

so you can give it a sharp, clear opening and draw together your major findings in the conclusion. As you write these crucial sections, you'll return to other sections and revise them in light of your introduction and conclusion. Working back and forth like this will produce a stronger, more tightly integrated work.

**TIME SCHEDULE FOR MONTHS 3-5  
(OR MONTHS 3-6, DEPENDING ON YOUR SCHOOL SCHEDULE):  
WRITING THE INTRODUCTION AND CONCLUSION**

Reading:	Focused research and planning
Writing:	Prewrite middle sections of thesis Write and revise middle sections of thesis Prewrite the introduction and conclusion

**CHECKLIST: OPENINGS, TRANSITIONS, AND CONCLUSIONS**

Remember to edit your introduction and conclusion several times. They are the last written but the most carefully read.

- In the introduction do the following:
- Entice your reader into your subject.
  - Explain
    - Why your topic is important;
    - What methods you will use to investigate it;
    - What texts or evidence you will rely on.
  - Define your key terms and use them consistently as a "core vocabulary."
  - State your thesis argument.
  - Provide a road map for the overall paper.

In the middle sections of your paper

- Make sure the order of the sections is right, matching your argument;
- Smooth the transitions between sections;
- Show (briefly) why the next section comes where it does.

In the conclusion

- Highlight your main findings;
- Show how they support your thesis statement;
- Explain the range and limits of your findings and any generalizations;
- Connect your findings to larger issues.

## 11 GOOD EDITING MAKES GOOD WRITING

In 1776 the Continental Congress made a fateful decision to issue a statement declaring America's independence and explaining its reasons. To draft it, they formed a small committee, including John Adams, Benjamin Franklin, and Thomas Jefferson. The committee asked Jefferson to produce an initial version. He worked quickly to convey their common ideas, thinking of himself more as a draftsman than as an original author.

Jefferson borrowed freely from the Virginia Constitution he had written earlier and from George Mason's draft of a Virginia Declaration of Rights, both based on the English Bill of Rights (1689). It was Mason, for example, who had declared that "all men are born equally free and independent" and "all power is vested in, and consequently derived from the people."<sup>1</sup> If those phrases are familiar, it's because Jefferson borrowed them. If they don't sound quite right, it's because Jefferson edited them to make them more compact and resonant.

Jefferson's version is the one we know. Mason had written: "standing armies, in time of peace, should be avoided." Jefferson dropped the passive voice: "There shall be no standing army but in time of actual war."<sup>2</sup> Mason had written that all men had natural rights to "the enjoyment of life and liberty, with the means of acquiring and possessing property, and pursuing and obtaining happiness and safety." Jefferson cut it once and then a second time, producing one of the most compelling lines in American history: "life, liberty and the pursuit of happiness."<sup>3</sup> He returned with a powerful, eloquent document, fusing reason and passion. All in all, good enough for government work.

Now it was the Drafting Committee's turn to edit. Most of the changes

1. I have modernized the spelling. Jefferson also drew heavily on Locke's *Second Treatise on Government*. Quoted in Pauline Maier, *American Scripture: Making the Declaration of Independence* (New York: Alfred A. Knopf, 1997), 104, 124-27.
2. Quoted in Maier, *American Scripture*, 128.
3. Quoted in Maier, *American Scripture*, 134.

were small cuts, and it is not always clear who initiated them. It was probably Benjamin Franklin—although we cannot be sure—who changed the second line. Jefferson had written: “We hold these truths to be sacred and undeniable.” That’s a ringing phrase as it stands. Wise editing made it immeasurably stronger: “We hold these truths to be self-evident.” The new word, “self-evident,” is modest, but it packs a punch. This change did more than quicken the language and buttress America’s claims. It made them virtually unassailable.

If careful editing can improve Jefferson’s Declaration, then surely it can help you and me. Nobody’s first draft is their best, and editing is the only way to make it better—the *only way*. As you cut, paste, and rewrite, focus on communicating to readers as well as expressing yourself. Engage your readers by letting your ideas emerge clear, strong, and uncluttered.

**Tip:** Editing your work again and again is the way—the *only way*—to produce your best writing.

Your goal should be lucid, persuasive writing, aimed squarely at your reader. Communicate, inform, persuade. That means writing with your readers in mind. It means tightening your language, scrapping needless words and sentences, and deleting tangents. It means building paragraphs around central ideas, and then arranging them in a sensible order within each section. It means reconsidering the sections themselves, making sure they are in the right order, and moving them if they’re not. Above all, it means writing with courtesy and respect for your readers.

