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Victoria E. McMillan (PhD, Syracuse University) teaches in the interdisciplinary writing department, the biology department, and the women's studies program at Colgate University. A behavioral ecologist who has published a number of scholarly and popular articles on animal behavior, McMillan is currently focusing her research activities on reproductive strategies in insects, dragonflies in particular.

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Written by a professional biologist who is also an experienced writing teacher, this comprehensive guide for students writing in biology, zoology, and botany provides detailed instruction on researching, drafting, revising, and documenting papers, reviews, poster presentations, and other forms of science writing. The sixth edition features an expanded and revised chapter 1 on research strategies and sources, a greater diversity of examples from different subdisciplines (molecular biology, animal ecology, and genetics), and new technology tips throughout for searching databases and using software designed for charts, graphs, note-taking, and documentation.

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Writing in the Biological Sciences is a handy reference that new to advanced students can readily use on their own. A variety of student models prepare you for the most common writing assignments in undergraduate biology courses.

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One of Book Riot's "The Best Books We Read in October 2018" "To say this collection is transgressive, provocative, and brilliant is simply to tell you the truth." —Roxane Gay, author of *Hunger* and *Bad Feminist* Smart, humorous, and strikingly original essays by one of "America's most bracing thinkers on race, gender, and capitalism of our time" (Rebecca Traister) In these eight piercing explorations on beauty, media, money, and more, Tressie McMillan Cottom—award-winning professor and acclaimed author of *Lower Ed*—embraces her venerated role as a purveyor of wit, wisdom, and Black Twitter snark about all that is right and much that is wrong with this thing we call society. Ideas and identity fuse effortlessly in this vibrant collection that on bookshelves is just as at home alongside Rebecca Solnit and bell hooks as it is beside Jeff Chang and Janet Mock. It also fills an important void on those very shelves: a modern black American feminist voice waxing poetic on self and society, serving up a healthy portion of clever prose and southern aphorisms as she covers everything from Saturday Night Live, LinkedIn, and BBQ Becky to sexual violence, infant mortality, and Trump rallies. Thick speaks fearlessly to a range of topics and is far more genre-bending than a typical compendium of personal essays. An intrepid intellectual force hailed by the likes of Trevor Noah, Chimamanda Ngozi Adichie, and Oprah, Tressie McMillan Cottom is "among America's most bracing thinkers on race, gender, and capitalism of our time" (Rebecca Traister). This stunning debut collection—in all its intersectional glory—mines for meaning in places many of us miss, and reveals precisely how the political, the social, and the personal are almost always one and the same.

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Between the microscopic world of quarks and atoms, and the macroscopic (observable) one of pebbles and planets, there is another world, strangely neglected by science. It is inhabited by things like pollen, DNA and viruses. Physicist Mark Haw tells the story of how scientists finally saw the restless middle world, having ignored it for so long.

In THE YOUNG HEALER tradition meets contemporary when what starts out as just another day becomes anything but that for young Feather Anderson. Her beloved grandfather, a traditional Lakota healer, pulls her out of class one snowy morning and takes her on an old-fashioned vision quest in the heart of New York City in hopes of finding the perfect Lakota medicine. It becomes the most magical day ever for eleven-year-old Feather Anderson, the day she saves her little brother's life. Feather follows in her grandfather's footsteps of healing as a medicine man and she then earns her newly-given secret

Lakota name.

In this “glittering, Gatsby-esque” (Publishers Weekly) novel, two generations of Quincy women—a bewitching Jazz Age beauty and a young lawyer—are bound by a spectacular and mysterious Indian necklace. Always the black sheep of the tight-knit Quincy clan, Nell is cautious when she’s summoned to the elegantly shabby family manor after her great-aunt Loulou’s death. A cold reception from the family grows chillier when they learn Loulou has left Nell a fantastically valuable heirloom: an ornate necklace from India that Nell finds stashed in a Crown Royal whiskey bag in the back of a dresser. As predatory relatives circle and art experts begin to question the necklace’s provenance, Nell turns to the only person she thinks she can trust—the attractive and ambitious estate lawyer who definitely is not part of the old-money crowd. More than just a piece of jewelry, the necklace links Nell to a long-buried family secret involving Ambrose Quincy, who brought the necklace home from India in the 1920s as a dramatic gift for May, the woman he intended to marry. Upon his return, he discovered that May had married his brother Ethan, the “good” Quincy, devoted to their father. As a gesture of friendship, Ambrose gave May the necklace anyway. Crisp as a gin martini, fresh as a twist of lime, *The Necklace* is the charming and intoxicating story “written with wit, compassion, and a meticulous attention to period and cultural detail” (Kirkus Reviews) of long-simmering family resentments and a young woman who inherits a secret much more valuable than a legendary necklace.

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