

ABBREVIATIONS, SYMBOLS, SERIAL NUMBERS, DOCUMENT IDENTIFIERS

$25
paragraph 3
serial number 0958760
lines 5 and 13
46-48 AD
attachment 2
Proverbs 3:5-7
pages 273-278

UNIT MODIFIERS AND HYPHENATIONS

5-day week
110-metric-ton engine
10-foot pole
8-year-old car
1 1/2-inch pipe; 1½-inch pipe; not 1-1/2

2. When a sentence contains numbers used in a related series and any number in the series is 10 or more, express all numbers in the series in figures (except the first word of the sentence if it is a number). When a number is always a figure, it doesn't change the other numbers to figures in the same sentence.

Six children ate 9 hamburgers, 14 hot dogs, and 6 Popsicles.
Our office has five officers, two sergeants and six civilians.
Our tiny office, which is only 200 square feet, contains five desks, two bookcases and five people.

3. Numerical designations of military units are written as follows:

a. Air Force units. Use figures to designate units up to and including wings. Use figures for numbered air forces only if using the abbreviation AF.

19th Logistics Group; 19 LG
Ninth Air Force, 9 AF
347th Wing; 347 WG
42d Mission Support, 42 MSS

NOTE: Refer to AFM 37-126 and AFD 37-135 for proper address elements, and keep in mind when you abbreviate the organizational name (CSG, TFW, AD, AF, etc) do not use ***st***, ***d*** or ***th*** with the number.

b. Army units. Use figures to designate all army units except corps and numbered armies. Use Roman numerals for corps and spell out numbered armies.

2d Army Group	First Army
III Corps	2d Infantry Division
7th AAA Brigade	92d Infantry Regiment

c. Marine Corps units. Apply same rules as army units.

d. Navy units. Use figures to designate all navy units except fleet.

Seventh Fleet Carrier Group 8	VF31

4. Numbers expressed in figures are made plural by adding *s* alone.

in the 1990s	four 10s in the deck
temperature in the 80s	two F-16s at the base

NOTE: To plural a number that is used as part of a noun, place the *s* on the noun and not the number: DD Forms 282; but "file the 282s."

WORD STYLE

5. Spell out numbers from 1 through 9; use figures for numbers 10 and above in ordinary correspondence.

I need nine copies of this article.
At the conference, we got over 11 comments to start a new ...

6. Spell out numbers that introduce sentences. A spelled out number should not be repeated in figures (except in legal documents).

Twelve people volunteered for the job; not twelve (12) people …
Eight children participated in the relay race.

7. Related numbers appearing at the beginning of a sentence, separated by no more than three words, are treated alike.

Fifty or sixty miles away is Auburn University.
Five to ten people will probably respond.

NOTE: Related numbers in the same set are also treated alike.

The $12,000,000 building had a $500,000 tower. [Not written as *$12 million* because of its relation to *$500,000*.]
We mailed 50 invitations and only received 5 RSVPs.

8. Spell out numbers in formal writing and numbers used in proper names and titles along with serious and dignified subjects such as executive orders and legal proclamations.

the Thirteen Colonies	the first Ten Amendments
The Seventy-eighth Congress	threescore years and ten

9. Spell out fractions that stand alone except with unit modifier.

one-half of the vote; but 1/2-inch pipe (unit modifier) or ½-inch pipe
six-tenths of a mile

NOTE: A mixed number (a whole number plus a fraction) is written in figures except at the beginning of a sentence.

1 1/2 miles; 1½ miles; not 1-1/2 miles — One and a half miles

10. Spell out compound modifiers and numbers of 100 or less that precede hyphenated numbers.

three 10-foot poles
one hundred 1-gallon cans
three 1 1/2-inch pipes; three 1½-inch pipes
120 1-gallon cans
twenty 5-year-old children
two 4-hour sorties

11. Spell out rounded and indefinite numbers.

the early nineties; but the early 1990s
hundreds of customers
a woman in her fifties
the twentieth century
nineteenth-century business customs
approximately six thousand soldiers

12. For typographic appearance and easy grasp of large numbers beginning with million, use words to indicate the amount rather than 0s (unless used with a related number).

$12 million
$6,000,000 and later 300,000 …
$2.7 trillion
less than $1 million
2 1/2 billion or 2½ billion
$300,000 (not $300 thousand)

13. Form the plurals of spelled-out numbers as you would the plurals of other nouns—by adding *s, es* or changing the *y* to *i* and adding *es*.

ones
twos
sixes
twenties
fifties
nineties

STRIKE A BLOW FOR FREEDOM!!

Are all these rules making you numb? Why don't we put some sense in this silly nonsense and take it upon ourselves as rational men and women to make our *own* rule that will let us win at this numbers game. How about …

> **"Always express numbers as figures unless the number starts the sentence, or unless the use of figures would confuse the reader … or would look weird."**
>
> **–*The Quill*'s Law of Numerical Bingo**

The simplicity of it is downright ingenious. Think how many pages out of the inconsistent grammar books we could eliminate. Save a forest! Be a leader!

ROMAN NUMERALS

Roman numerals are used most frequently to identify the major sections of an outline. They're also used (in lowercase form and in italics—*i*, *ii*, *iii*) to number pages in the front sections of books. The following table shows Roman numerals for some Arabic figures.

A dash above a letter tells you to multiply by 1,000.