No matter how profound your argument, your language should be unaffected and unpretentious, leavened with pointed examples, choice quotes, occasional humor, and unexpected phrases. Clarity, simplicity, and persuasiveness—the values I have spoken of so often—come through patient revision. That’s partly the patina of repeated rubbing, partly the effect of putting yourself in the reader’s chair, something you do each time you read the text to edit.

#### REVISE EARLY AND OFTEN

Revising is not something you do only once, after you have finished your “real” writing. Nor is it grunt work, cleaning up loose ends. It should be an

integral part of your writing, fully as important as prewriting and rough drafting. The aim is to step back from what you’ve written, remember your readers, and then tighten your language so your ideas come through cleanly and smoothly. Your language and ideas are intertwined. Editing should bind them close.

Don’t wait to revise until you have completed all your writing. Do it as you complete each section of the paper, or even a meaningful part of it. Later, after you have completed a full draft with these revised sections, you can return to work on the document as a whole. That may mean more buffing and polishing, or it may mean moving walls and doors, shifting whole portions of the document to different spots so your argument unfolds more logically and persuasively. Whether the changes are big or small, editing your drafts is the key to making your thesis sharper, deeper, and more readable. Doing that requires you to edit the text several times.

**Tip:** As you finish drafts of each section, you can begin editing them. You don’t have to wait until you’ve completed a draft of the entire paper.

#### GOALS IN REWRITING

Rewriting is the best place to think about

- Reinforcing your argument and adding evidence at any weak points
- Anticipating objections to your approach
- Including examples, analogies, and compelling details to illustrate your points
- Cutting excess words
- Ensuring continuity between paragraphs and sections
- Adding variety to your sentences, so they don’t all have the same form and length
- Maintaining a consistent tone (or voice) in your writing

These elements may get short shrift in a first draft. That’s understandable. You are concentrating on your argument and evidence. Now, as you revise, you can include more illustrations, more variety in your sentences, and more continuity between paragraphs and sections. Play around with different options and pick the ones that work best.

Don't be afraid to cut extraneous material and marginal points, even if they took a long time to write. Remember, you are not being paid by the hour or by the word. What matters is the quality of the final product. It should be taut and clear. It is painful to cut your own hard-wrought prose. I know, believe me, I know. But your paper will be much better for it.

**Tip:** Cut bravely! Tighten your paper by lopping off excess words, sentences, and paragraphs.

This pruning has a purpose: it clears the ground for your main themes to flourish. As you edit, decide if these themes need reinforcement or additional evidence. If they do, now's the time to add them. That might mean nothing more than adding a sentence or paragraph. Or it might mean doing a little targeted research and then writing.

Consider what objections might be raised to your argument and address the most important ones directly. Don't be too subtle here. If there is a standard objection to your viewpoint, state it plainly and tackle it squarely. If you didn't do that in the original draft, now is the time. Your adviser can help here by discussing these counterarguments and suggesting responses. Confronting these alternatives effectively is one mark of an outstanding thesis.

**Tip:** Clearly state the main objections to your viewpoint or argument. Then meet them head-on.

This editorial work is essential for every thesis, but it needs to be more extensive for writers who produce a loose, quick first draft. (Some writers call this a "zero draft" to indicate that it is not yet a first draft.) There's nothing wrong with writing drafts quickly, and some writers prefer it. They think it produces more original, less constricted work and prevents writer's block.<sup>4</sup> Often, they are more comfortable and productive when they have a

4. Some writing teachers advocate these "messy first drafts" as good ways to overcome inertia and produce innovative ideas. Peter Elbow and Joan Bolker are among the leading proponents. Another option would be to produce a messy draft of each section, rather than the whole thesis, and then begin editing that section.

loose draft already in hand and can begin editing. If that's how you work best, fine. Just remember: if your first draft is very loose, you need to spend more time editing the next versions.

## TWO TYPES OF REVISION

When you revise, work over your draft at all levels, from individual words to the planned order of your sections. Think about potential changes, small and large.

**Tip:** Editing should be done at two levels:

- Small-scale changes, focusing on words, sentences, paragraphs
- Large-scale changes, focusing on the architecture of the paper: the order of the sections and their relationship to each other

### *Small-Scale Revisions*

Small-scale changes are designed to increase readability: line by line, paragraph by paragraph. You can work on them after you've completed an entire draft or, if you prefer, after you've finished a particular section. Either way, the more you polish, the more your text will shine.

