HARBRACE COLLEGE HANDBOOK



GRAMMAR

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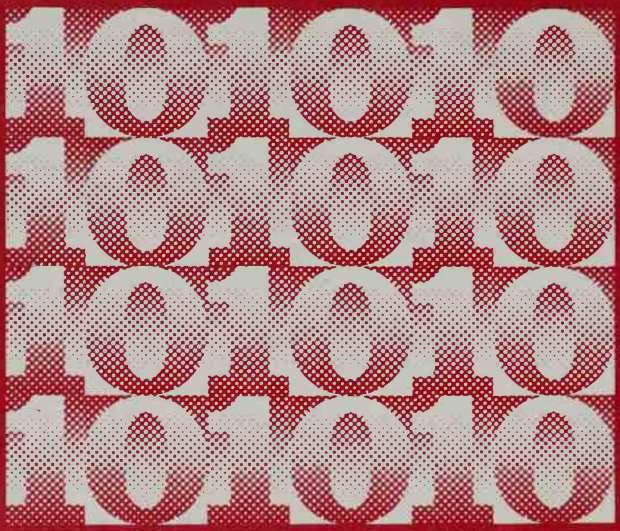
35 bus
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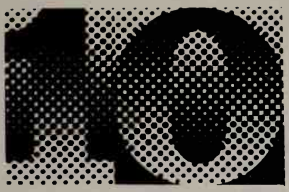
grt
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HARBRACE COLLEGE HANDBOOK

TENTH EDITION





HARBRACE COLLEGE HANDBOOK

TENTH EDITION

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with
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PREFACE

The *Harbrace College Handbook* is a compact yet comprehensive guide for writers. Its approach is practical, its advice clearly and concisely stated. Throughout the text, abundant specific examples teach the principles of effective writing. These qualities make this handbook not only a valuable learning tool for students of composition but also a lasting resource for these students in their other college courses, as well as in their careers after college.

The Revision The Tenth Edition is a thorough revision of the Ninth. The two most revised sections are "The Paragraph" (Section **32**) and "The Whole Composition" (Section **33**). In Section **32**, the discussions of unity and coherence have been rewritten, and the treatment of methods of development has been clarified and expanded. Section **33** has been entirely rewritten. It stresses the importance of purpose and audience as it fully describes the recursive process of planning, writing, and revising. Three new compositions illustrate the flexible guidelines. Additions to this section include discussions of taking essay examinations and writing in-class papers.

Some sections have been tightened (for example, "Sentence Sense" and "Verb Forms"). Some of the materials have been rearranged. A few of these changes are minor; for example, nonrestrictive appositives are now covered along with nonrestrictive clauses and phrases. Other changes in arrangement

are major. No longer a part of "Sentence Unity," "Logical Thinking" has a section of its own (Section **31**). No longer a part of "The Research Paper," working plans and outlines appear in "The Whole Composition."

A number of sections—for example, "Adjectives and Adverbs" (Section **4**) and "The Research Paper" (Section **34**)—have been expanded and rules added or changed. In Section **34**, after the 1984 Modern Language Association style of documentation has been fully described and illustrated, the endnote or footnote style is included before the discussion of the American Psychological Association style.

Although extensive, the changes are not radical. The character of the *Harbrace College Handbook* is intact. The Tenth Edition retains the best materials from earlier editions as it blends in new materials that have been thoroughly tested in the classroom. A glance at the front endpapers reveals that the organization is basically the same as in previous editions. As always, the parts of the book can be studied in any order the instructor chooses.

Teaching Aids

Instructor's Manual—Suzanne S. Webb
Test Package—Alice Hines
Correction Chart
Harbrace College Workbook, Form 10A ("Exploring the Cosmos")—Sheila Y. Graham and Larry G. Mapp
Harbrace College Workbook, Form 10B—Sheila Y. Graham and Larry G. Mapp (available in 1987)
Harbrace College Workbook, Form 10C ("Writing for the World of Work")—Sheila Y. Graham and Melissa E. Barth
The Caret Patch (a study disk)—Sheila Y. Graham and Eileen B. Evans

Acknowledgments My very special thanks go to Suzanne S. Webb and Thomas V. Broadbent, who have worked closely with me during all stages of the preparation of the Tenth Edition. Although Suzanne S. Webb has had a significant part in the revision of every section, she has contributed most heavily to the sections on larger elements, especially to Section **33**, "The

Whole Composition." Thomas V. Broadbent, our editor, has been priceless to us as a knowledgeable collaborator. While revising six editions of this handbook, I have worked with many excellent editors, but he is the finest of them all. I also wish to extend special thanks to Cate Safranek, our production editor, and to Jamie Fidler, our designer.

Among the many individuals who have generously offered suggestions for making this handbook more useful are Dorothy Bankston, Louisiana State University; Mary Buckalew, North Texas State University; Van Compton, Chattanooga State Technical Community College; Eileen B. Evans, Western Michigan University; Alice T. Gasque, University of South Dakota; Joseph Gibaldi, Modern Language Association of America; Chrysanthy Grieco, Seton Hall University; Michael F. X. Grieco, Montclair State College; Judy L. Harper, Texas Woman's University; Marjorie Kirrie, Portland State University; Mervin Lane, Santa Barbara City College; Victor Lindsey, East Central University; Larry G. Mapp, Middle Tennessee State University; Joseph McLaren, Mercy College; Robert Keith Miller, University of Wisconsin at Stevens Point; Sue Milner, Tarrant County Junior College; John J. Miniter, Texas Woman's University; Robert R. Morrison, Southern College; Carol Sicherman, Herbert H. Lehman College; Alice E. Sink, High Point College; Barbara Wade, Berea College; and Peter T. Zoller, Wichita State University.

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Mary E. Whitten

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GRAMMAR

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1
SENTENCE SENSE

Master the essentials of the sentence as an aid to clear thinking and effective writing.

A key to good writing is to possess or develop sentence sense. Sentence sense is the awareness of what makes a sentence—the ability to recognize its grammatical essentials and to understand the relationships among its parts. A close study of this section will help you not only to develop or sharpen your sentence sense but also to make intelligent use of other sections of this handbook. (For explanations of any unfamiliar grammatical terms, see **Grammatical Terms**, beginning on page 501.)

In each of the following sentences, the plus sign connects the two basic grammatical parts of the sentence: the subject and the predicate. The first part functions as the complete subject (the simple subject and all the words associated with it), and the second part functions as the complete predicate (the verb and all the words associated with it). The grammatical subject (or simple subject) and the verb (or simple predicate) are in boldface.

The hijacked **plane** + **has landed** safely.
Sandra + thoughtfully **gave** us three magnolia trees.

These **trees + should have been planted** in January.
The **tomato + is** a fruit. **It + tastes** good in salads.

The pattern of these sentences is **SUBJECT + PREDICATE**.

1a

Learn to recognize verbs.

A verb functions as the predicate of a sentence or as an essential part of the predicate.

Subject + PREDICATE.
William **drives**.
William usually **drives** his car to work.

Predicates may be compound:

William usually **drives** his car to work and nearly always **arrives** on time. [compound predicate]

You can learn to recognize a verb by observing its *meaning* and its *form*. Often defined as a word expressing action, occurrence, or existence (a state of being), a verb is used to make a statement, to ask a question, to give a command or direction.

They **moved** to Atlanta. **Is** this true?
The rain **stopped**. **Consider** the options.

In the present tense, all verbs change form to indicate a singular subject in the third person: *I ask—she asks; we eat—she eats*. When converted from the present to the past tense, nearly all verbs change form: *ask—asked; eat—ate*. (See also Section **7**.)