ROMAN NUMERALS

I.....1	XXIX 29	LXXV.....75	DC.....600
II 2	XXX..... 30	LXXIX 79	DC.....700
III.....3	XXXV 35	LXXX.....80	DCCC.....800
IV.....4	XXXIX..... 39	LXXXV.....85	CM 900
V 5	XL 40	LXXXIX.....89	M.....1,000
VI.....6	XLV 45	XC.....90	MD 1,500
VII 7	XLIX..... 49	XCV 95	MM 2,000
VIII 8	L..... 50	XCIX.....99	$\overline{\text{MV}}$ 4,000
IX.....9	LV 55	C.....100	$\overline{\text{V}}$ 5,000
X 10	LIX..... 59	CL 150	$\overline{\text{X}}$ 10,000
XV 15	LX 60	CC 200	$\overline{\text{L}}$.....50,000
XIX.....19	LXV 65	CCC.....300	$\overline{\text{C}}$.....100,000
XX 20	LXIX..... 69	CD.....400	$\overline{\text{D}}$ 500,000
XXV.....25	LXX 70	D 500	$\overline{\text{M}}$.....1,000,000

DATES

1600 - MDC	1997 - MCMLXXXXVII
1900 - MCM or MDCCCC	2000 - MM

Other combinations of Roman numerals are derived by prefixing or annexing letters. Prefixing a letter is equivalent to subtracting the value of that letter, while annexing is equivalent to adding the value.

49 is L minus X plus IX: XLIX
64 is L plus X plus IV: LXIV

RESER
RESER
RESER

Read All About It!

Quotations
Paraphrases
Copyright
Researcher's Guide to Abbreviations
Footnote
Endnote
Textnote
Double-Number Citation
Bibliography

Although most of this handbook is directed to the staff writer rather than the academic writer, we've included this because Air Force members are at one time or the other involved in some professional military education. In the staff environment, we reuse previously prepared data to save time and not "reinvent the wheel," but we rarely need to cite the source of such data. In the academic world, however, reusing another's work without giving that person credit and deliberately trying to pass it off as your own is *plagiarism* and can get you into a heap of trouble.

When and where do you document sources? The rule is simple: **If the ideas and information in what you've written are not "common knowledge" or do not represent your own work, you must document where and from whom the "borrowed" ideas and information came.** As a writer, when you quote an authority word for word, paraphrase someone's thoughts or use someone's ideas, model, diagram, research results, etc, you show you have done so at the place where you do it. This is referred to as *citation*. Citation refers to one of several types of systems writers use to document their sources. The signals for citation may be footnotes, in-line notes or endnotes. Whatever the system, the purpose of each system is to flag material for which the writer is indebted and to identify the source. The sum of all citations in a paper, together with the bibliography, is the documentation system of the paper. Citation, if done properly, fulfills a writer's responsibility for maintaining academic integrity. So, to keep yourself out of a literary (and perhaps legal) jam—give credit where credit is due, and cite those sources!

QUOTATIONS

A quotation (also called a direct quotation) occurs when a writer is indebted to a source not only for the source's ideas or facts but also for the wording of those ideas. That is, the words of the source are used to communicate the ideas borrowed from the source. If an author is indebted for anything from a source—words or ideas—the author must acknowledge indebtedness by using a citation to document it. If the indebtedness also happens to involve using the wording of the source, the writer signifies the fact by—besides including a citation—using either quotation marks or single spacing and extra indentation (with no quotation marks). Short quotations of *five* lines or less should be left in the text and enclosed in double quotation marks (shown below).

> The speaker, Travis Jenifer, said: "The words you will hear from this stage today are words and opinions of one person—me. I do not come as a representative of my company. I will not answer any questions that are in any way related to the company for which I work."

Place quotations of six or more lines two lines below the text. Indent five spaces from your left and right margins, block the single-spaced material and do not use quotation marks (the indentation replaces the quotation marks).

> Publication Systems' Publishing handout gives the following information on graphics:
>
> **Chart**—Information in graphics or tables.
> **Figure**—A diagram design, pattern or illustration.
> **Map**—Represents a plane surface, a region of the earth/heaven.
> **Table**—An orderly display of data—especially a rectangular array exhibiting one or more characteristics of designated entities or categories.

NOTE: Do not use ellipses to begin or end an excerpt, but do include if deleting text within.

> **Chart—**Information in graphics or tables....
> **Table—**An orderly display of data—especially a rectangular array exhibiting one or more characteristics of designated entities or categories.

Direct quotations can also be handled by writing source identification directly into the text. For example:

> Samuel Huntington, in his book *The Soldier and the State*, observed, "The outstanding aspect of civil-military relations in the decade after World War II was the heightened and persistent peacetime tension between military imperatives and American liberal society."

"Leadership, at its highest, consists of getting people to work for you when they are under no obligation to do so."
-from *Bits & Pieces*

PARAPHRASE

Paraphrase is a restatement of a text, passage or work giving the meaning in another form. A paraphrase falls into a gray area between summary and quotation. Whereas a summary uses only the source's content, but not its words; a paraphrase uses the source's content stated in words and sentence structure that are similar to—but not exactly like—the source's. Because they are not convenient to use with fact-based materials, paraphrases are used relatively little in scientific and technical reports. If you do paraphrase, always cite the source (and appropriate page numbers).

There is no simple answer to the problem of deciding how many words we may use from the source before we are required to show that we are quoting. A complete sentence taken from the source would certainly have to be treated as a quotation. But even a single word might have to be quoted, especially if it is a new technical word introduced or developed by the source. As a rule of thumb, if you use three or more consecutive substantive words from the source, you should quote it as well as cite it. In general, writers should use quotations sparingly. Short quotes are preferred to long quotes, and summaries are preferred to short quotes.

COPYRIGHTS!

What is a copyright? A copyright is "the exclusive legal right granted under Title 17, US Code, to the author of an original published or unpublished work (literary, dramatic, musical, artistic and certain other intellectual works) to copy and send copies (paper or electronic), to make derivative works, and to perform or display certain types of works publicly.

