

## Afterword

‘If a thing is worth doing’, said G. K. Chesterton, ‘it’s worth doing badly.’<sup>1</sup> His brilliant reversal of common sense captures an important truth. Something intrinsically worthwhile for us to accomplish remains worthwhile, however imperfectly we carry it through. This thought has sustained me in writing these pages, which in the end have done so much less than I initially hoped they might. In closing I want to stress again the message of the Preface that none of the advice given here should necessarily be applied, still less adopted, in a mechanical or ‘handbook’ way. This book offers only suggestions, to be considered, evaluated, perhaps tried out, amended or discarded, as seems useful for your own situation and purposes. As Nietzsche recognized: ‘Ultimately, no one can extract from things, books included, more than he [or she] already knows. What one has no access to through experience one has no ear for.’<sup>2</sup>

There is a final danger, a risk of misconstruction that I want to underscore. This book tries to partially condense a set of practices which to a large extent must still be lived to be fully appreciated. It is, in short, a ‘crib’ book, of which Michael Oakeshott once remarked: ‘Now the character of a crib is that its author must have an educated man’s [or woman’s] knowledge of the language, that he must prostitute his genius (if he has any) as a translator, and that it is powerless to save the ignorant reader from all possibility of mistake.’<sup>3</sup> Most of us will know the sinking feeling of making a transition from the apparent simplicities of a phrase book to an actual conversation in a foreign language. So let me stress that moving between these

pages and your own doctoral work will entail a similar amount of heroic commitment on your part, a wholesale and necessary reconstruction. You must not, ever, construe a gap between the apparent straightforwardness of this text and the messiness or difficulty of your own authoring experience as reflecting adversely upon your authorial competences. Reading so far has been the easy bit. Doing authoring remains, for all of us, every time, a considerable trial.

In case this seems too sickeningly modest a view on which to end, let me mention that the object of Oakeshott's condescension about crib books was actually Niccolò Machiavelli's *The Prince*, a book so original, widely read and influential that it gave English (and many another language) a new complex word ('machiavellian'). In my own view a new 'crib' book is as valid as any other book, helping us to consolidate an established body of knowledge, to systematize it and then immediately to begin to change and reimprove it. How else, in our text-based civilization, can we make progress? The really important thing for any book is how readers approach it and what they seek to do in using it. As A. D. Sertillanges once wrote: 'A book is a signal, a stimulant, a helper, an initiator – it is not a substitute and it is not a chain.'<sup>4</sup>

# Glossary of Maxims, Terms and Phrases

All good maxims are in the world. We only need to apply them.

*Blaise Pascal* 1

The maxims included here are general suggestions for effective authoring, referred to at several points in the book. They are shown in grey-shaded boxes below. The terms or phrases included here are those which are not part of common parlance but are used widely in the book. The glossary does not include some specialist terms that are defined and used only at a single point in the main text. Words highlighted in *italics* denote other entries in the glossary below. Numbers in square brackets show page numbers for relevant sections in the main text.

**ABD** – an acronym for ‘all but dissertated’, denoting a student in the *taught PhD model* who has passed her general examination but is still working on completing her dissertation.

**analytic structure** – a way of organizing a piece of text by chunking it up into logical or typological categories devised by the author. The categories fragment the materials, allowing them to be handled more easily, with materials in one category unified by some common characteristic. For instance, an analytic structure might look at necessary and sufficient causes; long-run and short-run influences; or the economic, political, cultural or other aspects of a single set of phenomena. [pp. 68–70]

**archetypal singular** – a stylistic mistake where an author describes the behaviour of a group or collectivity through an abstract, stereotyped and actually non-existent individual (for instance, ‘the writer’). Using the archetypal singular form opens up a broad pathway to writing nonsense. [p. 119]

**argumentative structure** – a way of organizing a piece of text by presenting in turn two or more viewpoints identified by the author, such as competing theories, alternate sides in a controversy, or differing empirical interpretations. The case for one viewpoint is given in full, then the case for one or more alternative views, for example, in a ‘for and against’ or ‘pros and cons’ pattern. [pp. 70–4]

**authoring** – the complete process of producing a finished piece of text, that is: envisaging what to write, planning it in outline, drafting passages, writing the whole thing, revising and *remodelling text*, and finishing it in an appropriate form, together with publishing all or parts of the text. [p. 1]

**bibliography** – an exhaustive list of all the articles, books and other works cited in a thesis or book. A bibliography should always be set out completely in one sequence arranged by alphabetical order of authors’ main names. Bibliographies should never be segmented (for instance, into separate lists for primary and secondary sources), because that would violate the *one-stop look-up* criterion. Every thesis needs a bibliography, whatever referencing or notes system is used. [pp. 122–33]

**‘big book’ thesis** – a very long dissertation (usually limited to a maximum of 100,000 words) and the normal end product of a *classical model PhD*. It is constructed in an integrated, book form, with all the chapters closely linked to each other, and an overall introduction and conclusion. [pp. 5–11]

**body** – the major part of a paragraph, coming after the *topic sentence* and before the *wrap sentence*. [pp. 112–13]

**body text** – in word processors this term describes the main part of a piece of text, that which has not been identified as a heading or sub-heading in the ‘organizer’ part of the software. [p. 267]

**classical model PhD** – traditional British, Commonwealth and European model of the doctorate, in which the student works for a long period (usually three to five years) on producing a ‘*big book*’ *thesis*, supervised either by one or two *supervisors* (in the British or Commonwealth model) or by a collegium of staff members (in the European model). [pp. 5–11]

**compromise model** – an intermediate approach to the overall structuring of a PhD thesis, which seeks to combine features of the *focus down model* and the *opening out model*. [pp. 60–1]

**data reduction** – techniques for screening out superfluous, unnecessary or unwanted detail in numerical information. Key steps include: using charts or graphs instead of tables; cutting or rounding numbers in tables; reducing or eliminating decimal places; following the *three or*

*four effective digits* maxim below; and using exploratory data analysis methods. [pp. 185–92]

**descriptive structure** – a way of organizing a piece of text by presenting the materials in a sequence given outside the author or fixed externally – for instance, following a chronology or narrative sequence; a ‘guidebook’ pattern; a sequence in which the author accessed materials; or a random, ‘shopping list’ approach. [pp. 63–8]

**dissertation** – the final stage of a PhD in the *taught PhD model*, a long and connected piece of text setting out an original analysis. More generally I use dissertation and PhD thesis interchangeably.