PRESENT TENSE		PAST TENSE
I **ski**. Ray **skis**.		I **skied**.
You **win**. She **wins**.		You **won**.
We **quit**. He **quits**.	BUT	He **quit**.

When used with *have*, *has*, or *had*, most verbs end in *-d* or *-ed* (*have moved*, *had played*), but some have a special ending (*has eaten*). Used with a form of *be*, all progressive verbs end in *-ing*, as in *was eating*.

Tom **has moved**. They **have taken** the tests.
He **is moving**. We **had been taking** lessons.

As these examples show, a verb may consist of two or more words, a unit often referred to as a verb phrase or an expanded verb.

Auxiliaries A phrase like *have eaten*, *was helped*, or *did eat* follows this pattern: **auxiliary + verb**. Since auxiliaries, or helping verbs, precede the verb, they are often called verb markers.

The fight **had started**. He **will be studying** late.
Amy **ought to decide** now. [Compare "Amy *should decide* now."]

The following words are commonly used as auxiliaries:

have	be	will	may
has	am	shall	might
had	are	can	must
do	is	would	ought to
does	was	should	has to
did	were	could	have to
	been		used to

Other words may intervene between the auxiliary and the verb:

Have the members **paid** their dues? **I have** not **paid** mine.
Television **will** never completely **replace** the radio.

Although not a verb, the contraction for *not* may be added to many auxiliaries: *haven't*, *doesn't*, *aren't*, *can't*. The full word *not* following an auxiliary is written separately; an exception is *cannot*.

Phrasal verbs A phrasal verb (sometimes called a merged verb) is an idiom that consists of a verb used with a particle like *across*, *away*, *down*, *for*, *in*, *off*, *out*, *up*, and *with*. Phrasal verbs function grammatically in exactly the same ways that single-word verbs do.

He **ran across** an old diary. [Compare "He *found* an old diary."]
I **put up with** the noise. [Compare "I *tolerated* the noise."]

Other words may intervene between the verb and the particle:

We **looked** José **up**. Millie **handed** her report **in**.

■ **Exercise 1** Underline the verbs (including any auxiliaries and particles) in the following sentences (selected from the *Reader's Digest*).

1. The pounding waves vibrated my very bones.
2. Lasting friendships develop.
3. The fire gobbled up some of the most expensive real estate on earth.
4. Answers to such questions may never be found.
5. John's simplicity gave his actions the force of parables.
6. Are vitamins important for sudden bursts of energy?
7. There are still some happy "yes-dear" marriages in America.
8. To my surprise, the store rented me the equipment at a reasonable price with no deposit.
9. Gnats and small flies invade the sheath and pollinate the blossoms.
10. He straightened his glasses, breathed a prayer of thanks, and swung his hoe at a nearby weed.

1b

Learn to recognize subjects and objects of verbs.

SUBJECTS OF VERBS

All grammatically complete sentences, except for imperatives (commands or requests), contain stated subjects of

verbs. In the following sentences, the subjects are in boldface, and the verbs are in italics.

Louisiana *produces* delicious yams.
*Does*n't **North Carolina** also *grow* yams?
Take, for example, Louisiana and North Carolina.
[imperative]

Subjects of verbs may be compound:

Louisiana and **North Carolina** grow yams.
[compound subject]

To identify the grammatical subject of a sentence, first find the verb; then use the verb in a question beginning with *who* or *what*, as shown in the following examples:

The two dogs in the cage ate.	The shack was built by Al.
Verb: **ate**	Verb: **was built**
WHO or WHAT ate? **The dogs**	WHAT was built? **The shack**
(not the cage) **ate.**	(not Al) **was built.**
Subject: **dogs**	Subject: **shack**

Subjects of verbs are nouns or pronouns (or word groups serving as nouns). See **1c**.

Subjects usually precede verbs in sentences. Common exceptions to the *subject + verb* pattern occur when subjects are used in questions and after the expletive *there* (which is never the subject).

Was the **statement** true? [verb + subject]
Did these **refugees survive**? [auxiliary + subject + verb]
There **were** no **objections**. [expletive + verb + subject]

OBJECTS OF VERBS

Verbs denoting action often require objects to complete the meaning of the predicate. When they do so they are called *transitive* verbs. In the following sentences, the objects are in boldface.

The clerk sold **him** the expensive **briefcase**. [direct object: *briefcase*—indirect object: *him*]
Kay met the **mayor** and his **wife**. [compound direct object]
I mailed **Ruth** and **him** four tickets. [compound indirect object]

Like the subjects of verbs, direct and indirect objects of verbs are generally nouns or pronouns.

To identify a direct object, find the subject and the verb; then use them in a question ending with *whom* or *what* as shown in the following example:

Karen completely ignored the reporters.
Subject and verb: **Karen ignored**
Karen ignored WHOM or WHAT? **reporters**
Direct object: **reporters**

Notice that direct objects in sentences like the following are directly affected by the action of the verb.

A tornado leveled a city in West Texas. [*Tornado,* the subject, acts. *City,* the object, receives the action.]

Knowing how to change an active verb to the passive voice can also help you to identify an object, since the object of an active verb can usually be made the subject of a passive verb.

ACTIVE The Eagles finally **defeated** the **Lions**.
[*Lions* is the direct object of *defeated.*]
PASSIVE The **Lions were** finally **defeated** by the Eagles.
[*Lions* is the subject of *were defeated.*]

Notice that a form of *be* (such as *is, are, was*) is added when an active verb is changed to a passive. A passive verb form indicates that the grammatical subject is not the doer or the agent but the object, receiver, or effect of the action.

Some verbs (such as *give, offer, bring, take, lend, send, buy,* and *sell*) may have both a direct object and an indirect object. An indirect object generally states *to whom* or *for whom* (or *to what* or *for what*) something is done.

Richard sent Audrey an invitation.
Subject + verb + direct object: **Richard sent invitation**
Richard sent an invitation TO WHOM? **Audrey**
Indirect object: **Audrey**

Word order Becoming thoroughly aware of the meaningfulness of English word order—normally **SUBJECT + VERB + OBJECT**—will help you to recognize subjects and objects. Study carefully three of the most commonly used sentence patterns, observing the importance of word order—especially in Pattern 2—in determining meaning. (For patterns with subject and object complements, see **4b**.)

PATTERN 1

SUBJECT + VERB.

The **children did** not **listen**.
The **lights** on the patrol car **flashed** ominously.

PATTERN 2

SUBJECT + VERB + OBJECT.

Mice frighten elephants.
Elephants frighten mice.
Our **team won** the gold **medal**.

PATTERN 3

SUBJECT + VERB + INDIRECT OBJECT + DIRECT OBJECT.

Mark baked Fred a **cake**.
The **company will** probably **send me** a small **refund**.

In some sentences—especially questions—the direct object does not always take the position indicated by these basic patterns.

What **medal** did our team win?
[direct object + auxiliary + subject + verb]

■ **Exercise 2** Circle the subjects of the verbs in Exercise 1 on page 5. Then put a wavy line under all nine direct objects and the two indirect objects.

■ **Exercise 3** Label all subjects and all objects of verbs in the quotations below. Prepare for a class discussion of the use of the three basic sentence patterns on page 8.

1. An idea has built a nation. —NORMAN FORD
2. Art and games need rules, conventions, and spectators. —MARSHALL McLUHAN
3. In the *Odyssey,* Homer gives us detailed information of wind and stars. —MAURICIO OBREGÓN
4. There is no little enemy. —BENJAMIN FRANKLIN
5. We must put down our old industrial tasks and pick up the tasks of the future. —JOHN NAISBITT

1c

Learn to recognize all the parts of speech.