What are your rights and limitations? Ownership of the copyright is distinct from ownership of the material object (book, periodical, photograph, record, video or audio recording, music, etc) in which the work is included. The owner is the boss, main man, head honcho who allows (or not) the work to be performed or displayed publicly. Be careful to not trespass on someone else's property or step on anyone's toes. However, there are exceptions that allow the use of the owner's work without requesting permission or obtaining a license. Find your organization's expert to keep you out of hot water ... er jail!

Can you make changes? You will not get your hand slapped for making *minor* style changes. But they (individually or cumulatively should not significantly change the context or its meaning) are only allowed to let you fit the work smoothly into the syntax and typography style of the product:

- Publisher's style changed to new format (caps, italics, boldface, placement of subtitles, etc).
- Typographical errors corrected without noting.
- Typographical oddities deleted unless contributing to the sense of the original.
- Final punctuation changed or omitted when using ellipses.
- Single quotation marks changed to double and double quotations to single.
- Initial letter changed to a capital or lowercase letter.
- Original superscript in quotation changed to keep new reference order.
- Cross references to parts of original that are not used can be deleted.
- Use ellipses (…) to show omitted text if not using entire work (see page 239).

RESEARCHER'S GUIDE TO ABBREVIATIONS

app	appendix
art	article (plural: arts)
b	born
bk	book (plural: bks)
c	copyright
ca	*circa*, about, approximately
cf	*confer*, compare [*confer* is Latin for "compare"; *cf* must not be used as the abbreviation for the English "confer," nor should *cf* be used to mean "see"]
ch	chapter (in legal references only)
chap	chapter (plural: chaps)
col	column (plural: cols)
comp	compiler (plural: comps); compiled by
d	died
dept	department (plural: depts)
div	division (plural: divs)
e.g.	*exempli gratia*, for example (use without etc)
ed	edition, edited by, editor (plural: eds)
et al	*et alii*, and others
et seq	*et sequens*, and the following
etc	*et cetera*, and so forth
fig	figure (plural: figs)
fl	*floruit* flourished (for use when birth and death dates are not known)
i.e.	*id est*, that is (use with etc)
ibid	*ibidem*, in the same place
id	idem, the same (refers to persons, except in law citations; not to be confused with ibid)
infra	below
l (el)	line (plural: ll) [not recommended because the abbreviation in the singular might be mistaken for "one" and the plural for "eleven"]
n	note, footnote (plural: nn)
nd	no date
no.	number (plural: nos)
np	no place; no publisher
NS	new series
op cit	*opere citato* in the work cited
OS	old series
p	page (plural: pp) [it always precedes the numbers; when "p" follows a number, it can stand for "pence"]
para	paragraph (plural: paras)
passim	here and there
pt	part (plural: pts)
qv	*quod vide*, which see (for use with cross-references)
sc	scene
sec	section (plural: secs)
[sic]	so, thus; shows erroneous material intentionally kept in text
sup	supplement (plural: sups)
supra	above
sv	*sub verbo*, *sub voce*, under the word (for use in references to listings in encyclopedias and dictionaries)
trans	translator, translated by
v	verse (plural: vv)
viz	*videlicet*, namely
vol	volume (plural: vols)
vs	versus, against (v in law references)

CITATIONS, IN GENERAL

We've expanded this section somewhat to include guidance on the use of footnotes, textnotes, endnotes and the double-number method of citation. For more extensive coverage of these and other methods, consult other style manuals such as *The Chicago Manual of Style*. Whatever style you choose within a particular document, be consistent.

1 FOOTNOTES

Computer elements, both hardware and software, can now often be programmed by professional compositors to cope adequately, expeditiously and economically with the scholar's predilection for notes at the bottom of the page, and the decades-long resistance to notes in this location is now undergoing some relaxation.[1] Good bookmarking still requires that the typed pages, including the footnotes, all be the same length and that each footnote appear on the same page as the reference to it....[2] A page of type containing more footnote material than text not only is unpleasant to the eye but may discourage all but the most determined reader.[3] So, let's keep the text accurate, attractive and not so cumbersome! Footnotes are set as paragraphs at the bottom of the page and are separated from the text by a 50-point rule, flush on the left, with no less than 2 points of space above and below the rule.[4]

Translated into typist English: Footnotes are indented one-half inch at bottom of page and one space underneath a flush left five-eighth inch line that has at least one space above. Also, use an 8 point font size when inputting text. Clearer? Single space each footnote and also between each footnote. No bibliography is required for this method of citation. The use of ibid (*ibid* or in the same place) refers to a single work referenced in the note immediately preceding reference. Be careful: Using ibid saves very little space and if used incorrectly can cause serious confusion.[5] The style for preparing entries is shown below.

1. *The Chicago Manual of Style*. 14th ed. The Univ of Chicago Press, 1993, 504.
2. Ibid.
3. Ibid, 504-505.
4. *United States Government Printing Office Style Manual*, Mar 84. US Government Printing Office, 201.
5. Wilma R. and David R. Ebbitt. *Writer's Guide and Index to English*, 6th ed Scott, Foresman and Co, 1978, 357.

2 ENDNOTES

Endnotes can be placed at the end of each chapter in a manuscript or at the very end of the manuscript. Endnote numbers may run consecutively from beginning to end of the manuscript or may begin again with each new chapter. The typed format for endnotes included at the very end of the manuscript differs slightly in that chapter numbers would be included. Start with a blank sheet of paper and center the capitalized word "NOTES" 1 inch from the top of page. Triple space between the heading and the first text entry. Number each entry and arrange in numbered sequence as superscript numbers in text. Single space each entry as well as between entries. Indent each numbered entry one-half inch from left margin with subsequent lines flush left. When including chapter numbers, center "Chapter #" on the third line below NOTES and begin the list two line spaces underneath.