**dissertation committee** – a set of four, or five or more academics who oversee a research student in the dissertation stage of the *taught PhD model*. The committee always includes the student’s *main adviser* and *minor adviser* plus other senior staff who do not work closely with the student. The committee members read the student’s work at several stages, but especially carefully when the dissertation is complete, and they conduct the *dissertation defence* or *final oral examination*. Normally a dissertation cannot be accepted without either all members of the committee agreeing, or without all but one member agreeing. [pp. 5–15]

**dissertation defence** – a common name for the *final oral examination* in the *taught PhD model*. [p. 217]

**double-blind refereeing** – a system where author identification details are removed before papers go to referees, and the referees make comments anonymously. The system is supposed to put all authors on a par for publication, and to allow reviewers to give frank comments. [p. 229]

**dual publication** – publishing material twice, first in a journal article and later in a book, a recognized and legitimate practice. Note, however, that the material must always be published first in the journal, and that material can never be published twice in different journals. [pp. 250–1]

**effective digits** – the numerals which vary from one number in a table to the next. See the *three or four effective digits* maxim.

**emergency stop test** – a check on how well your text is organized and signposted. If I interrupt a reader in mid-flow in your chapter or paper, can they give a clear account of its overall structure, what has been covered and what is still to come? [pp. 98–100]

**endnotes** – system of notes where all the referencing materials and other elements come in a single bloc at the end of the chapter or book, not broken up across the foot of each page. [pp. 130–3]

**examiner** – in the *classical model PhD* a senior person not otherwise involved with a student’s research who decides whether their work reaches doctoral standard or not. In the UK variant two or three

examiners read the research student's thesis, hold the *final oral examination* or *viva* with her, and then either grant the doctorate or issue a *referral*. There is always an external examiner (from another university) and an internal examiner (from the same university as the student). In the European variant, the examiners are all the members of a five- or six-person committee, who read the student's thesis, determine whether it can be accepted or not, and hold an examination in public. The supervisors will form part of this committee, and at least one member will be from another university or country. In the *taught PhD model* the members of the *dissertation committee* are the examiners of the final thesis, although they are not called by this name. [pp. 209–26]

**(final) oral examination** – the stage when either the *examiners* (in Britain, Commonwealth countries or Europe) or the *dissertation committee* (in the United States) formally discuss a student's thesis with them, raising issues and problems and testing their ability to defend their argument and to discuss relevant questions in the academic discipline. Commonly called the *viva* in British-influenced systems, where it is held in private, and the *dissertation defence* in the United States, where most of the session is held in public. [pp. 216–26]

**first-order subheading** – the heading for a main section inside a chapter or paper. It is more prominent than a second-order subheading in terms of font and location on the page. [p. 78]

**focus down model** – a sequence for organizing a thesis that begins with a long literature review, covering several chapters, during which the scope of the study is progressively reduced, followed by set-up material. The main analysis or evidence chapters thus arrive late on within the thesis, and are typically followed by only a very brief analysis and conclusions chapter. [pp. 53–9]

**footnotes** – system of notes where the referencing materials and other elements are given at the foot of the page where a note number occurs, and not in a single bloc at the end of the chapter or book. [pp. 132–3]

**Get it down, then get it organized** – write a quick first draft, without worrying too much about how it is structured, concentrating instead upon setting out your materials, stating arguments and expressing points. Then at the revision and upgrading stages focus hard on re-arranging your materials into a single, clear argument sequence, grouping together and linking up closely related points. [pp. 136–9]

**Harvard referencing** – a system for citing, where the author name and date are given in the main text at the reference point, and can be

looked up in a single *bibliography* at the end of the work. Notes are not needed in this approach. [pp. 125–30]

**high impact start** – a dramatic or attention-grabbing way of beginning a chapter or a main section; for example, by using a starting quotation or a particularly vivid or compelling piece of evidence, or stating a paradox or a problem in clear terms. High impact starts should be carefully written. [pp. 92–5]

**High impact start, Lead-in materials, Signposts** – a suggested sequence for material needed in the introductory part of a chapter (or possibly of a long section). A *high impact start* engages readers' attention (see above). It is followed by any framing or set-up text, *lead-in material* needed to situate the analysis to come. The *signposts* briefly point forward to the sequence of topics in the main sections of the chapter (or in the body of a large section). [pp. 91–7]

**Keep the faith** – at a late stage in your doctorate maintain confidence and belief in what you have done in your research. Do not be tempted to overextend or overprolong your research or to launch out on brand new paths. Do not lightly abandon a major part of the work you have done. Instead find a way of defining and framing your research, consistent with the maxim *You define the question, you deliver the answer*. Be prepared to defend what you have done convincingly in the *final oral examination*. [pp. 221–2]

**lead-in materials** – text which provides a frame for what is to come next, for instance, which gives set-up information, a context, a background description, or other elements necessary for understanding a core piece of analysis. [pp. 49–51]

**lead-out materials** – text which puts a piece of analysis into clearer focus, drawing out conclusions and implications, and setting them in the wider context of a body of literature, a subfield or a discipline. [pp. 49–51]

**Lead-out materials, Thematics, Links forward** – a suggested sequence for material needed to finish off a chapter (or a main section) effectively. *Lead-out materials* draw out the conclusions of a piece of analysis and their implications. *Thematics* link back from this chapter to the opening chapter, and possibly to other preceding chapters. *Links forward* connect this chapter to the next one in sequence. [pp. 97–8]

**Less is more** – at the final draft stage of a thesis, finding economical ways of expressing your arguments creates a more professional feel for your text, especially getting rid of repetitions or thematic fragmentation (see the *Say it once, say it right* maxim). This principle should not be confused with a general style bias towards *parsimony*, which can sometimes improve your writing and sometimes make it less accessible. [p. 208]

**Link, Frame, Deliver** – a suggested sequence for organizing materials within sentences. Start with words or other elements already familiar to readers from previous text, establishing linkages. Try to get qualifying or subordinate clauses out of the way next. These elements normally frame the core proposition of the sentence, which is delivered last. See also the *Subject, Verb, Object* maxim. But good style also depends on some variation between sentences, and avoiding a mechanical repetition of any single form. [pp. 114–17]

**main adviser** – the staff member who principally guides a PhD student completing the dissertation in the *taught PhD model*. The main adviser is akin to the principal supervisor in the *classical model PhD*, except that the main adviser also forms part of the dissertation committee which determines whether the student gains a doctorate or not. [pp. 8–9]

**Manage readers' expectations** – the central task of an author. Do not create expectations on the part of readers that you will not fulfil, for instance, by over-promising or signposting in a misleading way. Aim for a controlled release of information, which always follows the '*need to know*' criterion. Make sure that readers appreciate the importance of what you have found out by framing it and situating it appropriately within a professional literature. [pp. 11–16]