Two methods of classifying words in a sentence follow. The first method classifies words according to their function in a sentence; the second, according to their part of speech.

Waiters usually offer us free coffee at Joe's cafe.

	FUNCTION	PART OF SPEECH
Waiters	subject	noun
usually	modifier	adverb
offer	verb of predicate	verb
us	indirect object	pronoun
free	modifier	adjective
coffee	direct object	noun
at	preposition	preposition
Joe's	modifier	noun
cafe	object of preposition	noun

Notice here that one part of speech—the noun (a naming word with a typical form)—is used as a subject, a direct object, a modifier, and an object of a preposition.

Words are traditionally grouped into eight classes or parts of speech: *verbs*, *nouns*, *pronouns*, *adjectives*, *adverbs*, *prepositions*, *conjunctions*, and *interjections*. Verbs, nouns, adjectives, and adverbs (called vocabulary or lexical words) make up more than 99 percent of all words listed in the dictionary. But pronouns, prepositions, and conjunctions—although small in number—are important because they are used over and over in our speaking and writing. Prepositions and conjunctions (called function or structure words) connect and relate other parts of speech.

Of the eight word classes, only three—prepositions, conjunctions, and interjections—do not change their form. For a summary of the form changes of the other parts of speech, see **inflection**, page 514.

Carefully study the forms, meanings, and functions of each of the eight parts of speech listed on the following pages. For additional examples or more detailed information, see the corresponding entries in **Grammatical Terms**, beginning on page 501.

VERBS *notify, notifies, is notifying, notified*
write, writes, is writing, wrote, has written

A verb functions as the predicate of a sentence or as an essential part of the predicate: see **1a**.

Herman **writes**. He **has written** five poems.
He **is** no longer **writing** those dull stories.

Two frequently used verb-forming suffixes are *-ize* and *-ify*:

terror (noun)—*terrorize, terrify* (verbs)

Note: Verbals (infinitives, participles, and gerunds) cannot function as the predicate of a sentence: see **1d**, pages 16–17.

NOUNS *woman, women; kindness, kindnesses*
nation, nations; nation's, nations'
Carthage, United States, William, NASA
the *money*, an *understanding*, a *breakthrough*

Nouns function as subjects, objects, complements, appositives, and modifiers, as well as in direct address and in absolute constructions. See **noun**, page 517. Nouns name persons, places, things, ideas, animals, and so on. The articles *a*, *an*, and *the* signal that a noun is to follow (a *chair*, an *activity*, the last *race*).

McKinney drives a **truck** for the **Salvation Army**.

Endings such as *-ance*, *-ation*, *-ence*, *-ism*, *-ity*, *-ment*, *-ness*, and *-ship* are called noun-forming suffixes:

relax, depend (verbs)—*relaxation, dependence* (nouns)
kind, rigid (adjectives)—*kindness, rigidity* (nouns)

Note: Words like *father-in-law*, *Labor Day*, *swimming pool*, and *breakthrough* are generally classified as *compound nouns*.

PRONOUNS *I, me, my, mine, myself; they, you, him, it this, these; who, whose, whom; which, that one, ones, one's; everybody, anyone*

Pronouns serve the function of nouns in sentences:

They bought **it** for **her**. **Everyone** knows **this**.

ADJECTIVES *shy, sleepy, attractive, famous, historic three* men, *this* class, *another* one *young, younger, youngest; good, better, best*

The articles *a*, *an*, and *the* are variously classified as adjectives, determiners, or function words. Adjectives modify or qualify nouns and pronouns (and sometimes gerunds). Adjectives are generally placed near the words they modify.

These difficult decisions, whether **right** or **wrong**, affect all of us.
Wild flowers are most **beautiful** in April.

In the second of these two examples, *beautiful* is a predicate adjective (subject complement), a word that modifies the subject and helps to complete the meaning of a linking verb (*be, am, is, are, was, were, been, seem, become, feel, look, smell, sound, taste,* and so on): see **4b**.

Suffixes such as *-al, -able, -ant, -ative, -ic, -ish, -less, -ous,* and *-y* may be added to certain verbs or nouns to form adjectives:

accept, repent (verbs)—*acceptable, repentant* (adjectives)
angel, effort (nouns)—*angelic, effortless* (adjectives)

ADVERBS *rarely* saw, call *daily*, *soon* left, left *sooner very* short, *too* angry, *never* shy, *not* fearful *practically never* loses, *nearly always* cold

As the examples show, adverbs modify verbs, adjectives, and other adverbs. In addition, an adverb may modify a verbal, a phrase, a clause, or even the rest of the sentence in which it appears:

I noticed a plane **slowly** circling overhead.
Honestly, Ben did catch a big shark.

The *-ly* ending nearly always converts adjectives to adverbs:

rare, honest (adjectives)—*rarely, honestly* (adverbs)

PREPOSITIONS

on a shelf, *between* us, *because of* rain
to the door, *by* them, *before* class

A preposition always has an object, which is usually a noun or a pronoun. The preposition links and relates its object to some other word in the sentence. The preposition with its object (and any modifiers) is called a *prepositional phrase.*

Byron expressed **with great force** his love **of liberty**.

The preposition may follow rather than precede its object, and it may be placed at the end of the sentence:

What was he complaining **about**? [*What* is the object of the preposition.]

Words commonly used as prepositions:

about	behind	despite	like
above	below	down	near
across	beneath	during	of
after	beside	except	off
against	besides	excepting	on
along	between	for	onto
among	beyond	from	out
around	but	in	outside
at	by	inside	over
before	concerning	into	past

regarding	throughout	under	upon
round	till	underneath	with
since	to	until	within
through	toward	up	without

Phrasal prepositions (two or more words):

according to	by way of	in spite of
along with	due to	instead of
apart from	except for	on account of
as for	in addition to	out of
as regards	in case of	up to
as to	in front of	with regard to
because of	in lieu of	with respect to
by means of	in place of	with reference to
by reason of	in regard to	with the exception of

CONJUNCTIONS

cars *and* trucks, in the boat *or* on the pier

will try *but* may lose, *neither* Amy *nor* Bill

I worked, *for* Dad needed money.

The river rises *when* the snow melts.

Conjunctions serve as connectors. The coordinating conjunctions (*and*, *but*, *or*, *nor*, *for*, *so*, and *yet*), as well as the correlatives (*both—and*, *either—or*, *neither—nor*, *not only—but also*, *whether—or*), connect sentence elements (words, phrases, or clauses) of equal grammatical rank. See also Section **26**. The subordinating conjunctions (such as *because*, *if*, *since*, *till*, *when*, *where*, *while*) connect subordinate clauses with main clauses: see **1d**, pages 20–22.

Note: Words like *consequently*, *however*, *nevertheless*, *then*, and *therefore* (see the list on page 37) are used as conjunctive adverbs (or adverbial conjunctions):

Don seemed bored in class; **however**, he did listen and learn.

INTERJECTIONS *Wow! Oh*, that's a surprise.

Interjections are exclamations. They may be followed by an exclamation point or by a comma.

