

2.2 Characteristics - Style Statistics with Support

The Style Statistics analysis provides you with information that enables you to consider the word, sentence, and document characteristics of your composition. As you compare your statistical characteristics with the model given in the STEPS program "Characteristics - Style Statistics" or the model that your instructor has established, differences between your statistics and the model will guide you in making specific kinds of revisions. As you revise and rerun the analysis, you will actually see the measure of the changes that you make in your writing. In addition to seeing the changes in the statistics, you will become more aware of the positive effect those changes have on the quality of your composition.

More Information

When you need to revise to bring your statistics in line with your instructor's requirements, you will find this order quite efficient.

Original: A white picket fence can **BE** seen further on. The picket fence **IS** near the base of the north side of the knoll. On the other side of the fence **IS** where civilization begins.

Sentence 1: 9 words Sentence 2: 14 words Sentence 3: 11 words
All simple sentences. Subject openers: 66% *To Be* verbs: 3

First, eliminate *To Be* verbs.

One can see a white picket fence further on. The picket fence stands near the base of the north side of the knoll. On the other side of the fence, civilization begins.

Next, combine to create complex sentences.

One can see a white picket fence, which stands near the base of the north side of the knoll, further on. On the other side of the fence, civilization begins.

Then, increase the number of non-subject openers.

Further on, one can see a white picket fence, which stands near the base of the north side of the knoll. On the other side of the fence, civilization begins.

Sentence 1: 21 words Sentence 2: 9 words
One complex sentence. One simple sentence. Subject openers: 0% *To Be* verbs: 0

Suggested Style Scores -

Sentences

| | |
|--|--------------------|
| Number of Sentences: | Depends on project |
| Average sentence length (words): | 18 - 26 |
| Percentage of sentences 5 or more words shorter than your average sentence length: | More than 30% |
| Percentage of sentences 10 or more words longer than your average sentence length: | More than 15% |
| Percentage of simple or compound sentences: | Less than 50% |
| Percentage of complex or compound/complex sentences: | 50% - 70% |

Verbs:

| | |
|--|---------------|
| Percentage of the verbs that are "to be" verbs: | Less than 25% |
| Percentage of the verbs that are passives (non-infinitives): | Less than 10% |
| Percentage of nominalizations (noun forms of verbs): | Less than 3% |

Sentence Beginnings

Percentage of sentences that begin with subjects: Less than 75%

Readability Scores:

The formulae used to create readability scores can be found at www.writersworkbench.com by clicking on the ?Support button toward the top of the homepage.

The statistics for your composition -

Sentences

| | | |
|--|----------------------------------|----------|
| Number of sentences: 43 | Average sentence length (words): | 18.9 |
| Percentage of sentences 5 or more words shorter than your average sentence length: | | 23% (10) |
| Percentage of sentences 10 or more words longer than your average sentence length: | | 12% (5) |
| Percentage of sentence types: | | |
| Simple: 51% (22) | Compound: 2% (1) | |
| Simple or compound: | | 53% (23) |
| Complex: 40% (17) | Compound-Complex: 7% (3) | |
| Complex or Compound-Complex: | | 47% (20) |

Verbs

| | |
|--|------------|
| Percentage of the verbs that are "to be" verbs: | 30% (27) |
| Percentage of the verbs that are passives (non-infinitives): | 5% (4) |
| Percentage of nominalizations (noun forms of verbs): | 3.56% (29) |

Sentence Beginnings

| | |
|---|-----|
| Percentage of sentences that begin with subjects: | |
| Noun 12% (5) Pronoun 12% (5) Possessive 2% (1) | |
| Adjective 2% (1) Article 26% (11) Total subject beginnings: | 53% |
| Percentage of sentences that begin with non-subjects: | |
| Preposition 21% (9) Adverb 9% (4) Verb 2% (1) | |
| Subordinate Conjunction 2% (1) Conjunction 0% (0) | |
| Expletives 12% (5) Other 0% (0) Total non-subject beginnings: | 47% |

Other Information

| | |
|---|---------------------------|
| Number of words: 814 | Average word length: 4.73 |
| Readability scores: | |
| (Kincaid) 9.9 (Automated) 10.3 (Coleman-Liau) 10.5 (Flesch) 10.4 (58.2) | |

The following sections of Style Support can help you make judgments about your sentences, "to be" and passive voice verbs, and nominalizations. In addition, when the passive and nominalization scores are high, the analysis will print sentences that include passive voice verbs and those that include nominalizations. To find these sentences in your document, you may use WordSearch. WordSearch will make it simple for you to find the sentence problems and to begin your revisions.

Note: Avoid highlighting punctuation when using WordSearch in this analysis.

The percentages indicated here are most reliable for documents of 500 words or more; however, they are helpful indicators for shorter documents. To determine the actual number of occurrences, check the numbers in parentheses in the Style analysis above.

More Information

Sentence Types

Simple - one independent clause

I like the Style analysis.

Compound - two or more independent clauses

I like the Style analysis, and I like the Diversity analysis.

Complex - one independent clause and one or more dependent clauses

Although my instructor likes the Diction analysis, I like the Style analysis better.