**minor adviser** – a staff member who works with research students in the *taught PhD model*, but less intensively than the *main adviser*. Some universities stipulate that the minor adviser comes from an area of the discipline different from that which the student's dissertation is in. The minor adviser is a member of the *dissertation committee*. [pp. 8–9]

**'Need to know' criterion** – a key principle to use in determining how much detail or information to include in your text. Ask: 'What do readers need to know in order to follow and appreciate my argument?' Provide only enough set-up or background information to meet this need. [pp. 52–3]

For data numbers included in the main text give enough details to meet readers' needs, but do not overburden them. For instance, use charts instead of tables, round up data appropriately or employ other *data-reduction* methods. Present full information for the specialist readers and the examiners in appendices or on a CD bound in with the thesis. [pp. 159–65]

**numerical progression** – data which has been organized in either a descending sequence (highest to lowest numbers) or an ascending sequence (lowest to highest numbers). See the maxim: *Put data in a numerical progression*. [pp. 168–9]

**One-stop look-up** – a key principle for referencing. To find the source of a quotation or the full details of a reference for a book or paper, readers should need to look in only one place in your text. They should never have to go to two locations to find full referencing or source details. [pp. 121–2]

**open refereeing** – a system of peer review for journals, where author's details go to referees, and where referees' names and comments are disclosed to authors. [p. 229]

**opening out model** – a sequence for organizing a thesis in which there is a short lead-in or set-up chapter, followed immediately by the main analysis or evidence chapters. The discussion then 'opens out' into an analysis of what has been found, and from there into a wider consideration of issues in the existing literature or the discipline. [pp. 59–60]

**oral examination** – see *final oral examination*, *dissertation defence* and *viva*.

**organizers** – the complete apparatus of devices by which authors (and publishers' editors) allow readers to orientate themselves within a piece of text. Organizers include prefaces and introductions, headings and subheadings, *signposts*, author promises, running heads, conclusions, and so on. [p. 78]

**papers model dissertation** – a medium-length thesis (of around 50,000 to 60,000 words), which normally forms the second part of the *taught PhD model*. The thesis is written as four or five journal papers, of publishable quality. It will not necessarily have the integrated form of the '*big book*' thesis. [pp. 8–11]

**paragraph** – a unit of thought, usually around 100 to 200 words long. In English texts, the paragraph is a key organizing device. Its start is indicated by a blank line above or by an inset (tabbed) beginning. See *Topic*, *Body*, *Wrap*. [pp. 111–14]

**parsimony** – a general stylistic bias in favour of saying things in the shortest possible amount of words. Useful in avoiding repetitions and encouraging concise and efficient exposition, this attitude can also often produce rather hard-boiled or inaccessible text. See the ‘*Less is more*’ maxim. [p. 108]

**Print, Edit, Revise, Upgrade, Go public** – a suggested sequence for revising text. Always print out your writings and edit them on paper. Do not just do on-screen editing, which will be too confined to a verbal level and simple corrections. Once you have cleaned up the text, ask how it can be strengthened, extended, clarified, better-evidenced, and so on. Make revisions and then write or paste in upgrade materials. Go public with a draft to collect commentaries and ideas for changes. See also *remodelling text*. [p. 138]

**problematic** – an intellectual paradox or set of issues which provides the central research question(s) of the thesis. See the maxim, *Structure your thesis around a paradox, not around a gap*. [pp. 18–26]

**Put data in a numerical progression** – a key principle for presenting tables and charts. Numbers and bars should be arranged in clear descending or ascending sequences wherever feasible. Numerical data in tables should never be presented in a way that creates a jumbled appearance down rows or across columns. Bar charts should have rows or columns arranged in a sequence which gives an up or down numerical progression. Never use data arranged in an alphabetical, geographic, random, official or customary sequence where a numerical progression is feasible. Only over-time data, some categorical data and a few other specialized uses are exempt from this rule. [pp. 168–9 and 181–2]

**Put the story in the heading** – so far as possible your headings should express your substantive findings or conclusions, the ‘bottom line’ message of your text. Never use headings that are formalistic, vacuous, vague or obscure. [pp. 84–5]

**referencing circle** – a group of academics who regularly cite each other’s works in a mutual back-scratching way. [p. 222]

**referral** – a refusal by the *examiners* to accept a PhD thesis. They will impose and list a set of major changes that must be made as a requirement for the thesis to be *submitted* again. A thesis that is referred twice is a failed doctorate. [p. 221]

**remodelling text** – an intensive way of evaluating and usually changing how a chapter or paper is organized. Number and list each

paragraph in sequence with a one-line statement of its key message, interspersed with headings and subheadings. Devise one alternate sequence and repackage paragraphs by number under it. If it looks promising, cut and paste the paragraphs on word processor into the new sequence. If this looks convincing tidy up inter-paragraph linkages. Check the final structure for evenly spaced subheadings and adequate organization. [pp. 143–8]

**Say it once, say it right** – a principle for structuring your text’s argument. Do not fragment similar material and scatter it around your text in lots of little bits. Try to pull all the similar material together and deliver it in a single compelling bloc. This approach avoids repetitions and fragmentation. It helps you build a clearer argument, made up of fewer, larger blocs. [p. 109]

**second-order heading** – the heading for a subsection, inside a main section of a chapter or paper. It is less prominent in terms of font and placing than a *first-order heading*. [pp. 77–92]

**shelf-bending research** – produces a text that is read by only a handful of people. The work sits on a shelf, and over a period of years its only real-world effect is to slowly bend the shelf in a minuscule way. Because it is not published the research does not feed into broader professional debates in any way, and normally cannot be referenced or consulted by other authors. The two biggest categories of shelf-bending work are PhD theses sitting in university libraries, and applied research reports produced by academics or consultants for government agencies or companies. [pp. 12–13]

**signposts** – elements in the main text which point forward to the structure of a chapter or a main section. Signposts are always very brief and indicate strictly the sequence of topics to be handled. They should not summarize the substantive argument or be miniature advance guidebooks for your analysis or conclusions. [pp. 95–7]

**single-blind refereeing** – a system of peer review where referees know who has written the papers they look at, but they can still preserve their own anonymity. It is less restrictive than *double-blind refereeing*. [p. 229]

**Structure your thesis around a paradox, not around a gap** – a principle for clarifying the central research question or *problematic* of your thesis. You should aim to explain a non-obvious puzzle in an original way, not just to produce the first description of something not already (extensively) studied. [pp. 18–26]