A dictionary labels words according to their part of speech. Some words have only one classification—for example, *notify* (verb), *sleepy* (adjective), *practically* (adverb). Other words have more than one label because they can function as two or more parts of speech. Each classification depends upon the use of a word in a given sentence. The word *living*, for instance, is first treated as a form of the verb *live* (as in *are living*) and is then listed separately and defined as an adjective (*a living example*) and as a noun (*makes a living*). Another example is the word *up*:

They dragged the sled **up** the hill. [preposition]
She follows the **ups** and downs of the market. [noun]
"They **have upped** the rent again," he complained. [verb]
Kelly **ran up** the bill. [part of phrasal verb]
The **up** escalator is jerking again. [adjective]
Hopkins says to look **up**, to "look **up** at the skies!" [adverb]

■ **Exercise 4** Using your dictionary as an aid if you wish, classify each word in the following sentences according to its part of speech.

1. He struts with the gravity of a frozen penguin. —TIME
2. Neither intelligence nor integrity can be imposed by law.
—CARL BECKER
3. They pick a President and then for four years they pick on him.
—ADLAI STEVENSON
4. Of all persons, adolescents are the most intensely personal; their intensity is often uncomfortable to adults.
—EDGAR Z. FRIEDENBERG
5. We can remember minutely and precisely only the things which never really happened to us. —ERIC HOFFER

1d

Learn to recognize phrases and subordinate clauses.

Observe how a short simple sentence may be expanded by adding modifiers, not only single words but also word groups that function as adjectives or adverbs.

The hijacked plane has landed.
[subject (noun phrase) + predicate (verb phrase)]

Expansion:

The **first** hijacked plane has landed **safely**. [single-word modifiers added]
The first hijacked plane **to arrive at this airport** has landed safely **on the south runway**. [phrases added]
The first hijacked plane **that we have ever seen** at this airport has landed safely on the south runway, **which has been closed to traffic for a year**. [subordinate clauses added]

A word group used as a single part of speech (noun, verb, adjective, or adverb) is either a phrase or a subordinate clause.

PHRASES

A phrase is a sequence of grammatically related words without a subject and a predicate.

the hijacked plane [noun phrase—no predicate]
has landed [verb phrase—no subject]
at this airport, on the south runway, to traffic, for a year [prepositional phrases—neither subject nor predicate]

For a list of types of phrases with examples, see **phrase**, page 521.

As you learn to recognize phrases, give special attention to verb forms in word groups used as a noun, an adjective,

or an adverb. Such verb forms (called *verbals* and classified as participles, gerunds, and infinitives) are much like verbs in that they have different tenses, can take subjects and objects, and can be modified by adverbs. However, they cannot function as the predicate of a sentence.

VERBAL PHRASES IN SENTENCES

Shoppers *milling around* did not buy much. [participial phrase (see page 520) modifying the noun *shoppers*]

Some people win arguments by **just remaining silent.** [gerund phrase (pages 512–13), object of the preposition *by*]

The group arrived in a van **loaded with heavy equipment.** [participial phrase modifying the noun *van*]

Vernon went to Boston **to visit relatives.** [infinitive phrase (see pages 513–14) modifying the verb *went*]

As the examples illustrate, participial, gerund, and infinitive phrases function as single parts of speech and are therefore only parts of sentences.

(1) Phrases used as nouns

Gerund phrases are always used as nouns. Infinitive phrases are often used as nouns (although they may also function as modifiers). Occasionally a prepositional phrase functions as a noun (as in "*After supper* is too late!").

NOUNS	PHRASES USED AS NOUNS
The **decision** is important.	**Choosing a major** is important. [gerund phrase—subject]
She likes the **job**.	She likes **to do the work.** [infinitive phrase—direct object]
He uses my room for **storage.**	He uses my room for **storing all his auto parts.** [gerund phrase—object of a preposition]

He wants two things: **money** and **power**.	He wants two things: **to make money** and **to gain power**. [infinitive phrases in a compound appositive—see page 52]

■ **Exercise 5** Underline the gerund phrases and the infinitive phrases (including any modifiers) used as nouns in the following sentences (selected from *Time*).

1. Taking criticism from others is painful but useful.
2. Angry and proud, Claire resolved to fight back.
3. They have also been getting tougher by enforcing strict new anti-litter laws.
4. Merely to argue for the preservation of park land is not enough.
5. All human acts—even saving a stranger from drowning or donating a million dollars to the poor—may be ultimately selfish.

(2) Phrases used as modifiers

Prepositional phrases nearly always function as adjectives or adverbs. Infinitive phrases are also used as adjectives or adverbs. Participial phrases are used as adjectives. Absolute phrases are used as adverbs.

ADJECTIVES	PHRASES USED AS ADJECTIVES
It was a **sorrowful** day.	It was a day **of sorrow**. [prepositional phrase]
Appropriate language is best.	Language **to suit the occasion** is best. [infinitive phrase]
Destructive storms lashed the Midwest.	**Destroying many crops of corn and oats**, storms lashed the Midwest. [participial phrase containing a prepositional phrase]

The **icy** bridge was narrow.	The bridge **covered with ice** was narrow. [participial phrase containing a prepositional phrase]
ADVERBS	PHRASES USED AS ADVERBS
Drive **carefully**.	Drive **with care on wet streets**. [prepositional phrases]
I nodded **respectfully**.	I nodded **to show respect**. [infinitive phrase]
Consequently, we could hardly see the road.	**The rain coming down in torrents**, we could hardly see the road. [absolute phrase—see page 501]

The preceding examples demonstrate how phrases function in the same way as single-word modifiers. Remember, however, that phrases are not merely substitutes for single words. Phrases can express more than can be packed into a single word:

The gas gauge fluttered **from empty to full**.
He telephoned his wife **to tell her of his arrival**.
The firefighters **hosing down the adjacent buildings** had very little standing room.

■ **Exercise 6** Underline each phrase used as a modifier in the following sentences. Then state whether the phrase functions as an adjective or as an adverb.

1. A moment like that one should last forever.
2. The fans blinded by the sun missed the best plays.
3. Crawling through the thicket, I suddenly remembered the box of shells left on top of the truck.
4. The people to watch closely are the ones ruling behind the political scene.
5. They worked fast, one man sawing logs and the other loading the truck.

SUBORDINATE CLAUSES

A clause is a sequence of related words containing both a subject and a predicate. Unlike a main clause (an independent unit—see **1e**), a subordinate clause is grammatically dependent; it is used as a single part of speech. A subordinate clause functions within sentences as an adverb, an adjective, or a noun.

Gary was my first and only blind date **because I married him.** [adverb clause]
Simple illustrations, **which the instructor drew on the board,** explained the process. [adjective clause]
Geologists know **why earthquakes occur.** [noun clause—direct object]

The following conjunctions are commonly used to introduce, connect, and relate subordinate clauses to other words in the sentence.

Words commonly used as subordinating conjunctions:

after	inasmuch as	supposing [that]
although	in case [that]	than
as	in order that	that
as [far/soon] as	insofar as	though
as if	in that	till
as though	lest	unless
because	no matter how	until
before	now that	when, whenever
even if	once	where, wherever
even though	provided [that]	whether
how	since	while
if	so that	why

The relative pronouns also serve as markers of subordinate clauses:

that what which who, whoever
whom, whomever whose

(3) Subordinate clauses used as nouns

NOUNS	NOUN CLAUSES
The **news** may be false.	**What the newspapers say** may be false. [subject]
I do not know his **address**.	I do not know **where he lives**. [direct object]
Give the tools to **Rita**.	Give the tools to **whoever can use them best**. [object of a preposition]

The conjunction *that* before a noun clause may be omitted in some sentences:

I know **she is right**. [Compare "I know *that she is right.*"]

(4) Subordinate clauses used as modifiers

Two types of subordinate clauses, the adjective clause and the adverb clause, are used as modifiers.