The best way to make sure your text flows smoothly—sentence after sentence—is to read it aloud (or read silently but "hear" the words). Listen for the tone and cadence and shades of meaning. If a sentence sounds awkward, it is awkward. Rewrite it, and listen to the new version.

Make sure you have well-defined paragraphs, each built around a single idea. Check on transitions so each paragraph sets up the next and flows into it. Vary your sentences. If three or four in row are long, make the next one short and punchy. That's hard to do while drafting; it's easy to do while editing. If several paragraphs are abstract and theoretical, consider adding an example or two. Your readers will welcome the change of pace, and you will find it reinforces your abstract points. Conversely, if you've written several pages with detailed empirical materials, consider adding some more general analysis or flagging some larger issues.

### *Large-Scale Revisions*

Large-scale revisions focus on the paper's organization. They are designed to improve the overall structure of your project. They give you a



chance to reconsider the way you are making your argument and the order in which you are presenting the materials.

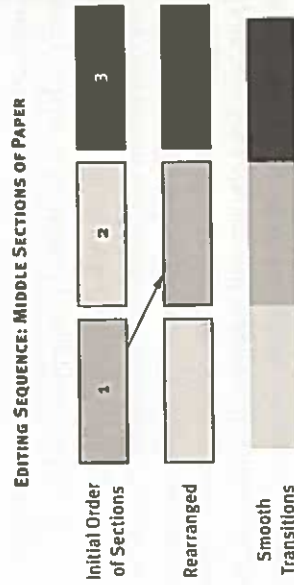
You are, in effect, reimagining your initial thesis plan. That plan was always meant to be a work in progress, and now is the time to reassess it, after you've learned so much about the subject. Maybe you will modify your original plan, maybe not. In any case, think it over. It's easy enough to cut and paste if it will strengthen your thesis.

The individual sections of your paper are like small chapters in a book. You can easily rearrange them. It might help to add a new section, divide an existing one, or drop one you had planned or even drafted. You can subdivide a long section or combine several because you now realize they are more closely related than you expected. Be flexible, be thoughtful, and be ready to change what you have written.

As part of this revision, consider the order of the sections. It is easy enough to move them around, once you actually give yourself permission to think about it. Feel free to drag-and-drop, or to stay with the order you currently have. Whatever your choice, line up the sections so your presentation develops logically and sensibly.

Once you have reviewed the sections and arranged them as you want, look over the transitions between them. They need to show the reader why you are taking the next step. If that's hard to explain, then maybe the next section is in the wrong spot.

This sequence of large-scale revision is illustrated in the following figure:



After you have done this large-scale revision—putting the sections in your preferred order and creating smooth transitions—sit down in a quiet place and disconnect yourself from the electronic world. Turn off your cell phone, instant messaging, two-way pager, and PDA. Then read through

the *entire* thesis uninterrupted, at a single sitting. That's the best way to double-check your editorial judgments. This attention to the paper's overall organization pays off in a stronger, more coherent, more readable thesis.

#### EDIT OCCASIONALLY ON PRINTED COPIES

Do this “read-through” on paper rather than on-screen. It's much easier to read the manuscript as a whole and capture its rhythms.

As you work through the manuscript, mark it for changes such as “footnote needed here” or “awkward wording here, redo,” but don't pause too long to correct these problems. Signal these changes with a red pen so they stand out. Later, go back and actually make the alterations. But right now the main task is to get a full overview of the project as you steer it onto the final glide path.

After you've made these corrections, and certainly before you turn the thesis in, repeat this uninterrupted reading and markup. The more times you do it, the better. This extra editing will ensure a successful landing, with no fire trucks on the runway.

#### EDIT THE YOUR SECTION SUBHEADS AND THE THESIS TITLE

Your sections should all have clear titles, or subheads. As you move the sections around and change their content, some old subheads may not fit anymore. Or you might simply come up with better ones. Reviewing these section subheads is part of the editing task, too. (By the way, you should print these subheads in boldface. That way, they'll stand out clearly and show readers how your paper is organized.)

*Tip:* Don't forget to edit section subheads and the thesis title.

The most important title of all is for the thesis itself. You already have a working title. Keep a running list of other ideas. A good title can convey your subject matter and even your argument. Most of all, it can attract readers to your work, not least by showing them you are a good writer. F. Scott Fitzgerald gave a dreary name to one of his manuscripts: *Among the Ash-Heaps and Millionaires*. His editor, Maxwell Perkins, casually re-

marked, "I always thought that *The Great Gatsby* was a suggestive and effective title."<sup>5</sup> Good idea.