**Subject, Verb, Object** – a core principle of English grammar in constructing sentences. Do not separate a subject from the main verb or the verb from its object. Qualifying or subordinate clauses should come at the beginnings or ends of sentences but not in the middle. And such clauses should never come between subject, verb and object. [pp. 114–17]

**submit** – formally send a completed doctoral thesis or dissertation to the university for it to be assessed. The thesis must be in an acceptable final form. There may be limits on how many times you can submit a thesis, often two times only. [pp. 209–16]

**supervisor** – in the *classical model PhD* the individual staff member (or one of two members) accepting prime responsibility for a research student completing a ‘*big book*’ thesis. In the UK or Commonwealth model the supervisor does not serve as *examiner* of the PhD, but is otherwise equivalent to the American *main adviser*. In the European model the supervisor may be a member of the collegium of examiners. [pp. 1–11]

**taught PhD model** – a two-part doctoral qualification. It is composed first of coursework assessed by a general examination (usually after two or three years); and secondly of a medium-length *papers model dissertation* undertaken for a further two to four years and assessed by a *dissertation committee*. [pp. 5–11]

**themes** – main argument strands or theory elements in a dissertation, especially those which recur and structure the thesis as a whole. Themes especially link the opening and closing chapters, usually via the conclusions of intermediate chapters. [pp. 199–209]

**Three (or four) effective digits** – a rule of thumb for how much numerical detail should be presented in tables. Only three or four *effective digits* or numbers should vary from one data point to the next. The other elements of numbers should be rounded up or cut or rebased to achieve this effect. For example, with three effective digits the number 1,346,899 would become 1,350,000 or 1.35 million. With four effective digits it would become 1,347,000. [p. 275]

**topic sentence** – the first sentence of a paragraph, which communicates what issue or subject it covers. It is followed by the *body* of the paragraph. See the *Topic, Body, Wrap* maxim. [pp. 112–13]

**Topic, Body, Wrap** – a suggested sequence of material within paragraphs. The first *topic sentence* makes clear what issue the paragraph addresses, what its focus is on. The main *body* of the paragraph

comes next, giving reasoning, justification, elaboration, analysis or evidence. The final *wrap sentence* makes clear the bottom line message of the paragraph, the conclusion reached. A very common and serious authoring mistake is to misplace the wrap sentence, so that it misleadingly appears as the topic sentence of the next paragraph. [pp. 112–13]

**version control problem** – a discrepancy between different versions of something at two different points: for instance, how something is described in the text and in a diagram, or how a source is referenced in footnotes and in a bibliography. Readers get two versions and do not know which to believe. [p. 127]

**viva** – the commonly used name for the *final oral examination* in British-influenced systems. It is a shortened form of the medieval Latin term ‘viva voce’ (literally meaning ‘with the living voice’). Vivas involve usually two or three examiners talking for around an hour or two to the research student about her thesis. Sometimes supervisors can sit in on vivas (without speaking), but they are otherwise private sessions. [pp. 216–26]

**wrap sentence** – the final sentence of a paragraph, which sums up its key message. It follows the *body* of the paragraph. See the *Topic, Body, Wrap* maxim. [pp. 112–13]

**You define the question, you deliver the answer** – a central principle of the doctorate, making clear how it differs from earlier stages of education where other people define the questions and you deliver the answer. The principle also emphasizes the importance of choosing and framing your central research question so as to mesh closely with what your research will accomplish. Do not include any elements in your research question that will not be addressed in substantive and (hopefully) original ways by your analysis. Do not have elements of your research analysis or evidence that are not covered by the statement of your key research question. [pp. 18–26]

# Notes

## Opening epigraph

'All rules for study ...', Friedrich Wilhem Joseph von Schelling, *On University Studies* (Athens, OH: Ohio University Press, 1966), translated by E. S. Morgan, edited with an Introduction by N. Guterman, p. 34.

## Preface

1. Michael Oakeshott, 'The study of "politics" in a university: An essay in appropriateness', in his *Rationalism in Politics and Other Essays* (Indianapolis: Liberty Fund, 1991), p. 194. Originally published 1962.
2. John Stuart Mill, *On Liberty*, Ch. 3, from the volume J. S. Mill, *Utilitarianism, Liberty and Representative Government* (London: Dent, 1968), p. 123. Originally published 1859.
3. Max Weber discussed bureaucratization most clearly in *The Theory of Social and Economic Organization* (London: William Hodge, 1947), pp. 302–12. It was originally written in 1913.
4. Friedrich Wilhem Joseph von Schelling, *On University Studies* (Athens, Ohio: Ohio University Press, 1966), translated by E. S. Morgan, edited with an Introduction by N. Guterman; Francis Bacon, *The Advancement of Learning* (London: Dent, 1861), edited by G. W. Kitchen.
5. Von Schelling, *On University Studies*, p. 34.
6. I thank especially my supervisees who have completed doctorates: Kate Ascher, Françoise Boucek, Ian Emsley, Raquel Galliego-Calderon, Stephen Griggs, Gunnar Gunnarsson, Stephanie Hoopes, Jaejuhn Joo, Won-Taek Kang, Tom Ioannou, Leo Keliher, Kuang-Wu

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  8. Plato quoted in Ernest Dimnet, *Art of Thinking* (London: Cape, 1929), p. 95.

## Chapter 1 Becoming an author

1. Alain de Botton, *The Consolations of Philosophy* (London: Penguin, 2000), pp. 58–9.
2. C. Wright Mills, *The Sociological Imagination* (New York: Oxford University Press, 1959), p. 243.
3. Michael Oakeshott, from his inaugural lecture at LSE, ‘Political Education’, p. 15, quoted in W. J. M. Mackenzie, *Explorations in Government* (London: Macmillan, now Palgrave Macmillan, 1975), p. 24.
4. Ernest Dimnet, *The Art of Thinking* (London: Cape, 1929), p. 151.
5. Thomas Gray, ‘Elegy in a country churchyard’:

Full many a rose is born to blush unseen  
And waste its sweetness on the desert air.

6. Charles Caleb Colton (1780–1832). Colton was a British clergyman who coined aphorisms now popular on US religious Web sites. This quote was given to me by a student, and I have been unable to trace it to a source.