Adjective clauses Any clause that modifies a noun or a pronoun is an adjective clause. Adjective clauses, which nearly always follow the words modified, usually begin with relative pronouns but may begin with such words as *when*, *where*, or *why*.

ADJECTIVES	ADJECTIVE CLAUSES
Everyone needs **loyal** friends.	Everyone needs friends **who are loyal**.
The **golden** window reflects the sun.	The window, **which shines like gold**, reflects the sun.
Peaceful countrysides no longer exist.	Countrysides **where one can find peace of mind** no longer exist.

If it is not used as a subject, the relative pronoun in an adjective clause may sometimes be omitted:

He is a man **I admire**. [Compare "He is a man *whom I admire*."]

Adverb clauses An adverb clause usually modifies a verb but may modify an adjective, an adverb, or even the rest of the sentence in which it appears. Adverb clauses are ordinarily introduced by subordinating conjunctions.

ADVERBS	ADVERB CLAUSES
Soon the lights went out.	**When the windstorm hit**, the lights went out.
No alcoholic beverages are sold **locally**.	No alcoholic beverages are sold **where I live**.
The price is **too** high for me.	The price is higher **than I can afford**.
Speak **very** distinctly.	Speak as distinctly **as you can**.

Some adverb clauses may be elliptical. See also **25b**.

If I can save enough money, I'll go to Alaska next summer. **If not**, I'll take a trip to St. Louis. [Omitted words are clearly implied.]

■ **Exercise 7** Find each subordinate clause in the following sentences (selected from the *New York Times Magazine*) and label it as a noun clause, an adjective clause, or an adverb clause.

1. Food manufacturers contend that modern processing often robs food of its natural color.
2. If a pitcher who throws only a fastball and a curveball is in a tight situation, the batter can reasonably expect the fastball.
3. What my son wants to wear or be or try to be is now almost entirely his business.
4. Because a trail so often hangs several inches or sometimes feet above the ground, hounds can follow a person even if he wades through water.
5. As I talked to my neighbors, I found that all of them did depend on a world that stretched far beyond their property lines.

1e

Learn to recognize main clauses and the various types of sentences.

Independent units of expression, a main clause and a simple sentence have the same grammatical structure: **subject + predicate**. Generally, however, the term *main clause* refers to an independent part of a sentence containing other clauses.

SIMPLE SENTENCES

I had lost my passport.
I did not worry about it.

MAIN CLAUSES IN SENTENCES

I had lost my passport, but **I did not worry about it.** [A coordinating conjunction links the two main clauses.]
Although I had lost my passport, **I did not worry about it.** [A subordinate clause precedes the main clause.]

Sentences may be classified according to their structure as *simple*, *compound*, *complex*, or *compound-complex*.

1. A simple sentence has only one subject and one predicate (either or both of which may be compound):

   Dick started a coin collection. [SUBJECT–VERB–OBJECT.]

2. A compound sentence consists of at least two main clauses:

   Dick started a coin collection, and his wife bought an album of rare stamps. [MAIN CLAUSE, and MAIN CLAUSE. See **12a**.]

3. A complex sentence has one main clause and at least one subordinate clause:

As soon as Dick started a coin collection, his wife bought an album of rare stamps. [ADVERB CLAUSE, MAIN CLAUSE. See **12b**.]

4. A compound-complex sentence consists of at least two main clauses and at least one subordinate clause:

   As soon as Dick started a coin collection, his wife bought an album of rare stamps; on Christmas morning they exchanged coins and stamps. [ADVERB CLAUSE, MAIN CLAUSE; MAIN CLAUSE. See **14a**.]

Sentences may also be classified according to their purpose and are punctuated accordingly:

DECLARATIVE	He refused the offer. [statement]
IMPERATIVE	Refuse the offer. [request or command]
INTERROGATIVE	Did he refuse the offer? He refused, didn't he? He refused it? [questions]
EXCLAMATORY	What an offer! He refused it! Refuse it! [exclamations]

■ **Exercise 8** Underline the main clauses in the following sentences (selected from *Natural History*). Put subordinate clauses in brackets: see **1d**. (Noun clauses may be an integral part of the basic pattern of a main clause, as in the second sentence.)

1. Practice never really makes perfect, and a great deal of frustration invariably accompanies juggling.
2. Nature is his passion in life, and colleagues say he is a skilled naturalist and outdoorsman.
3. The two clouds have a common envelope of atomic hydrogen gas, which ties them firmly together.
4. Transportation comes to a halt as the steadily falling snow, accumulating faster than snowplows can clear it away, is blown into deep drifts along the highways.
5. Agriculture is the world's most basic industry; its success depends in large part on an adequate supply of water.
6. Probably because their whirling sails were new and strange to Cervantes, windmills outraged the gallant Don Quixote.
7. There have been several attempts to explain this rhythm, but when each hypothesis was experimentally explored, it had to be discarded.

8. Allegiance to a group may be confirmed or denied by the use or disuse of a particular handshake, as Carl's experience indicates.
9. Some black stem rust of wheat has been controlled by elimination of barberry, a plant that harbored the rust.
10. We know that innocent victims have been executed; fortunately, others condemned to death have been found innocent prior to execution.

■ **Exercise 9** Classify the sentences in Exercise 8 as *compound* (there are two), *complex* (five), or *compound-complex* (three).

■ **Exercise 10** First identify the main and subordinate clauses in the sentences in the following paragraph; then classify each sentence according to structure.

[1]Jim angrily called himself a fool, as he had been doing all the way to the swamp. [2]Why had he listened to Fred's mad idea? [3]What did ghosts and family legends mean to him, in this age of computers and solar-energy converters? [4]He had enough mysteries of his own, of a highly complex sort, which involved an intricate search for values. [5]But now he was chasing down ghosts, and this chase in the middle of the night was absurd. [6]It was lunacy! [7]The legends that surrounded the ghosts had horrified him as a child, and they were a horror still. [8]As he approached the dark trail that would lead him to the old mansion, he felt almost sick. [9]The safe, sure things of every day had become distant fantasies. [10]Only this grotesque night—and whatever ghosts might be lurking in the shadows—seemed hideously real.

2 SENTENCE FRAGMENTS

As a rule, do not write sentence fragments.

The term *fragment* refers to a nonsentence beginning with a capital letter and ending with a period. Although written as if it were a sentence, a fragment is only a part of a sentence—such as a phrase or a subordinate clause.

FRAGMENTS	SENTENCES
My father always planting a spring garden.	My father always plants a spring garden.
Because he likes to eat vegetables.	He likes to eat vegetables.
Which help the body to combat infection. For example, yellow and green ones.	He likes to eat vegetables which help the body to combat infection—for example, yellow and green ones.

As you study the preceding examples, notice that the first fragment is converted to a sentence by substituting *plants* (a verb) for *planting* (a participle) and the second by omit-

ting *because* (a subordinating conjunction). The last two fragments (a subordinate clause and a phrase) are made parts of a sentence.

Similarly, you can eliminate any fragment in your own papers (1) by making it into a sentence or (2) by making it a part of a sentence. If you cannot easily distinguish structural differences between sentences and nonsentences, study Section **1**, especially **1d**.

Test for a sentence Before handing in a composition, proofread each word group written as a sentence. First, be sure that it has at least one subject and one predicate.

FRAGMENTS WITHOUT A SUBJECT, A PREDICATE, OR BOTH

And for days tried to change my mind. [no subject]
Water sparkling in the moonlight. [no predicate]
Without the slightest hesitation. [no subject, no predicate]

Next, be sure that the word group is not a dependent clause beginning with a subordinating conjunction or a relative pronoun (see page 20).