NOTES

1. Gen William C. Westland, *A Soldier's Report,* Garden City NY: Doubleday & Co, 1996, 112, 195-196. [book, 1 author]

2. John W. Master and Laurence I. Raston, *Soldiers and Educators: Military Education and National Policy* (Princeton NJ: Princeton Univ Press, 1995), 117-121. [book, 2 authors]

3. *Soviet Military Power* (Washington DC: GPO, 1993), 13-18. [book, no author]

4. "Congress Sends Nixon a Message," *Newsweek,* 19 Nov 83, 39. [periodical]

5. Col Richard F. Rosser, "American Civil-Military Relations in the 1980s," *Naval War College Review* 24, No. 10 (Jun 72): 14-15. [periodical]

6. AFM 33-326, *Preparing Official Communications,* 18 Jun 97. [government publication]

7. Richard K. Betts, "Soldiers, Statesmen and Resort to Force: American Military Influence in Crisis Decisions, 1945-1976" (PhD diss, Harvard Univ, 1975), 78-86. [unpublished source]

8. Message, 281415Z OCT 96, US Air Force to commanding general, Far East Air Forces, 28 Oct 96. [message]

9. Maj Gen C. E. McKnight, Jr., US Army Communications Command, Fort Huachuca AZ, interview with author, 24 Feb 93.

10. *The Burden of Anonymity* (Nowhere: Nonesuch Press, 1997). [anonymous work]

11. Jan van Eyck, *Microsoft Encarta ´*95, Microsoft Corp. [computer]

12. http:/www.ocm.com/pcscompleat/toolbar.map? 245, 41. [Internet]

3 TEXTNOTES

Textnoting is a means of identifying a source parenthetically at the appropriate point within the text. This method can be accomplished two ways: (1) by showing the source completely within the text (no bibliography required), or (2) by providing only the source name and page number in the text and preparing a bibliography page containing the complete source identification. When the bibliography contains more than one entry by the same author, include the date in your textnote to ensure the reader refers to the proper source.

> The definition of analysis (Marshall Motes, *Once Around*, Kay Books, Alabama, 1997) is …
> The definition of analysis (Motes: 23-31) used is …
> The definition of analysis (Motes, 1997: 23-31) …

4 DOUBLE-NUMBER CITATION

This style of source citation is done by placing a double number at the point in the text where your source is identified and by preparing a bibliography. The first number refers to the same numbered entry in the bibliography, and the second number refers to the page number(s) within the referenced document.

a. With paraphrased material: Enter (in parentheses) the reference number as it will appear in the bibliography, a colon and the publication page number.

> Providing no incentive (1:14) for the Cubans to strike the US first in a crisis; i.e., Crisis Stability (1:7). Or … Stability.(1:7)

When the source is identified at the end of a sentence, place the number *just before* or *immediately following* the final punctuation mark. Either way is acceptable, but be consistent within the same document.

b. With direct quotations:

(1) When the quotation appears in the middle of a sentence, *skip one space* after the closing quotation mark and insert the source citation. The remainder of the text follows.

> With his "Don't fire until you see the whites of their eyes" (3:36) statement, he …

(2) When the quoted passage falls at the end of the sentence and the passage itself is not a question or exclamation, cite the source *just before* the final punctuation mark or *immediately following* it. However, when the quotation falls at the end of a sentence and is itself a question or exclamation, the source citation must follow the final quotation mark.

> Samuel Huntington, examining the conflict between military obedience and political wisdom, said, "Both the German officers who joined the resistance to Hitler and General MacArthur forgot that it is not the function of military officers to decide questions of war and peace (3:77)." Or "… to decide questions of war and peace" (3:77).
>
> He asked, "Why is it that careful analysis indicated that the military hero … makes a more successful political candidate than the man without military experience?" (3:157)

MECHANICS OF WRITING DOUBLE-NUMBER CITATIONS

Enclose in parentheses the bibliographical number of the source, a colon and the inclusive page numbers.

➔ Single source:
(8:—) ←Refers to the eighth entry and tells the reader you used the entire source.

➔ Single source, specific page: (8:45) ←Refers to the eighth entry and tells the reader this idea is on page 45.

➔ Consecutive pages, same source:
(14:151-153) ←Refers to pages 151 through 153 of the 14th entry.

(14:1-2 - 6-8) ←Refers to pages 1-2 through 6-8 of a document with double-numbered pages.

➔ Multiple pages, same source: (9:13,17,26,31)
[Notice spacing.]

(14:3-7,18-21,37-42) ←Refers to pages 3 through 7, 18 through 21 and 37 through 42 of the 14th entry.

➔ Multiple sources cited at the same place in the text:
(2:7-17; 14:2-4; 44:II-2)
[Notice spacing.]

➔ Sources that are entire chapters, parts, volumes, figures or tables:
(35:ch 5)
(46:vol 1)
(15:pt 3)
(12:fig 3)
[Notice spacing.]

➔ Sources that are from the Internet that are without page numbers:
(13:no #)

BIBLIOGRAPHY

A bibliography is an accurate list of all sources cited in the text from which you derived useful information, however slight, concerning the material you have written about. According to Campbell's *Form and Style: Theses, Reports, Term Papers*, a bibliographic entry contains three parts—**author, title and facts of publication.** The latter includes those items normally found on the title page—**the edition number** (if the work was revised), **place of publication, publisher** and **date of publication.** Armed with this info, you can find any source.