## Chapter 2 Envisioning the thesis as a whole

1. W. B. Yeats included this line, attributed to 'Old Play', in the frontispiece of his poetry volume *Responsibilities*, first published in 1914. See W. B. Yeats, *Collected Poems* (London: Vintage, 1992), edited by Augustine Martine, p. 95.
2. Quoted in *Great Writings of Goethe*, edited by Stephen Spender (New York: Meridian, 1958), p. 272.
3. Quoted in A. A. Schuessler, *A Logic of Expressive Choice* (Princeton, NJ: Princeton University Press, 2000), p. 29.
4. Robert Nozick, *The Nature of Rationality* (Princeton, NJ: Princeton University Press, 1993), p. 164.
5. G. K. Chesterton, an untraced quote from one of his less well known 'Father Brown' stories.
6. Nozick, *The Nature of Rationality*, p. 165.
7. John Stuart Mill, *On Liberty*, Chapter 3, from John Stuart Mill, *Utilitarianism, Liberty and Representative Government* (London: Dent, 1968), p. 123. Originally published 1859.
8. A. D. Sertillanges, *The Intellectual Life: Its Spirits, Conditions and Methods* (Dublin: Mercier Press, 1978), translated by Mary Ryan, p. 145.
9. PhD regulations of London University, as printed in London School of Economics and Political Science, *Calendar 2001–2001* (London: London School of Economics, 2000), p. 228.
10. Quoted in Sertillanges, *The Intellectual Life*, p. 173.
11. Arthur Schopenhauer's *Paralipomena*, quoted (vaguely) in E. Dimnet, *The Art of Thinking* (London: Cape, 1929), p. 163.
12. Ivan Illich, *Tools for Conviviality* (London: Fontana, 1973), p. 101.
13. Johanne Goethe, 'On Originality' from *Great Writings of Goethe*, edited by Stephen Spender (New York: Meridian, 1958), p. 45.
14. Quoted in Patrick Hughes and George Brecht, *Vicious Circles and Infinity: An Anthology of Paradoxes* (Harmondsworth: Penguin, 1978), p. 60.
15. Robert Oppenheimer, 'A science of change', reprinted in E. Blair Bolles (ed.), *Galileo's Commandment: An Anthology of Great Science Writing* (London: Abacus, 2000), p. 298–9.
16. Blaise Pascal, *Pensées* (London: Dent, 1932), p. 106, Thought number 395.
17. J. K. Galbraith, *The Affluent Society* (Harmondsworth: Penguin, 1958), pp. 18–20. Galbraith uses the phrase 'conventional wisdom' to describe 'ideas which are esteemed at any time for their acceptability, and ... predictability'.
18. Quoted in C. Rose and M. J. Nicholl, *Accelerated Learning for the 21st Century* (London: Piatkus, 1997), p. 193.

19. Quoted in Rose and Nicholl, *Accelerated Learning*, p. 195.
20. Quoted in Sertillanges, *The Intellectual Life*, p. 223.
21. Quoted in G. G. Neil Wright, *Teach Yourself to Study* (London: English Universities Press, 1945), p. 123, from Shaw's play, *Major Barbara*, Act III.
22. *Sunday Times Magazine*, 28 January 2001, p. 25. Eddie Izzard is a well-known British comedian.
23. Quoted in L. Minkin, *Exits and Entrances: Political Research as a Creative Art* (Sheffield: Sheffield Hallam University Press, 1997), p. iv.
24. G. A. Miller, 'The magical number seven, plus or minus two: Some limits on our capacity for processing information', *Psychological Review*, (1956), vol. 63, no.1, pp. 81–97.
25. Quoted in Rose and Nicholl, *Accelerated Learning*, p. 198. Linus Pauling won the Nobel Prize for chemistry.
26. Quoted in Minkin, *Exits and Entrances*, p. 10.
27. Michel de Montaigne, (1533–92), quoted in Sertillanges, *The Intellectual Life*, p. 186. Sertillanges goes on: 'Notes are a sort of external memory.'
28. Blaise Pascal, *Pensées* (London: Dent, 1932), p. 101, Thought number 370.
29. Minkin, *Exits and Entrances*, p. 298.
30. Quoted by Lewis Wolpert, *The Unnatural Nature of Science* (London: Faber, 1992), p. 81. This quote was a favourite of Alexander Fleming (1881–1955), the discoverer of penicillin. In the Hollywood film, *Under Siege 2: Dark Territory* a shortened version ('fortune favours the prepared mind') was also the motto of the arch-villain, a terrorist plotting to blow up the world by triggering earthquakes from space satellites.
31. Virginia Woolf, *A Room of One's Own* (Frogmore, St Albans, Herts: Granada Publishing, 1983), p. 32.
32. Alexander Hamilton (1755–1804), one of the 'founding fathers' of the US constitution. The singer John Mellencamp uses an almost identical formulation in the anthem *You've got to stand*, from his CD *Scarecrow* (New York: Polygram, 1985).
33. Teilhard de Chardin, *The Phenomenon of Man* (London: HarperCollins, 1975), p. 323.
34. Albert Hirschman, in his paper 'The Hiding Hand', quoted in J. Elster, *Sour Grapes: Studies in the Subversion of Rationality* (Cambridge: Cambridge University Press, 1983), p. 158.
35. Elster, *Sour Grapes*, p. 158.
36. Quoted in Dimnet, *The Art of Thinking*, p. 95.
37. A character in Robertson Davies's novel, *The Lyre of Orpheus* (London: Penguin, 1989), p. 212.

38. Louis Pasteur, quoted in many websites.
39. Quoted in Minkin, *Exits and Entrances*, p. 58.
40. Minkin, *Exits and Entrances*.
41. Quoted in Minkin, *Exits and Entrances*, p. 48.
42. Minkin, *Exits and Entrances*, p. 15.
43. Quoted in Francis Wheen, *Karl Marx* (London: Fourth Estate, 1999), p. 311.

## Chapter 3 Planning an integrated thesis: the macro-structure

1. Vladimir Nabokov, quoted in *The Guardian*, 23 December 1999, G2 section, p. 3.
2. Neil Young from 'Crime in the City' on his CD *Freedom* (New York: Reprise Records, 1989).
3. Jean-Jacques Rousseau, quoted in S. and K. Baker, *The Idiot's Guide to Project Management* (Indianapolis: Macmillan, 2000), 2nd edn, p. 359.
4. C. Wright Mills, *The Sociological Imagination* (New York: Oxford University Press, 1959), p. 245.
5. Randall Collins, *The Sociology of Philosophies: A Global Theory of Intellectual Change* (Cambridge, MA: Belknap/Harvard, 1999), p. 52.
6. T. S. Eliot, 'The Hollow Men', in his *Collected Poems, 1909–1962* (London: Faber, 1974), pp. 89–92, quote from p. 92; originally published 1925.
7. The science fiction writer Poul Anderson, quoted in Arthur Koestler, *The Ghost in the Machine* (London: Hutchinson, 1967). See also [www.quotationspage.com/quotes/poul\\_anderson/](http://www.quotationspage.com/quotes/poul_anderson/)
8. The distinction between descriptive, analytic, argumentative and matrix patterns was first made in P. Dunleavy, *Studying for a Degree in the Humanities and Social Sciences* (Basingstoke: Macmillan, now Palgrave Macmillan, 1987), pp. 86–97.