FRAGMENTS WITH SUBJECT AND PREDICATE

When he tried for days to change my mind. [subject and verb: *he tried;* subordinating conjunction: *when*]
Which sparkles in the moonlight. [subject and verb: *which sparkles;* relative pronoun: *which*]

Not all fragments are to be avoided. Written dialogue that mirrors speech habits often contains grammatically incomplete sentences or elliptical expressions within the quotation marks: see **9e**. Answers to questions are often single words, phrases, or subordinate clauses written as sentences.

Where does Peg begin a mystery story? **On the last page.**

Occasionally, writers deliberately use fragments for effect.

The American grain calls for plain talk, for the unvarnished truth. **Better to err a little in the cause of bluntness than soften the mind with congenial drivel. Better a challenging half-truth than a discredited cliché.** —WRIGHT MORRIS [Note the effective repetition and the parallel structure in the two fragments.]

Despite their suitability for some purposes, sentence fragments are comparatively rare in formal expository writing. In formal papers, sentence fragments are to be used—if at all—sparingly and with care.

2a

Do not capitalize and punctuate a phrase as you would a sentence.

Phrases containing verbals:

FRAGMENT He will have a chance to go home next weekend. **And to meet his new stepfather.** [infinitive phrase]

REVISED He will have a chance to go home next weekend and to meet his new stepfather. [fragment included in the preceding sentence]

FRAGMENT Astronauts venturing deep into space may not come back to earth for fifty years. **Returning only to discover an uninhabitable planet.** [participial phrase]

REVISED Astronauts venturing deep into space may not come back to earth for fifty years. They may return only to discover an uninhabitable planet. [fragment made into a sentence]

FRAGMENT The children finally arrived at camp. **Many dancing for joy, and some crying for their parents.** [absolute phrases]

REVISED The children finally arrived at camp. Many were dancing for joy, and some were crying for their parents. [fragment made into a sentence]

Prepositional phrase:

FRAGMENT Soon I began to work for the company. **First in the rock pit and later on the highway.**

REVISED Soon I began to work for the company, first in the rock pit and later on the highway.

Part of a compound predicate:

FRAGMENT Sarah was elected president of her class. **And was made a member of the National Honor Society.**

REVISED Sarah was elected president of her class and was made a member of the National Honor Society.

Appositive:

FRAGMENT The new lawyer needed a secretary. **Preferably someone with intelligence and experience.**

REVISED The new lawyer needed a secretary, preferably someone with intelligence and experience.

■ **Exercise 1** Eliminate each fragment below by including it in the adjacent sentence or by making it into a sentence.

1. Dennis finally left home. Earnestly seeking to become an individual in his own right.
2. The panel discussed the proposed amendment to the Constitution. A single issue dividing voters.
3. She did not recognize Walter. His beard gone and hair cut.
4. These commercials have a hypnotic effect. Not only on children but on adults too.
5. He killed six flies with one swat. Against the law of averages but possible.

2b

Do not capitalize and punctuate a subordinate clause as you would a sentence.

FRAGMENT Thousands of young people became active workers in the community. **After these appeals had changed their apathy to concern.** [detached adverb clause]

REVISED Thousands of young people became active workers in the community after these appeals had changed their apathy to concern. [fragment included in the preceding sentence]

FRAGMENT No one knew where he came from. **Or who he was.** [detached noun clause, part of a compound object]

REVISED No one knew where he came from or who he was. [fragment included in the preceding sentence]

FRAGMENT We were trying to follow the directions. **Which were confusing and absurd.** [detached adjective clause]

REVISED We were trying to follow the directions, which were confusing and absurd. [fragment included in the preceding sentence]

OR We tried to follow the directions. They were confusing and absurd. [fragment made into a sentence]

OR We tried to follow the confusing, absurd directions. [fragment reduced to adjectivals that are included in the preceding sentence]

■ **Exercise 2** Eliminate each fragment below by including it in the preceding sentence or by making it into a sentence.

1. I decided to give skiing a try. After I had grown tired of watching other people fall.
2. Pat believes that everyone should go to college. And that all tests for admission should be abolished.

3. Many students were obviously victims of spring fever. Which affected class attendance.
4. Paul faints whenever he sees blood. And whenever he climbs into a dentist's chair.
5. I am making a study of cigarette advertisements. That use such slogans as "less tar, more taste" and "the lowest in tar and nicotine."

■ **Exercise 3** Find the nine fragments in the following paragraph. Revise each fragment by attaching it logically to an adjacent sentence or by rewriting the fragment so that it stands by itself as a sentence.

[1]The little paperback almanac I found at the newsstand has given me some fascinating information. [2]Not just about the weather and changes in the moon. [3]There are also intriguing statistics. [4]A tub bath, for example, requires more water than a shower. [5]In all probability, ten or twelve gallons more, depending on how dirty the bather is. [6]And one of the Montezumas downed fifty jars of cocoa every day. [7]Which seems a bit exaggerated to me. [8]To say the least. [9]I also learned that an average beard has thirteen thousand whiskers. [10]That, in the course of a lifetime, a man could shave off more than nine yards of whiskers, over twenty-seven feet. [11]If my math is correct. [12]Some other interesting facts in the almanac. [13]Suppose a person was born on Sunday, February 29, 1976. [14]Another birthday not celebrated on Sunday until the year 2004. [15]Because February 29 falls on weekdays till then—twenty-eight birthdays later. [16]As I laid the almanac aside, I remembered that line in *Slaughterhouse-Five:* "So it goes."

3

COMMA SPLICE AND FUSED SENTENCE

Do not link two main clauses with only a comma (comma splice) or run two main clauses together without any punctuation (fused sentence).

The terms *comma splice* and *fused sentence* (also called comma fault and run-on sentence) refer to errors in punctuation that occur only in compound (or compound-complex) sentences.

COMMA SPLICE (only a comma between main clauses):
The current was swift, he could not swim to shore.

FUSED SENTENCE (no punctuation between the main clauses):
The current was swift he could not swim to shore.

You can correct either a comma splice or a fused sentence without changing your meaning (1) by placing a period after the first main clause and writing the second main clause as a sentence, (2) by using a semicolon to separate the main clauses, or (3) by using a comma before you insert an appropriate coordinating conjunction (*and, but, or, nor, for, so, yet*) to link and relate the main clauses.

REVISIONS

The current was swift **H**e could not swim to shore.

The current was swift; he could not swim to shore.
The current was swift, so he could not swim to shore.

When you use the second method of revision, keep in mind that the semicolon separates two grammatically equal units of thought: **Subject + predicate; subject + predicate**. As you proofread your papers to check for comma splices and as you make revisions, do not overuse the semicolon or use it between parts of unequal grammatical rank: see **14c**.

Often a more effective way to revise a comma splice or fused sentence is to make one clause subordinate to the other: see **24b**.

REVISIONS

The current was so swift that he could not swim to shore.
Because the current was swift, he could not swim to shore.

A subordinate clause may be reduced to a phrase and used as a part of a simple sentence: "*Because of the swift current* he could not swim to shore."

If you cannot always recognize a main clause and distinguish it from a phrase or a subordinate clause, study Section **1**, especially **1d** and **1e**.

3a

Use a comma between main clauses *only* when they are linked by the coordinating conjunctions *and, but, or, for, nor, so,* or *yet*. See also **12a**.

COMMA SPLICE Our country observed its bicentennial in 1976, my hometown celebrated its fiftieth anniversary the same year.
REVISED Our country observed its bicentennial in 1976, and my hometown celebrated its fiftieth anniversary the

same year. [the coordinating conjunction *and* added after the comma]

OR

Our country observed its bicentennial in 1976; my hometown celebrated its fiftieth anniversary the same year. [A semicolon separates the main clauses: see **14a**.]