GUIDE TO TYPING A BIBLIOGRAPHY

- Use bond paper and center BIBLIOGRAPHY 1 inch from top edge.
- Triple space between heading and first entry, single space each entry and double space between entries.
- Begin each entry at the left margin and indent subsequent lines three spaces.
- Arrange entries alphabetically, listing author's name in reverse order (last name, first name, middle initial). Number entries if it is geared toward numbered notes within the text. When no author is named and a title is used, omit initial articles—*a*, *an* and *the*—use the first major word of the title to alphabetize. [See items 13 and 21 on page 290.] If the title begins with a number, alphabetize as though the number is spelled out (76 Trombones would be alphabetized by the letter *s*).
- When list two or more works by the same author, do not repeat the author's name. Use a line three dashes long for all entries after the first. List the works for the same author alphabetically by title. [See items 2 and 3 on page 290.]
- When there are more than three authors of a single work, the name of the first author is given, followed by the phrase "et al" (and others). [See item 6 in the sample.]
- Item 12 in the sample bibliography involves a coauthor and, therefore, follows the works written by the first author alone.
- For a book, separate entries (author's name, title of work, publication facts) with periods. Follow the place of publication with a colon, and set off the publisher's name with a comma from the publication date. Italicize the book title. [See item 11.]
- Set off titles of magazine articles in quotes and italicize the name of the periodical in which the article appeared. Follow with a volume number (may be the month and year) and date of issue in parentheses with page(s). [See items 1, 3, 16, 20 and 21.]
- Italicize a published report title just as a book title. Also, if there is no author, show the agency responsible for the report. [See item 13.] Continue as for a book. If an organization is the author, alphabetize by organization name. [See items 5, 8 and 19.]
- List an interview with the names of both the interviewee and the interviewer ("author" is used for the name of the author of the book or article in which the interview is listed), the place and date of the interview and, if possible, where it is stored. [See item 15.]
- For electronic publications, list author (if given), publication info or title and date of material, title of data base, publication medium, vendor's name, and date of electronic publication. [See items 4, 10 and 14.]

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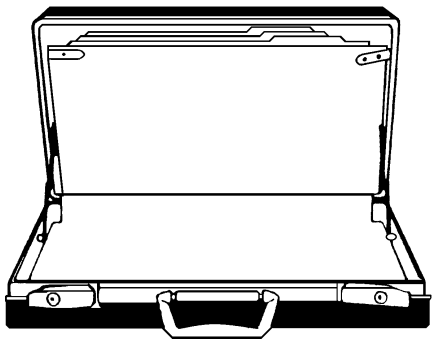


THE INDEX

-a-

Abbreviation
- academic degree, 271
- acronym, 258
- Air Force rank, 260
- brevity code, 258
- computer, 178-181
- contraction, 255, 258
- day, 260
- direct reporting unit, 261
- field operating agency, 261
- in general, 43, 259
- major command, 261
- month, 260
- phonetic alphabet, 260
- research paper, 284
- state, 260
- year, 260
- ZIP code, 260

Academic degree, 271
Accomplishment-impact, 165
Accuracy coverage, 73
Acronym, 256
Action verb, 79, 161, 203
Active voice, 35-36, 46
Address/salutation/close, 137-150
Adjective, 46
Adverb, 46
Advocacy briefing, 113-115
Analyze, 9-12, 188-190
- audience, 11-12, 188
- purpose, 10

Answering machine, 122
Antecedent, 46, 77
Apostrophe, 46, 225-226
Appositive, 46
Article, 46, 258
Asterisk, 227
Attachment, 169, 194
Audience
- sending, 11
- receiving, 12

-b-

Background paper, 159-160
Bar chart, 101
Barrier, 2-5
Basic steps
- analyze purpose/audience, 9-12
- basic (six-step), 8, 96, 203
- conduct the research, 13-19
- draft/edit, 33-86
- fight for feedback, 87-91
- get organized, 27-32
- support your idea, 21-25

Bibliography, 230, 279, 289-290
Big words, 3
Body text, 78
Body, 27, 58, 73-74, 192
Bottom line, 10, 28, 57
Bracket, 228
Brainstorming, 10, 190
Brevity code, 258
Briefing (see Meeting)
Bullet background paper, 161-165
Bullet statement, 163-165
Bureaubaffle, 3
Buzzword, 60

-c-

Capitalization
- academic degree, 271
- act/amendment/bill, 268
- agency, 270
- army/navy/air force/marine, 267
- artistic work, 266
- award, 269
- celestial body, 272
- college/university, 270
- colon, 264-265
- commercial product, 272
- committee, 270
- common noun, 265
- compass direction, 271
- concept, 268
- course title/subject, 271
- day, 272
- department/directorate, 267
- do not, 265
- document, 267
- employee, 267
- event, 272
- exercise, 266
- first word, 264-265
- government body, 267-268
- heading, 266
- holiday, 272
- hyphenated compound, 266
- judicial, 268
- language, 272
- law, 268
- literary title, 266
- medal, 269
- military rank, 269
- month, 272
- national/international, 267
- noun, 271
- operation, 266
- organization, 270
- peoples/race, 272
- period, 272
- political, 268
- program/movement, 268
- proper noun, 265
- publication, 268
- race/people, 272
- religion, 272-273
- season, 272
- state/local government, 269
- title, 270
- treaty/war, 268
- week, 272
- with letter/number, 271

Case, 46
Cause and effect, 31
Checklist
- basic (six step), 8, 96, 201
- coordinator's, 214
- cover memo, 204
- drafting evaluation, 73-81
- overcome stage fright, 99
- shirt pocket cue card, 84