## Chapter 4 Organizing a chapter or paper: the micro-structure

1. Jerome K. Jerome, *Three Men in a Boat*, ch. 3.
2. Stanislaw Lem, *Solaris* (London: Faber, 1970), p. 120.
3. Henry Ford, unsourced quotation from a 'thought pyramid' in the office of a Ford salesperson who sold me a Mondeo car in Milton Keynes, June 2002.

4. Robert J. Sternberg, *The Psychologist's Companion: A Guide to Scientific Writing for Students and Researchers* (Cambridge: Cambridge University Press and British Psychological Society, 1988), p. 58.
5. The *Sun's* headline synopsis of the quiet revolution in Czechoslovakia was: 'Commiss Czech Out'.
6. Michelangelo quoted in A. D. Sertillanges, *The Intellectual Life: Its Spirits, Conditions and Methods* (Dublin: Mercier Press, 1978), translated by Mary Ryan, p. 222.
7. Johanne Wolfgang von Goethe, quoted in R. Andrews, *The Routledge Dictionary of Quotations* (London: Routledge, 1987), p. 292. The same quotation from Faust is also rendered as: 'When ideas fail, words come in very handy', in L. D. Eigen and J. P. Siegel, *Dictionary of Political Quotations* (London: Robert Hale, 1994), p. 466.
8. Michel Foucault, *Discipline and Punish: The Birth of the Prison* (Harmondsworth: Penguin, 1979), translated by Alan Sheridan.

## Chapter 5 Writing clearly: style and referencing issues

1. Robert Sternberg, *The Psychologist's Companion: A Guide to Scientific Writing for Students and Researchers* (Cambridge: Cambridge University Press and British Psychological Society, 1988), p. 3.
2. Alain de Botton, *The Consolations of Philosophy* (London: Penguin, 2000), pp. 158–9.
3. Howard S. Becker, *Writing for Social Scientists* (Chicago: University of Chicago Press, 1986), p. 81.
4. Quoted in R. Andrews, *The Routledge Dictionary of Quotations* (London: Routledge, 1987), p. 250.
5. Quoted in *The Observer, More Sayings of the Week* (London: The Observer, 1983), p. 60.
6. Blaise Pascal, *Pensées* (London: Dent, 1932), p. 45, Thought number 145.
7. Pascal, *Pensées*, p. 7, Thought number 23.
8. Pascal, *Pensées*, p. 45, Thought number 145.
9. Quoted by Antoine Laurent Lavoisier in his Preface to *The Elements of Chemistry* (1789), reprinted in E. Blair Bolles (ed.), *Galileo's Commandment: An Anthology of Great Science Writing* (London: Abacus, 2000), pp. 379–88, quote on p. 380.
10. G. K. Chesterton, *The Everlasting Man* (London: Hodder and Stoughton, 1925), p. 161.

11. Anatole France (1844–1924), quoted in Andrews, *The Routledge Dictionary of Quotations*, p. 218. Of course, by ‘copy it’ here France means quote and acknowledge it, not plagiarize it!
12. Joseph Gubaldi, *MLA Style Manual and Guide to Scholarly Publishing* (New York: Modern Languages Association, 1998), 2nd edn.
13. For Endnote see [www.endnote.com](http://www.endnote.com).

## Chapter 6 Developing your text and managing the writing process

1. I have not been able to trace this quotation. For Nietzsche generally, see Laurence Gane and Kitty Chan, *Introducing Nietzsche* (Cambridge: Icon Books, 1999).
2. John Fowles, *Mantissa* (London: Triad/Panther, 1984), p. 117.
3. The Emperor in George Lucas’s film *The Return of the Jedi*. Shooting script on <http://corky.net/scripts/returnOfTheJedi.html>
4. Howard S. Becker, *Writing for Social Scientists* (Chicago: University of Chicago Press, 1986), Chapter 3.
5. James Thurber quoted in Lewis Minkin, *Exits and Entrances: Political Research as a Creative Art* (Sheffield: Sheffield Hallam University Press, 1997), p. 100.
6. Becker, *Writing for Social Scientists*, p. 60.
7. Umberto Eco, *Kant and the Platypus: Essays on Language and Cognition* (London: Verso, 1997), translated by Alastair McEwan, p. 4.
8. Bernard Lonergan, *Insight* (London: Ward Lock, 1978), p. 174. Originally published 1958.
9. Francis Bacon quoted in E. Dimnet, *The Art of Thinking* (London: Cape, 1929), p. 108.
10. Eco, *Kant and the Platypus*, p. 4.
11. A leading example is *Nudist*, a package designed for systematic analysis and handling of large amounts of qualitative data. It includes split-screen editing facilities, which some people have found useful.
12. Quoted in Minkin, *Exits and Entrances*, p. 313.
13. Quoted in Minkin, *Exits and Entrances*, p. 313.
14. Sir Phillip Sidney (1554–86), originally from *Astrophe and Stella* (1519), Sonnet 1, and quoted in different forms in *The Concise Oxford Dictionary of Quotations* (Oxford: Oxford University Press, 1981), p. 241, and R. Andrews, *The Routledge Book of Quotations* (London: Routledge, 1987), p. 292.
15. Quoted in *The Observer, More Sayings of the Week* (London: The Observer, 1983), p. 60.
16. The next few paragraphs draw on the useful discussion in Eviatar Zerubavel, *The Clockwork Muse: A Practical Guide to Writing Theses*,

- Dissertations and Books* (Cambridge, MA: Harvard University Press, 1999). Zerubavel offers detailed guidance on how to timetable writing sessions.
17. Quoted in A. D. Sertillanges, *The Intellectual Life: Its Spirits, Conditions and Methods* (Dublin: Mercier Press, 1978), translated by Mary Ryan, p. 220.
  18. Zerubavel, *The Clockwork Muse*, chs 4–5.
  19. James Gleick, *Faster: The Acceleration of Just about Everything* (London: Abacus, 2000).
  20. St Thomas Aquinas, *Summa Theologica: A Concise Translation* (London: Methuen, 1991), edited by T. McDermott, p. 439.
  21. Blaise Pascal, quoted in Sertillanges, *The Intellectual Life*, p. 216.
  22. Immanuel Kant, *The Critique of Pure Reason* (Basingstoke: Macmillan, 1986), p. 338.
  23. Johanne Wolfgang von Goethe, *Great Writings of Goethe* (New York: Meridian, 1958), edited by Stephen Spender, p. 272.
  24. W. H. Auden, quoted in S. and K. Baker, *The Idiot's Guide to Project Management* (Indianapolis: Macmillan, 2000), second edition, p. 142.
  25. F. Scott Fitzgerald, quoted in Baker and Baker, *The Idiot's Guide to Project Management*, p. 272.
  26. Neil Simon, quoted in Minkin, *Exits and Entrances*, p. 102.
  27. John Dewey, *Democracy and Education* (New York: Macmillan, 1916), p. 140.