COMMA SPLICE Her first novel was not a best seller, it was not a complete failure either.

REVISED Her first novel was not a best seller, **nor** was it a complete failure. [Note the shift in the word order of subject and verb after the coordinating conjunction *nor*.]

OR

Her first novel was **neither** a best seller **nor** a complete failure. [a simple sentence with a compound complement]

COMMA SPLICE The old tree stumps grated against the bottom of our boat, they did not damage the propeller.

REVISED The old tree stumps grated against the bottom of our boat, **but** they did not damage the propeller. [the coordinating conjunction *but* added after the comma]

OR

Although the old tree stumps grated against the bottom of our boat, they did not damage the propeller. [Addition of *although* makes the first clause subordinate: see **12b**.]

Caution: Do not omit punctuation between main clauses not linked by *and*, *but*, *or*, *for*, *nor*, *so*, and *yet*.

FUSED SENTENCE She wrote him a love letter he answered it in person.

REVISED She wrote him a love letter. He answered it in person. [each main clause written as a sentence]

OR

She wrote him a love letter; he answered it in person. [main clauses separated by a semicolon: see **14a**]

Note 1: Either a comma or a semicolon may be used between short main clauses not linked by *and*, *but*, *or*, *for*,

nor, so, or *yet* when the clauses are parallel in form and unified in thought:

> School bores them**,** preaching bores them**,** even television bores them. —ARTHUR MILLER
> One is the reality**;** the other is the symbol. —NANCY HALE

Note 2: The comma is used to separate a statement from a tag question:

> He votes**,** doesn't he? You can't change it**,** can you?

■ **Exercise 1** Connect each pair of sentences below in two ways, first with a semicolon and then with one of these coordinating conjunctions: *and, but, for, or, nor, so,* or *yet.*

EXAMPLE
I could have walked up the steep trail. I preferred to rent a horse.
a. *I could have walked up the steep trail**;** I preferred to rent a horse.*
b. *I could have walked up the steep trail**, but** I preferred to rent a horse.*

1. Dexter goes hunting. He carries his Leica instead of his Winchester.
2. The stakes were high in the political game. She played to win.
3. The belt was too small for him. She had to exchange it.
4. At the drive-in, they watched the musical comedy on one screen. We enjoyed the horror movie on the other.

■ **Exercise 2** Use a subordinating conjunction (see the list on page 20) to combine each of the four pairs of sentences in Exercise 1. For the use of the comma, refer to **12b.**

EXAMPLE
***Although** I could have walked up the steep trail**,** I preferred to rent a horse.*

■ **Exercise 3** Proofread the following sentences (selected and adapted from *National Geographic*). Place a check mark after a sentence with a comma splice and an X after a fused sentence. Do not mark correctly punctuated sentences.

1. The second-home craze has hit hard, everyone wants a piece of the wilderness.
2. The orchid needs particular soil microbes those microbes vanished when the virgin prairie was plowed.
3. Ty fought back the urge to push hard on the accelerator, which might have wrecked or disabled the van on the rough road.
4. Attempts to extinguish such fires have often failed some have been burning for decades.
5. Some of them had never seen an automobile, the war had bred familiarity with aircraft.
6. When the mining machines rumbled away, the ruined mountain was left barren and ugly.
7. The winds lashed our tents all night, by morning we had to dig ourselves out from under a snowdrift.
8. South Pass country is still short on roads and people, and so I was delighted to discover an experienced guide in Charley Wilson, son of Pony Express rider Nick Wilson.
9. The song that awakened me carried an incredible sense of mournfulness, it seemed to be the prolonged cry of a lone animal calling in the night.
10. I had thought that the illegal aliens headed mostly to farms, a sub-rosa international work force consigned to the meanest stoop labor, some do, but many bring blue-collar skills to the cities.

■ **Exercise 4** Use various methods of revision (see pages 32–33) as you correct the comma splices or fused sentences in Exercise 3.

3b

Be sure to use a semicolon before a conjunctive adverb or transitional phrase placed between main clauses. See also **14a**.

COMMA SPLICE TV weather maps have various symbols, for example, a big apostrophe means drizzle.

REVISED TV weather maps have various symbols**;** for example, a big apostrophe means drizzle. [MAIN CLAUSE**;** *transitional expression*, MAIN CLAUSE**.**]

FUSED SENTENCE The tiny storms cannot be identified as hurricanes therefore they are called neutercanes.

REVISED The tiny storms cannot be identified as hurricanes; therefore they are called neutercanes. [MAIN CLAUSE; *conjunctive adverb* MAIN CLAUSE.]

Below is a list of frequently used conjunctive adverbs and transitional phrases.

CONJUNCTIVE ADVERBS

also	incidentally	nonetheless
anyway	indeed	otherwise
besides	instead	still
consequently	likewise	then
finally	meanwhile	therefore
furthermore	moreover	thus
hence	nevertheless	
however	next	

TRANSITIONAL PHRASES

after all	even so	in the second place
as a result	for example	on the contrary
at any rate	in addition	on the other hand
at the same time	in fact	
by the way	in other words	

Unlike a coordinating conjunction, which has a fixed position between the main clauses it links, many conjunctive adverbs and transitional phrases may either begin the second main clause or take another position in it.

She doubted the value of daily meditation; **however**, she decided to try it. [The conjunctive adverb begins the second main clause. See also **14a**, page 137.]

She doubted the value of daily meditation; she decided, **however**, to try it. [The conjunctive adverb (set off by commas) appears later in the clause.]

COMPARE She doubted the value of daily meditation, **but** she decided to try it. [The coordinating conjunction has a fixed position.]

■ **Exercise 5** Write five correctly punctuated compound sentences using various conjunctive adverbs and transitional phrases to connect and relate main clauses.

3c

Do not let a divided quotation trick you into making a comma splice. See also **16a.**

COMMA SPLICE "Who won the lottery?" he asked, "how much money was in the pot?"

REVISED "Who won the lottery?" he asked**.** "How much money was in the pot?"

COMMA SPLICE "Injustice is relatively easy to bear," says Mencken, "it is justice that hurts."

REVISED "Injustice is relatively easy to bear," says Mencken**;** "it is justice that hurts."

■ **Exercise 6** Divide the following quotations without creating a comma splice, as shown in the example below.

EXAMPLE

Eric Sevareid has said, "Let those who wish compare America with Rome. Rome lasted a thousand years."

"Let those who wish compare America with Rome," Eric Sevareid has said. "Rome lasted a thousand years."

1. "I never saw her again. In fact, no one ever saw her again," wrote Kenneth Bernard.
2. W. C. Fields once said, "I am free of all prejudice. I hate everyone equally."
3. "I am saddest when I sing. So are those who hear me," Artemus Ward commented.
4. Gene Marine asked ironically, "What good is a salt marsh? Who needs a swamp?"
5. Jennifer McBride writes, "Unquestionably, rock concerts are loud; the decibel level at some reportedly exceeds that attained by a jet plane take-off."

■ **Exercise 7** Correct the comma splices and fused sentences in the following paragraph. Do not revise a correctly punctuated sentence.