Clause, 46, 56
Clichés, 45, 49
Closed punctuation, 223-224, 231
Closing (correspondence), 137-150
Cold-eyes approach, 73-81
Color, 79-80

Communications
audience (with), 9, 11-12
barrier to, 2-5
body of, 57-59
boss/general officer, 132
concept, 1
coordination of, 213-219
effective, 89
formal, 217
grammar, 3
introduction/conclusion, 27-32
main idea, 28
necessary, 9
nonverbal, 99-102
purpose of, 2, 10-12
telephone, 119-122
tone, 37-40
verbal, 97-98
written, 131-212
Compound subject, 75
Compound word, 242-244
Computer
amount, 9
coordination, 214, 217
do's/don'ts, 184-186
drafting, 59
E-mail, 9, 177, 214, 217
editing, 84
glossary, 178-181
in general, 182
layout/design, 78-81
protocol, 183
terms, 178-181
Conclusion, 27-32, 58-59, 74
Conjunction, 46, 55
Contraction, 43, 212, 225, 255
Coordination
audience, 11-12
checklist, 214
computer, 214, 217
contact, 215
cut and paste, 219
E-mail, 214, 217
etiquette, 216
nonconcurrence, 216-217
shotgun, 217
telephone, 214, 218
Conjunction, 46, 55
Copyright, 281
Credibility, 113
Customer response form, 91
Cut and paste, 219

-d-

Dash, 236-237
Day, 260, 272
Design (see Layout)
Diagram, 101
Direct reporting unit, 261
Display dot, 238
accomplishment-impact, 165
single idea, 164
Double-number, 287-288
Double space, 59, 84
Draft/edit, 33-86
Drafting, 57-69
body, 57-58
bottom line, 10, 28, 57
conclusion, 58-59
detail, 58
double space, 59, 84
introduction, 45
Drawing, 101

-e-

Editing
accuracy/coverage, 73
arrangement/flow, 73-74
cold-eyes approach, 73-81
layout/design, 78-81
nitpicking, 85, 88
pitfalls, 71
pride of authorship, 213
proofreader marks, 83
readability/mechanics, 74-77
shirt pocket cue card, 84
why fail, 71-72
why we don't, 72
wordsmithing marks, 82
E-mail (see Message)
Ellipsis, 239, 282-283
Endnote, 230, 286
Ethnic/racial language, 40
Exclamation mark, 240
Extemporaneous speaking, 103-104

-f-

Fax, 9, 122
Feedback
customer response, 91
give/receive, 90
how to ask for help, 88
how to give, 88
in general, 87
necessity for, 89
skills/attitude, 89
why seek, 4
Field operating agency, 261
Flow chart, 101
Fonts, 78, 122
Footnote, 285
Formal/informal, 37

-g-

Gerund, 50
Gobbledygook, 37
Grammar, 3
Guideposts, 46, 55

-h-

Heading, 192
Hyphen, 241-245

-i-

Idea, 5, 55, 79
Illustration, 79
Impromptu speaking, 103-104
In turn memo, 155-156
Indirect question, 47
Indorsement memo, 151-153
Infinitive, 50
Informative briefing, 10, 112
Illustrations, 79
Interjection, 47
Internet (see Message)
Introduction, 27, 57-58, 73-74
Italics, 246, 283

-j-

Jargon, 3, 37

-l-

Language (see Tone)
Layout
barriers, 81
body text, 78
color, 79-80
cut and paste, 217
elements, 80
expository art, 79
font, 78
graphic devices, 80
half tone, 80
orphan, 80
pattern, 29-31
pick a format, 57
picture/illustration, 79
printing, 81
san serif, 80
serif, 80
title, 78-79
white space, 80
widow, 80
Letter (see Memo)
Line chart, 101
Listening, 89, 123-129
Logic, 4, 23-25, 188-190

-m-

Major command, 261
Manuscript briefing, 116-117
Mechanics of writing, 3, 221-247
Media, 9
Memo
in turn, 155-156
indorsement, 151-153

memo for record, 157-158
official, 133-134
perfect memo, 86
personal, 135-150
résumé cover, 204-205
short note, 175-176
staff study, 187-195
trip report, 198
Memo for record, 157-158
Message (see Computer)
Meeting
advocacy, 113-115
before/during/after, 107
characteristic behavior, 109-112
control/influence issue, 110
desktop, 105-106
feeling, 109-112
formal/informal, 105-106
forming, 108-109
group effectiveness, 112
identity issue, 109
informative, 89, 112
manuscript, 116-117
norming, 108, 111
performing, 108, 112
relationship issue, 111
staff, 115-116
storming, 108, 110
Modal auxiliary, 47-49
Modifier
ambiguous, 76
dangling, 76
definition, 47
misplaced, 76
Month, 260, 272
Mood, 49

-n-

Nitpicker, 85, 88
Nonconcurrence, 170, 218
Nonverbal communication
stage fright, 99
visual aid, 100-102
Noun
abstract, 49
capitalization, 271
collective, 49
concrete, 49
Number (part of speech), 49
Number
abbreviation, 277
age, 276
clock, 276
compound modifier, 279
date, 276
dimension/size/temperature, 276
document ID, 277
executive correspondence, 275
figure style, 276-278
formal, 275, 278
fraction, 279
hyphenation, 277
in general, 275
latitude/longitude, 277
literary, 275
mathematical expression, 277
measurement, 276
military unit designator, 277
million, 279
money, 276
nontechnical, 275
percentage, 277
plural, 279
proportion, 277
ratio, 277
referred to as number, 277
Roman numeral, 280
rounded/indefinite, 279
scientific/statistical, 275
score, 277
serial, 277
spelling out, 278
symbol, 277
time, 276
unit modifier, 277
voting results, 277
with noun, 271
word style, 278-279