## Chapter 7 Handling attention points: data, charts and graphics

1. National Audit Office, *Presenting Data in Reports* (London: National Audit Office, 1998), p. 1.
2. Radiohead, 'Karma Police' from their CD *OK Computer* (London: Parlophone, 1997).
3. Quoted in L. D. Eigen and J. P. Siegel, *Dictionary of Political Quotations* (London: Robert Hale, 1994), p. 470.
4. National Audit Office, *Presenting Data in Reports* (London: NAO, 1999), p. 10.
5. See A. S. C. Ehrenberg, *A Primer in Data Reduction* (Chichester: Wiley, 1982) for a full set of examples.
6. Greg Evans in his science fiction novel *Diaspora* (London, Orion Books, 1997), p. 36. Evans's original quotation is in the past tense, but I have rephrased it in the present tense. The quote describes how virtual entities called 'citizens' in future electronic communities called polises (that is, identities 'born' from computer images of original human personalities), learn maths.

7. My favourite sources are now dated but still useful works, such as Catherine Marsh, *Exploring Data: An Introduction to Data Analysis for Social Scientists* (Cambridge: Polity, 1988); Ehrenberg, *A Primer in Data Reduction*; B. H. Erickson and T. A. Nozanchuk, *Understanding Data: An Introduction to Exploratory and Confirmatory Data Analysis for Students in the Social Sciences* (Milton Keynes: Open University Press, 1979); John W. Tukey, *Exploratory Data Analysis* (Reading, MA: Addison-Wesley, 1977); and Frederick Mosteller and John W. Tukey, *Data Analysis and Regression: A Second Course in Statistics* (Reading, MA: Addison-Wesley, 1977).
8. See Tukey, *Exploratory Data Analysis*, pp. 221–2.
9. Umberto Eco, *Kant and the Platypus: Essays on Language and Cognition* (London: Verso, 1997), translated by Alastair McEwan, p. 83.

## Chapter 8 The end-game: finishing your doctorate

1. Howard S. Becker, *Writing for Social Scientists* (Chicago: University of Chicago Press, 1986), p. 122.
2. Alexis de Tocqueville, quoted in J. P. Mayer, *Prophet of the Mass Age* (London: Dent, 1939), p. 123.
3. Blaise Pascal, *Pensées* (London: Dent, 1932), p. 7, Thought number 19.
4. Robert Browning, from his poem ‘Andrea del Sarto (called “The Faultless Poet”)', line 78: ‘Well, less is more Lucrezi, I am judged’. For the complete poem, see: [www.libraryutoronto.ca/intel/rp/poems/browning12.html](http://www.libraryutoronto.ca/intel/rp/poems/browning12.html). The catchphrase ‘less is more’ was picked up and made famous as a motto of modernist architecture by Mies van der Rohe, in the *New York Herald Tribune*, 28 June 1959. The architect Robert Venturi famously retorted: ‘Less is a bore.’
5. Boscoe Pertwee, quoted in Umberto Eco, *Kant and the Platypus: Essays on Language and Cognition* (London: Verso, 1997), translated by Alastair McEwan, p. 2.
6. Monty Python. The full script can be found at: [www.ai.mit.edu/people/paulfitz/spanish/script.html](http://www.ai.mit.edu/people/paulfitz/spanish/script.html)

## Chapter 9 Publishing your research

1. AT&T poster advertisement, autumn 2000. The company is an American phone giant.
2. Quoted in G. G. Neil Wright, *Teach Yourself to Study* (London: English Universities Press, 1945), p. 96.

3. ISI Web of Knowledge is at [www.isinet.com](http://www.isinet.com) and includes the Social Science Citation Index and Arts and Humanities Citation Index.
4. See [www.ingenta.com](http://www.ingenta.com) and [www.jstor.org](http://www.jstor.org). It is best to access them via your university library, where it should be free.
5. E. Tulving and S. A. Madigan wrote their piece in 1970, and are quoted in Robert J. Sternberg, *The Psychologist's Companion: A Guide to Scientific Writing for Students and Researchers* (Cambridge: Cambridge University Press and British Psychological Society, 1988), pp. 166–7.
6. Sternberg, *The Psychologist's Companion*, pp. 179–83.
7. Quoted by Minkin, *Exits and Entrances*, p. 15.
8. Quoted by Minkin, *Exits and Entrances*, p. 90.
9. Other useful search engines include: [www.alltheweb.com](http://www.alltheweb.com); [www.teoma.com](http://www.teoma.com); [www.vivisimo.com](http://www.vivisimo.com) (which gives nicely clustered results); [www.wisenut.com](http://www.wisenut.com); and even [www.search.msn.com](http://www.search.msn.com). For articles in magazines try [www.findarticles.com](http://www.findarticles.com).
10. Milan Kundera, *Immortality* (London: Faber, 1991).
11. Garfield is written and drawn by Jim Davis and published in New York by Ballantine Books, see [www.randomhouse.com/BB/](http://www.randomhouse.com/BB/).

## Afterword

1. G. K. Chesterton quoted in *The Concise Oxford Dictionary of Quotations* (Oxford: Oxford University Press, 1981), p. 70. The original source was his essay 'Folly and female education', Iv. 14.
2. Quoted I. Gane and K. Chan, *Introducing Nietzsche* (Duxford, Cambridge: Icon Books, 1998), p. 40.
3. Michael Oakeshott, 'Rationalism in politics', in his *Rationalism in Politics and Other Essays* (Indianapolis: Liberty Fund, 1991), pp. 29–30. Originally published 1947.
4. A. D. Sertillanges, *The Intellectual Life: Its Spirits, Conditions and Methods* (Dublin: Mercier Press, 1978), translated by Mary Ryan, p. 172.