Compound-complex - two or more independent clauses and one or more dependent clauses

Because Style helps me polish my writing, I like it; but I do like all of the analyses.

Sentence Beginnings

Subject Opener

Writer's Workbench helps me write more effectively.

I like Writer's Workbench.

The Organization and Development analysis helps me.

Other Openers

(Prepositional phrase) From this day forward, I will use Writer's Workbench.

(Subordinate conjunction clause) As I write my composition, I avoid using "to be" verbs.

(Expletive) There is no reason for you to argue with me.

To Be Verbs

Original

There is no reason for you to argue with me.

Revision

You have no reason to argue with me.

Passive Voice Verbs

Original

I have been asked by our newspaper editor to write an article about Writer's Workbench.

Revision

Our newspaper editor has asked me to write an article about Writer's Workbench.

Nominalizations

Original

Some students make significant applications of the Writer's Workbench analyses.

Revision

Some students apply the Writer's Workbench analyses significantly.

SENTENCES

Variation:

Variation in sentence length, type, and openings prevents monotony.

Sentence Length:

Sentences in strong documents usually vary considerably in length. A lack of variety in sentence length may result in monotony. Work to balance medium length sentences with shorter and longer sentences.

Your average sentence length is appropriate.

In your document, 23% of your sentences are five or more words shorter than average. Strong documents typically have 30% or more short sentences.

In your document, 12% of your sentences are ten or more words longer than average. Strong documents typically have 15% or more long sentences.

Sentence Types:

Your document has appropriate variety in sentence types.

Sentence Beginnings:

Your document has appropriate variety in sentence beginnings.

Verb Choice

To Be Verbs:

The percentage of "to be" verbs (30%) in this document indicates that your text would probably benefit from your revising to limit "to be" verbs.

Passive Voice Verbs:

This text includes 5% passive voice verbs. However, the passive voice is sometimes an appropriate choice, particularly in scientific writing and in writing in which the writer needs to be tactful rather than accusatory.

this topic be approached from the standpoint of pure character analysis only.

in contrast to these "actionists", the Boatswain echoes a plea which is reiterated often: "silence!"

he has done much, but none of his activities been able to effect order where it was most needed

the resulting suspense gives a feeling of incompleteness, but as the next scene opens, the controlling factor of the tempest is revealed.

Nominalizations

The word "nominalization" is a nominalization. It is made up of the verb "to nominalize" (to convert or to use a verb as a noun) and the noun ending "-tion." Other noun endings include "-ance," "-ence," and "-ment." Nominalizations are generally not as strong as their verb counterparts, and they encourage passive constructions.

This text has a higher percentage of nominalizations (3.56%) than is common (3.00%).

Your sentences that include nominalizations are listed below. To strengthen your text, revise to limit the percentage of your nominalizations to no more than 3%.

it is possible to consider Prospero as a sort of Wizard of Oz who manipulates **situations** and observes results.

if this is true, then one can consider the play as Prospero's own artifact and thus trace his **development** as an artist in the **progression** of the play itself

in this light, you can see the thesis of the paper emerge : the tempest is a sort of synthesis or descriptive **definition** of the creative process or character of the artist.

however, so many elements in the play demand **recognition** in the proposed context that it seems necessary to keep Prospero and his art clearly delineated while actually inseparable.

the characters are at odds, the the natural elements are in chaos - in fact, the entire **situation** lacks control of any kind.

the reader later discovers that Prospero alone has mastery of the seemingly chaotic **situation** and possesses the skill to " command these elements to silence, and work the peace of the present."

in the realm of his own **creation**, it is not a position which guarantees success, but the ability to confront the present moment or **inspiration** and to bring it to **fulfillment**.

the importance of the present (the now-time finds constant **reiteration** in the play.

he experiences the **imminence** of the time which could of made of him a true artist.

in his **conversations** with Miranda, he refers to the concept of time frequently.

eventually he is able to clearly state his **realization** that he must act on the possibilities which are open to him now.

in short, Prospero's awareness that he must be open to the opportunities which are to come to him, is an important beginning in his **development** as an artist

a return to the tempest scene should reveal more themes regarding art which will continue to advance the **action**.

a **tension** in the physical **situation** itself parallels another **tension** on the artistic level.

in this melange, the surge of **emotion** and the need for tranquillity clash.

the devastating power of passion becomes clear in the **action** of the King's men, especially Antonio and Sebastian.

they have no patience and demand immediate measures to be taken without due **consideration**.

their role is to bring about **confusion** where there is an need for the unity which art can provide.

silence provides an atmosphere conducive to the **expression** of great thoughts.

as well as being the **absence** of external noise, it presupposes an interior order capable of reaching out to chaos and unifying it.

as the scene fades, the total **impression** is one of seeming **disintegration** and chaos.

the resulting suspense gives a feeling of **incompletion**, but as the next scene opens, the controlling factor of the tempest is revealed.

it is only the beginning, but the preliminary requisites for art are present in it to be worked out in the remainder of Shakespeare's play and in Prospero's own artistic **development**.