One approach is to pick a straightforward title that accurately and briefly describes your subject, such as

- Wayne Booth, *The Rhetoric of Fiction*
- Alicia F. Lieberman, *The Emotional Life of the Toddler*
- Richard Rhodes, *The Making of the Atom Bomb*
- Raymond Williams, *The Sociology of Culture*<sup>6</sup>

Some titles go beyond that. They give an evocative description of their subject and sometimes anticipate the argument of the book. The books I used to illustrate introductions, conclusions, and thesis statements—by Dower, Mandelbaum, and the rest—all have strong titles. Here are a few more, which may guide you as you search for your own title. See if you find the titles intriguing and descriptive.

- Fouad Ajami, *The Dream Palace of the Arabs: A Generation's Odyssey*<sup>7</sup>
- Allan Bloom, *The Closing of the American Mind: How Higher Education Has Failed Democracy and Impoverished the Souls of Today's Students*<sup>8</sup>

5. A. Scott Berg, *Max Perkins: Editor of Genius* (New York: E. P. Dutton, 1978), 62.  
 6. Wayne Booth, *The Rhetoric of Fiction* (Chicago: University of Chicago Press, 1961); Alicia F. Lieberman, *The Emotional Life of the Toddler* (New York: Free Press, 1993); Richard Rhodes, *The Making of the Atom Bomb* (New York: Simon & Schuster, 1986); Raymond Williams, *The Sociology of Culture* (New York: Schocken Books, 1982).  
 7. Fouad Ajami, *The Dream Palace of the Arabs: A Generation's Odyssey* (New York: Pantheon, 1998).

8. Allan Bloom, *The Closing of the American Mind: How Higher Education Has Failed Democracy and Impoverished the Souls of Today's Students* (New York: Simon & Schuster, 1987). This is another title that improved with editorial assistance. The original title was "Souls without Longing." That would have sold six hundred copies to confused students in divinity school. Bloom's editor urged him to come up with something better and more descriptive. Bloom did so, and *The Closing of the American Mind* sold hundreds of thousands of copies. Nathan Tarcov, literary executor for Allan Bloom, personal communication, July 14, 2003.

- Patrick Brantlinger, *Who Killed Shakespeare? What's Happened to English since the Radical Sixties?*
- Larry Cuban and Michael Usdan, eds., *Powerful Reforms with Shallow Roots: Improving America's Urban Schools*
- Norman Golb, *Who Wrote the Dead Sea Scrolls? The Search for the Secret of Qumran*
- Nathan Rosenberg and L. E. Birdzell Jr., *How the West Grew Rich: The Economic Transformation of the Industrial World*
- Richard A. Shweder, *Why Do Men Barbecue? Recipes for Cultural Psychology*
- William J. Wilson, *The Declining Significance of Race: Blacks and Changing American Institutions*<sup>10</sup>

Notice that none of the book titles include the word "and," and only two include it in the subtitle. That's because "and" is usually a weak placeholder, saying only that two topics are connected without saying how. Compare the vague title *Boys and Play* with *Why Boys Play Rough*. Which title looks more interesting?

Good titles don't just lie there comatose, blandly stating the subject matter. They pose intriguing questions, entice readers into their topic, or advance a strong position. Take the title of Joseph S. Nye's recent book, *The*

9. Patrick Brantlinger, *Who Killed Shakespeare? What's Happened to English since the Radical Sixties* (New York: Routledge, 2001). A similar title in the classics turned out to be confusing. True story: The book *Who Killed Homer?* disappointed many readers who expected it to be about *The Simpsons*. They forgot to read the full title. Victor Davis Hanson and John Heath, *Who Killed Homer? The Demise of Classical Education and the Recovery of Greek Wisdom* (New York: Free Press, 1998). D'oh!

10. Larry Cuban and Michael Usdan, eds., *Powerful Reforms with Shallow Roots: Improving America's Urban Schools* (New York: Teachers College Press, Columbia University, 2003); Norman Golb, *Who Wrote the Dead Sea Scrolls? The Search for the Secret of Qumran* (New York: Scribner, 1995); Nathan Rosenberg and L. E. Birdzell Jr., *How the West Grew Rich: The Economic Transformation of the Industrial World* (New York: Basic Books, 1986); Richard A. Shweder, *Why Do Men Barbecue? Recipes for Cultural Psychology* (Cambridge, MA: Harvard University Press, 2003); William J. Wilson, *The Declining Significance of Race: Blacks and Changing American Institutions* (Chicago: University of Chicago Press, 1978).