## Glossary

1. Blaise Pascal, *Pensées* (London: Dent, 1932), p. 103, Thought number 380.

## Further Reading

Many people have written useful or inspiring things about authoring in professional contexts and about being creative about research. But these ideas are mainly small snippets in works on diverse topics. Tracking down these bits and pieces was worthwhile for me, and the sources involved are shown in the Notes (starting on p. 277). But I would rate only a few of these works as worthwhile for readers to follow up. I give a couple of lines of commentary to explain or qualify all my recommendations, because each book is likely to be helpful for only a specific kind of reader.

### General writings relevant for intellectual work

S. and K. Baker, *The Idiot's Guide to Project Management* (Indianapolis: Macmillan, 2000), second edition. A clear and self-deprecating guide to planning a large-scale piece of work, full of useful reflections but not specific to doctoral projects.

Howard S. Becker, *Writing for Social Scientists* (Chicago: University of Chicago Press, 1986). A very sympathetic discussion of the difficulties of writing and going public with your material. A 'must read' for strong-willed social scientists doing more literary research, but perhaps not for those who already feel lacking in confidence?

Howard S. Becker, *Tricks of the Trade: How to Think about Your Research While You're Doing It* (Chicago: University of Chicago Press, 1998). Not much on authoring here, but Becker offers social scientists helpful ideas on formulating problems and thinking through appropriate research methods and solutions.

Alain de Botton, *The Consolations of Philosophy* (London: Penguin, 2000). A beautifully written example of authoring, focusing on five philosophers through the ages who have a great deal of relevance for

contemporary intellectuals. It is worth looking at even just as a style exemplar.

- Gillian Butler and Tony Hope, *Manage Your Mind: The Mental Fitness Guide* (Oxford: Oxford University Press, 1995). Doing a PhD is a high-pressure experience and comes at a time when people's life situation is often changing radically for other reasons. This very humane book may help you review a range of common mild problems. If you feel more than very mildly stressed or depressed, do see a doctor or other expert counsellor. Despite appearances, academic work is work, and you need to be fit and well to do it effectively.
- Jon Elster, *Sour Grapes: Studies in the Subversion of Rationality* (Cambridge: Cambridge University Press, 1983), Chapter IV on 'Belief, bias and ideology'. A leading social theorist considers the stimulus to thought arising from making personal commitments.
- G. A. Miller, 'The magical number seven, plus or minus two: Some limits on our capacity for processing information', *Psychological Review*, (1956), vol. 63, no.1, pp. 81–97. A very old paper now, but still valuable for all authors to think through how readers will react to their work.
- C. Wright Mills, *The Sociological Imagination* (New York: Oxford University Press, 1959). A key 'think piece' addressed to young sociologists, with good insights on authoring too.
- L. Minkin, *Exits and Entrances: Political Research as a Creative Art* (Sheffield: Sheffield Hallam University Press, 1997). Minkin usefully synthesizes a lot of the earlier literature on creativity. He also adds his own original and helpful reflections on how to puzzle through issues and dilemmas while authoring. He is a political scientist of the old school, and so his reflections are highly relevant for historians as well.
- Rebecca B. Morton, *Methods and Models: A Guide to the Empirical Analysis of Formal Models in Political Science* (Cambridge: Cambridge University Press, 1999). An insightful analysis of the research design issues in formal modelling work, using political science examples. Morton perfectly captures the often elusive 'oral wisdom' of formal modellers and she condenses the general ethos of modern social science intellectuals doing empirically orientated but 'techno' research.
- Robert Nozick, *The Nature of Rationality* (Princeton, NJ: Princeton University Press, 1993), pp. 163–72 only, on 'philosophical heuristics'. A leading philosopher reflects on how intellectual problems are defined and ameliorated in his discipline. (In the remainder of this complex book his thesis is that rational beliefs are those which maximize the causal, evidential and symbolic welfare of the belief-holders. The argument has a great deal of resonance for academic work generally, but it is set out here chiefly for specialists.)

- Blaise Pascal, *Pensées* (London: Dent, 1932). Some outstanding reflections on intellectual work in general are scattered throughout a mainly theological seventeenth-century text: it will interest religiously inclined people.
- A. D. Sertillanges, *The Intellectual Life: Its Spirits, Conditions and Methods* (Dublin: Mercier Press, 1978), translated by Mary Ryan. Originally published in 1920. A warm but serious reflection on intellectual work infused throughout by Catholic thinking. It should be useful for religiously inclined people, but the theology will put off others.
- Robert J. Sternberg, *The Psychologist's Companion: A Guide to Scientific Writing for Students and Researchers* (Cambridge: Cambridge University Press and British Psychological Society, 1988). Very specific to psychology in some parts, but with more generally relevant insights as well.
- David Sternberg, *How to Complete and Survive a Doctoral Dissertation* (New York: St Martin's Griffin, 1981). A fairly general book about completing an American PhD but with plenty of insights too about managing a dissertation committee.
- Eviatar Zerubavel, *The Clockwork Muse: A Practical Guide to Writing Theses, Dissertations and Books* (Cambridge, MA: Harvard University Press, 1999). A stylishly produced short book focusing on the logistics of the writing process, written by a sociologist. Zerubavel gives some detailed guidance drawn from his own experience, but reading it may give you an inferiority complex. As the title suggests, he believes in keeping to time!

## Books discussing style and related issues

There are numerous general books on writing, mainly on issues around style. Most are not a great deal of help for doctoral work. Each of these books has different virtues and limitations, but they may be helpful in upgrading your writing style for the demands of writing a lot of text.

- Peter Elbow, *Writing with Power: Techniques for Mastering the Writing Process* (New York: Oxford University Press, 1998), second edition. A substantial collection of advice, orientated towards literary and cultural areas and lower-level courses. But it is helpful on quite a range of issues and for people whose first language is not English.
- Albert Joseph, *Put it in Writing: Learn How to Write Clearly, Quickly and Persuasively* (New York: McGraw Hill, 1998). A business-orientated treatment and not at all academic, but it provides a useful guide to modern, 'generally accepted standards' of good communication. The book does not overclaim and it is very well presented.

Theodore A. Rees Cheney, *Writing Creative NonFiction: How to Use Fiction Techniques to Make Your Nonfiction More Interesting, Dramatic and Vivid* (Berkeley, CA: Ten Speed Press, 1991). The advice here is orientated towards journalism and general-interest non-fiction writing, but it could apply also to literary and cultural studies areas. The emphasis is on actively trying to interest readers.

Joseph M. Williams, *Style: Towards Clarity and Grace* (Chicago: University of Chicago Press, 1995). I find this the most useful book on style issues, with systematically based and modern-looking advice. There are a lot of carefully worked examples, but also a useful focus on the intellectual purposes that you are trying to achieve.

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