-o-

Object, 49
Official memo, 133-134
Organize
AF Pubs, 32
cause and effect, 31
first draft, 57-59
for result, 114-115
framework, 27
general to specific, 114
layout, 78-81
main/supporting idea, 28
outline, 32
pattern, 29-32
problem-solution, 30, 114, 188-190
psychological, 114
reason, 29, 114
spatial/geographic, 30
time/chronological, 29
tips, 115
topical, 29
Outline, 32

-p-

Papers
background, 159-160
bullet background, 161-165
position, 167-168
staff summary sheet, 169-171
talking, 173-174
Paragraphs
accuracy/coverage, 73
arrangement/flow, 73
dividing, 243
length, 53
main idea, 53
purpose, 53
topic sentence, 53-55
transitional, 46, 55-56
Parallelism, 77
Paraphrase, 283
Parentheses, 247-248
Participle, 50
Parts of speech, 46-51
Passive voice, 3, 35-36, 50
Pattern
cause and effect, 31
layout, 78-81
problem-solution, 30
reason, 29
spatial/geographical, 30
time/chronological, 29
topical, 29
Period, 249-250
Person, 50
Personal letter, 135-136
Persuasion (see Advocacy)
Persuasive, 10, 39, 59
Phone (see Telephone)
Phonetic alphabet, 260
Photograph, 79
Phrase
between subject/verb, 75
buzzword, 60
connecting, 55
definition, 50
simpler word/phrase, 42, 61-69
transitional, 55-56
Pictogram, 101
Pictures, 79, 101
Pie chart, 101
Plural (letter of alphabet), 226
Point paper, 174
Position paper, 167-168
Possessive, 225
Prefix, 243-244
Preposition, 50
Printing, 81
Problem-solution
description, 30
for results, 114
limit, 188
pro and con, 30
solution, 30
staff study, 187-195
Proofreader marks, 83

Pronoun, 37, 50, 55, 77
Publications (AF)
action officer role, 211
contraction, 43
editing, 212
numbering, 250
outlining, 32, 212
style, 37
title, 212
writing, 212
Punctuation
apostrophe, 225-226
asterisk, 227
brackets, 228
closed, 223, 231
colon, 229-230
comma, 231-235
dash, 236-237
display dot, 238
ellipsis, 239
exclamation mark, 240
hyphen, 241-245
italics, 246
open, 223, 231
parenthesis, 247-248
period, 249-250
question mark, 251-252
quotation marks, 253-254
semicolon, 255
underscore, 256
Purpose
direct, 10
inform, 10
is it necessary, 9
persuade, 10
communication, 2

-q-

Question mark, 251-252
Quotation mark, 253-254, 287

-r-

Rank, 3, 260, 269
Readability/mechanics, 74-77
Reading files, 20
Reason, 29, 114
Religious language, 40, 272-273
Research
Air Force, 15-16
DoD, 16-17
objective/scope, 14
office file, 15
other, 19
paper, 281-290
periodical, 17-18
reading files, 20
unit history, 15
Research paper
abbreviations, 284
bibliography, 279, 289-290
copyright, 283
double number, 287-288
endnote, 286
footnote, 285
paraphrase, 283
quotation, 282
textnote, 287
Résumé
action verbs, 203
checklist, 201
chronological, 200, 206
combination, 200, 208
content, 202
cover memo, 204-205
federal government, 200, 210
functional, 200, 207
include/not include, 202
length, 202
targeted, 200, 209
Roman numeral, 280

-s-

Salutations (memo), 137-150
Semicolon, 255
Sentence
active/passive verb, 35-36
arrangement/flow, 73-76
building, 35-36
clause, 55-56
complex, 50
compound, 50
first, 46, 73
introductory, concluding, 57-59
jargon, 37
length, 46, 53
long, 3, 46
part of speech, 46-51
questions, 46
second, 73
short, 46
technical accuracy/coverage, 73
third, 73-74
tone, 37-40
topic, 53-55, 74
transitional, 55-56
wordy words, 41-45
Setting (for meeting), 113
Sexist language, 40
Short-note reply, 175-176
Simpler word/phrase, 61-69
Single-idea, 164
Six-step checklist, 8, 9-91, 96, 201
Solution, 189-190
Source (see Research)
Spacing
apostrophe, 226
asterisk, 227
brackets, 228
colon, 230
comma, 235
dash, 237
display dot, 238
ellipsis, 239
exclamation mark, 240
hyphen, 244
parenthesis, 248
period, 250
question mark, 252
quotation marks, 254
semicolon, 255
underscore, 256
Spatial/geographical, 30
Spelling, 71, 86
Speaking,
extemporaneous, 103-104
impromptu, 103-104
meeting/briefing, 105-117
military mouth, 95-96
nonverbal, 99-102
verbal, 97-98
Staff meeting, 115-116
Staff study, 187-195
Staff summary sheet, 169-171
Stage fright, 99
States, 260
Statistical map, 101
Subject, 50
Subject-verb agreement, 75
Support, 21-25

-t-

Table, 101
Tabs, 171, 194
Talking paper, 173-174
Telephone
answerer, 120
answering machine, 122
caller, 121
coordination, 214, 218
fax, 9, 122
memo, 59
necessary, 9
voice mail, 122
Tense, 50
Textnote, 285
3 by 5 card, 10
Titles, 28, 78-79, 212
Time/chronological, 29, 114
Tone
constructive/destructive, 38
formal/informal, 37
nonjudgmental, 40
personal, 37
persuasive, 39
polite, 37