*Paradox of American Power: Why the World's Only Superpower Can't Go It Alone.*<sup>11</sup> The first half of the title is intriguing: we want to know, "What's the paradox?" The answer is not obvious since America is the most powerful state in the modern world, perhaps in world history. The subtitle shows how Nye will resolve that paradox in the book. He will argue that even though the United States is extraordinarily powerful, it still needs allies to accomplish its foreign-policy goals.

Here's a title so good that I bought the book even though I seldom read about evolutionary biology. *Why Is Sex Fun? The Evolution of Human Sexuality* by Jared M. Diamond.<sup>12</sup> The chapter titles are great, too. They ask fundamental—but often overlooked—questions and pose them in provocative ways, just as the book title does. Here are a couple: "Why Don't Men Breast-feed Their Babies? The Non-Evolution of Male Lactation" and "The Animal with the Weirdest Sex Life." (Diamond's guess: Your dog probably thinks it's you.)

#### SOME NUTS-AND-BOLTS TIPS ABOUT REVISING

Since you have written and edited a lot of class papers, you probably have your own way of doing it, your own tricks of the trade. I've got mine, too, and I'll pass them along, hoping they make your task easier and more efficient. I've already mentioned a couple in passing.

First, do some of your editing *off the computer*. It's fine to do most of your editing on-screen. It's very efficient, especially for making small-scale changes. But you should occasionally work with a printed copy. After all, that's how everybody else will read it. It puts you in their shoes. That's a good place to be as you edit. It also allows you to read through the whole paper easily. That gives you a better overall perspective, which is crucial for making large-scale changes.

11. Joseph S. Nye Jr., *The Paradox of American Power: Why the World's Only Superpower Can't Go It Alone* (New York: Oxford University Press, 2002).

12. Jared M. Diamond, *Why Is Sex Fun? The Evolution of Human Sexuality* (New York: HarperCollins, 1997). Diamond has a knack for good titles, as evidenced by his best-selling *Guns, Germs, and Steel: The Fates of Human Societies* (New York: W. W. Norton, 1997).

**Tip:** Most of your editing will be at the computer screen, but do at least some from a printed copy. It will give you a better overview.

Second, as you read and mark the printed copy with changes, use red pens. Bright red ink stands out from the printed text, and that's important when you return to the computer to type in your modifications. It is easy to miss changes if you mark them in black or blue ink. Those markings fade into the existing text. So, buy a box of red pens.

Even with red ink, it's sometimes hard to find small changes. To make sure you catch them later, circle them and put a red line (or arrow) in the right or left margin.

**Tip:** Use red pens to edit printed copy. The color pops out from the text. Circle small changes so you catch them later when you enter the changes on your computer.

Since I print my drafts as single-spaced texts (to prevent widespread deforestation), it's sometimes hard to read the changes I insert between the lines. Mind you, I'll be retyping them myself, but I still may not understand what I wrote. If an insert is hard to read, I write it a second time in the margin.

Sometimes, I strike out a word, write in a new one, and then realize the original one was better. Now, unfortunately, the original has a red ink line through it. Here I reach for a standard proofreading mark, "stet." It means "leave the original words in place." I sometimes put that in the margins, too, as I do with "ital" to add italics. I usually circle them to make sure I notice them later.

Just as I use red pens, I use red fonts on the computer screen to highlight notes about changes I need to make later. I even use boldface and CAPS—I'm a belt-and-suspenders guy about this. The capital letters and boldface make it easy to catch these notations when I'm reading a printed black-and-white copy.

I don't use these computerized notations often since I usually enter the changes as I think of them, at least when I'm editing on-screen. But I do



sometimes need to remind myself to find a citation or quotation later, either with a computer search or a trip to the library. The notations need to be standard (so I can search for them), and they need to be easily noticed as I read them on-screen. Here are a few I use:

#### SOME NOTATIONS I USE FOR EDITING

Notation	Meaning
CITE	Get a citation. If I need some citation materials to include in the text itself, I put the red notation in the normal text, along with some reminder of what I need. If I've completed the relevant text and just need to complete the footnote, I begin the footnote and then include the word CITE in the footnote. In this chapter, I completed the text and began a footnote about the Declaration of Independence. But I needed some information to complete the footnote so I wrote: (CITE, Maier, page?).
19xx or 20xx EXAMPLES EXPAND	Find the year of a publication or event. Insert examples at that spot. Add some text at this point.
??? or CHECK???	Sometimes I include a notation saying what I need to add, such as "EXPAND: Jefferson's role in Continental Congress." Review the text or check a fact.
AWKWARD STOP	In this chapter, I wanted to double-check the date of the English Bill of Rights. Get out the chisel and fix my prose at that location. Ended the day's work here. Perhaps I really should write START since that's where I'll begin tomorrow.