Topical, 29
Transition (see Sentence and Paragraph)
Trip report, 198

-u-

Underscore, 256

-v-

Verb
active, 35-36, 203
auxiliary, 50
intransitive, 50
irregular, 51
linking, 50, 75
modified, 161,165
passive, 35-36
plural, 75
principal, 51
single, 75
smothered, 43
subject-verb agreement, 75
transitive, 50
Verbal
gerund, 50
infinitive, 50
participle, 50
Verbal communication
articulation/pronunciation, 98
length, 98
pause, pitch, 97
practice, 98
rate, 97
volume, 97
Visual aid, 40, 100-102
Voice mail, 122

-w-

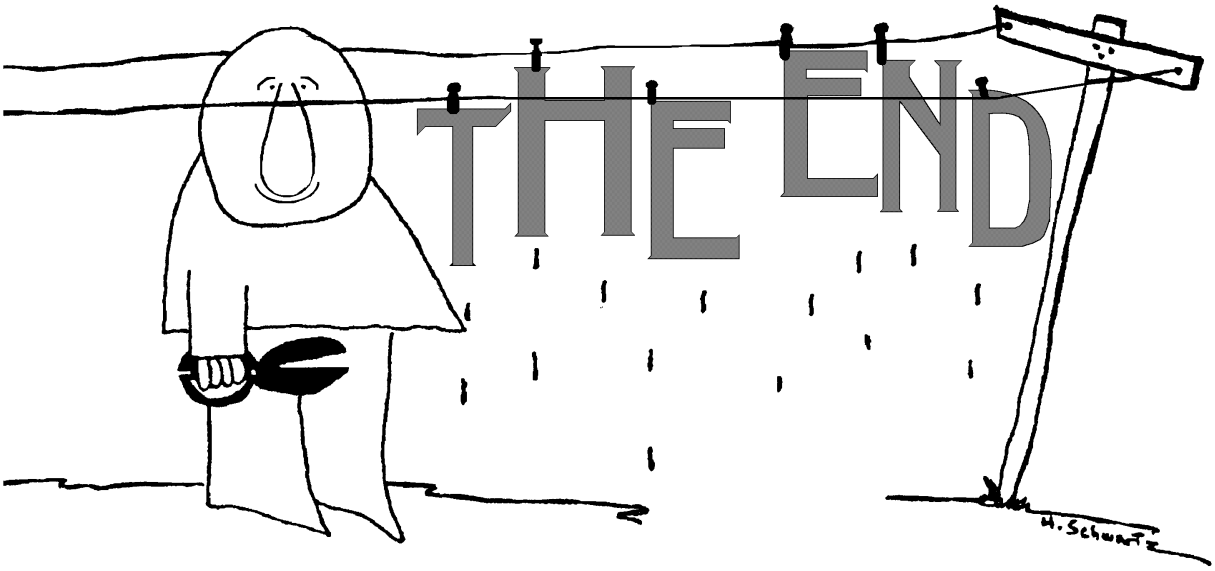
Word division, 243
Words
abbreviations, 43, 257-261
action/active verbs, 35-36, 203
big, 3, 42
buzz, 60
clauses, 45,55
clichés, 45, 59
concrete, 42
connecting, 55
constructive/destructive, 38
contraction, 43, 258
dialectical, 33
dividing, 243
doubling, 41
easily confused, 44
ethnic/racial, 40
except, 45
formal/informal, 37
ion of/ment of, 43
it is/there is/there are, 43
jargon, 3, 37
key word/idea, 55
meaning, 41
misplaced modifier, 76
negative, 38
nonjudgmental, 40
obsolete, 33
personal, 37
persuasive, 39
phrase, 42, 55
polite, 37
redundancy, 43
religious, 40
sexist, 40
simpler, 61-69
slang, 33
substandard, 33
that/which, 41
tone, 37-40
transitional, 54-56
unnecessary, 41-45
verbs, 43
Wordsmithing marks, 82
Writing
AF pubs (see Publications)
answer/problem, 32, 57
attachments, 194
citation, 287-288
clause, 56
command/reason, 32, 57
conclusion/evidence, 32, 57
coordinating, 213-219
discussion, 193
ending, 194
equipment, 33
for a boss/general, 3, 37, 132, 213
fundamentals of, 7-12
letter/memo, 133-158
mechanics of, 221-290
neutral/bad news, 32, 38, 57
parts of speech, 46
pride of authorship, 215
recommending punctuation, 223
reports, 191-194
request/justification, 32, 57
stilted, 116
tips, 81
tools, 33
tone, 37-40
word, 41-45

-y-

Yellow sticky, 10, 132, 216,

-z-

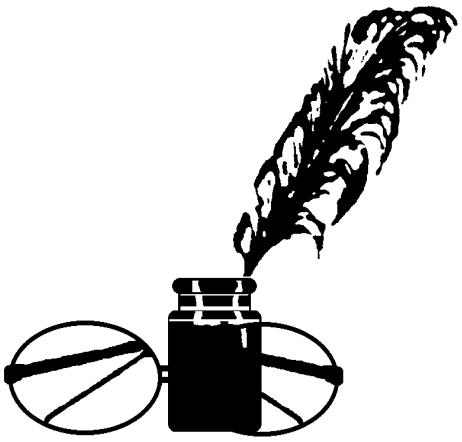
ZIP code, 260



Now the steps have finally been done.
Except the sixth and last—the feedback one.
After your study of *The Tongue & Quill* is complete,
Be a sweety and fax or mail in the feedback sheet!

(See pages 87-91)

WILLIAM J. DONAHUE, Lt Gen, USAF
DCS/Communications and Information



THE EXTRA

AFH 33-337

30 June 1997

The

Tongue and Quill

Communication is an essential tool for the twenty-first century Air Force