Word processors have standard features to simplify these tasks. One is auto-correct, which I use to recognize these phrases. When my computer program sees a designated phrase typed in ALL CAPS, it automatically changes it to red boldface. (Honestly, that made it quite an adventure to type the previous paragraph, kind of like naming your dog "Fetch.")

It also helps to have a separate computer folder dedicated to your thesis and a regular "to do" file within it. When I start a writing project like this book, I always set up a new folder so I can keep my bibliography, notes, and draft chapters in one place and back them up easily. I include a "to do" file for each new writing project and find it especially useful when I'm editing.

I jot down tasks such as finding citations and keep the list handy when I work at the library.

*Tip:* Keep a "to do" file for your thesis and keep it up-to-date.

#### DOUBLE-CHECK YOUR DEPARTMENT REQUIREMENTS

As you complete your thesis editing, check with your department about formatting requirements. A departmental administrator will know them. Double-check the due date and find out how many copies you need to turn in (and where!). Most departments simply ask for one or two clean, easy-to-read copies. Others have more detailed rules, such as double spacing, twelve-point fonts, and standard cover pages. Even if you don't have to meet these requirements, it's a good idea to double-space your copy and use a twelve-point proportional font such as Times New Roman.

Some departments require that you cite references a particular way, such as APA or MLA citations (see appendix 2, "Footnotes 101"). You might discover some other requirements, too, such as printing on twenty-pound bond paper or using standard margins. (The most common margins are 1 inch on top and bottom, and between 1 and 1.5 inches on the left and right.) All these requirements are easy to handle, but you need to check on them a few days before printing your final copy.

*Tip:* Ask a department administrator if there are specific formatting requirements for the thesis. They might include page margins, line spacing, type of citations, cover page, bond paper, and binding. None are difficult, but you need to check.

Speaking of checking, be sure to proofread the final version of the paper very carefully. Your trusty spell-check will catch some errors, of course, but you still need to review grammar, punctuation, and formatting. Be sure each section subhead appears on the same page as the first sentence of the new section. It shouldn't be orphaned at the bottom of the previous page. If you have a bibliography or reference list, be sure it includes all the works you've cited and all the necessary information about them. Make sure the

pages of the thesis are numbered. Finally, don't forget to back up the final copy. One good way to do that is to send an electronic version to your adviser, along with a note saying that you will be dropping off a hard copy.

**Tip:** Proofread the final version of the paper very carefully. Check spelling, grammar, punctuation, and formatting. Back up the final copy.

#### A FINAL THOUGHT

Editing is about persistence and perspective. It's about sticking with your writing and your ideas until you've refined them, making them sharp and clear. Stopping short is like pulling a cake from the oven fifteen minutes early. After all that work, it's still not quite a cake. It's more like goo. Editing is also about seeing your work from a different perspective, from the reader's chair as well as the writer's desk. It requires attention to individual sentences as well as to the paper's overall organization. If you pay close attention and stick with it, you'll make good choices and your work will be much stronger. We hold these truths to be self-evident.

#### CHECKLIST: EDITING

- Edit your drafts again and again.
- Focus on
  - Strengthening your argument;
  - Adding evidence and examples at weak points;
  - Anticipating objections.
- Read aloud as you edit, or read silently but hear the words.
- When editing line by line, eliminate extra words, add variety to sentences, and ensure continuity between paragraphs.
- When editing the overall structure of your paper, concentrate on the section order and how the sections relate to each other.
- Give each section a descriptive title, or subhead, printed in boldface.
- Remember to edit the subtitles of each section and the paper title.
- Keep an up-to-date "to do" list for your thesis, including research you need to complete.
- Check with your department about formatting requirements for the final version of the thesis.

#### CHECKLIST: FINAL PROOFREADING

Proofread the final version of your thesis very carefully before turning it in. Check

- Spelling
  - Grammar
  - Punctuation
  - Formatting
  - Section subheads (which should appear on the same page as the new section's text, not orphaned at the bottom of a page)
  - Bibliography (which should include every item cited in your paper)
- Be sure to back up the final proofread version of your paper.