[1]"Age is just a frame of mind," Nellie often says, "you're as old or as young as you think you are." [2]Does she really believe this, or is she just making conversation? [3]Well, when she was sixteen, her father said, "Baby Nell, you're not old enough to marry Johnny, besides he's a Democrat." [4]So Nellie ran away from her Missouri home in Oklahoma she found another Democrat, Frank, and married him. [5]When Nellie was thirty-nine, Frank died. [6]A year later she shocked everyone by marrying a Texan named William, he was a seventy-year-old veteran of the Spanish-American War. [7]"Billy thinks young," Nellie explained, "and he's just as young as he thinks he is." [8]Maybe she was right that happy marriage lasted eighteen years. [9]Nellie celebrated her seventieth birthday by going to Illinois, there she married Tom, who in her opinion was a youngster in his late sixties. [10]But her third marriage didn't last long, because Tom soon got hardening of the arteries and died of a heart attack, however, Nellie's arteries were fine. [11]In 1975, when Nellie was eighty-three, she found and finally married her old Missouri sweetheart, then eighty-seven-year-old Johnny whisked her away to his soybean farm in Arkansas. [12]Nellie's fourth wedding made front-page news, and then the whole town echoed Nellie's words: "Life doesn't begin at sixteen or at forty. It begins when you want it to, age is just a frame of mind."

■ **Exercise 8** First review Section **2** and study Section **3**. Then proofread the following for sentence fragments, comma splices, and fused sentences. Make appropriate revisions. Put a check mark after each sentence that needs no revision.

1. Juan first enrolled for morning classes only, then he went job-hunting.
2. The cabin was originally built to house four people a family of ten lives in it now. Not to mention all the dogs and cats.
3. Becky signed up for the swimming relay, however, she is not really interested in competitive sports.
4. The Optimists Club sponsors a flea market every year, it is not, however, an easy way to make money.
5. Edgar Allan Poe attended West Point, where he was not a success.
6. Mr. Jordan requires us clerks to be on time for work. The reason being that bargain hunters start shopping early, almost before the doors open.

7. Our choir will go to Holland in May, when the tulip gardens are especially beautiful.
8. A long article in the magazine describes botulism, this is just another name for food poisoning.
9. That is absurd. It's nonsense. An argument that is riddled with stupid assumptions.
10. After class, I often drop by the college bookstore. Usually buying best-selling paperbacks, then never getting around to reading any of them.

4

ADJECTIVES AND ADVERBS

Distinguish between adjectives and adverbs and use the appropriate forms.

Adjectives and adverbs are modifiers. Modifiers qualify or limit the meaning of other words. As you study the following examples, observe that (1) the adjectives modify nouns or pronouns and (2) the adverbs modify verbs, adjectives, or other adverbs.

ADJECTIVES	ADVERBS
the **sudden** change	changed **suddenly**
a **brief**, **dramatic** one	a **briefly** dramatic one
armed squads	**very heavily** armed squads
She looked **angry**.	She looked **angrily** at me.
He made the check **good**.	He made the speech **well**.

Adverbs may also modify verbals (gerunds, infinitives, participles) or even whole clauses. See **1c**, page 13.

The *-ly* ending can be an adjective-forming suffix as well as an adverb-forming one.

NOUNS TO ADJECTIVES	earth—earthly, ghost—ghostly
ADJECTIVES TO ADVERBS	rapid—rapidly, lucky—luckily

A number of words ending in *-ly* (such as *deadly, cowardly*), as well as many not ending in *-ly* (such as *far, fast, little, well*), may function either as adjectives or as adverbs. Some adverbs have two forms (such as *quick, quickly; slow, slowly; loud* and *clear, loudly* and *clearly*).

When in doubt about the correct use of a given modifier, consult your dictionary. Look for the labels *adj.* and *adv.*, for comparative and superlative forms, for examples of usage, and for any usage notes.

4a

Use adverbs to modify verbs, adjectives, and other adverbs.

NOT Cicely Tyson played Miss Jane Pittman just perfect.

BUT Cicely Tyson played Miss Jane Pittman just **perfectly**. [The adverb modifies the verb *played*.]

NOT The plane departs at a reasonable early hour.

BUT The plane departs at a **reasonably** early hour. [The adverb modifies the adjective *early*.]

Most dictionaries still label the following as informal usage: *sure* for *surely, real* for *really*, and *good* for the adverb *well*.

INFORMAL The Steelers played **real good** during the first quarter.

GENERAL The Steelers played **extremely well** during the first quarter. [appropriate in both formal and informal usage—see also **19b**]

■ **Exercise 1** In the phrases below, convert adjectives into adverbs, following the pattern of the examples.

EXAMPLE abrupt reply—*replied abruptly* [OR *abruptly replied*]

1. vague answer
2. safe travel
3. careless remark
4. sincere belief
5. regular visit
6. special appeal

EXAMPLE complete happiness—*completely happy*

7. near possibility
8. unusual anger
9. sudden popularity
10. strange sadness

■ **Exercise 2** In the following sentences, convert any nonstandard or informal modifier into an adverb form. Put a check mark after each sentence that needs no revision.

1. Almost everyone took the joke serious.
2. When balancing a checkbook grows tedious, the pocket calculator surely does help.
3. Our national known team played well but did not win.
4. We were lucky to escape as easy as we did.
5. I do not practice as regular as I should.
6. It all happened very sudden.
7. My notes are hard to read when I have to write that rapid.
8. Last night the stars seemed exceptional bright.
9. He talks very loudly when he is not sure of himself.
10. They act as though they are special privileged.

4b

Distinguish between adverbs used to modify the verb and adjectives used as a subject complement or an object complement.

NOT The honeysuckle smells sweetly in the morning.

BUT The honeysuckle smells **sweet** in the morning. [The adjective *sweet* is a subject complement.]

NOT We painted the sign careful. [The adjective *careful* does not modify the noun *sign*.]

BUT We painted the sign **carefully**. [The adverb *carefully* modifies the verb *painted*.]

Subject complements (usually adjectives, nouns, or pronouns) refer to the subject, but they are part of the predicate and help to complete the meaning of linking verbs—such as *feel*, *look*, *smell*, *sound*, *taste*, and forms of the verb

be. When used as subject complements, adjectives always modify the subject.

SUBJECT + LINKING VERB + SUBJECT COMPLEMENT.

The speech sounded **bold**.
The soup tastes **different** with these herbs in it.

Object complements (usually adjectives or nouns) refer to, identify, or qualify the direct object as they help to complete the meaning of such verbs as *make*, *name*, *elect*, *call*, *find*, *consider*. When used as object complements, adjectives always modify the object.

SUBJECT + VERB + DIRECT OBJECT + OBJECT COMPLEMENT.

These herbs make the soup **different**.
He considered the speech **bold**.

Either an adverb or an adjective may follow a direct object; the choice depends on meaning, on the word modified:

He considered Jane **happily**. [The adverb *happily* modifies the verb *considered*.]
He considered Jane **happy**. [An object complement, *happy* modifies the noun *Jane*.]

Caution: Do not omit the *-d* or *-ed* of a past participle used as an adjective. (See also **7a**, page 75.)

NOT The typist was experience.

BUT The typist was experienced. [Compare "an experienced typist."]

■ **Exercise 3** Using adjectives as complements, write two sentences that illustrate each of the following patterns.

Subject + linking verb + subject complement.

Subject + verb + direct object + object complement.

■ **Exercise 4** Look up each pair of modifiers in your dictionary. Give special attention to specific examples of usage and to any usage notes. Then write sentences of your own to illustrate the formal use of each modifier.

EXAMPLE bad, badly—*I felt bad. I played badly.*

1. slow, slowly
2. real, really
3. awful, awfully
4. good, well
5. most, almost
6. quick, quickly

4c

Use the appropriate forms of adjectives and adverbs for the comparative and the superlative. See also 22c.

Many adjectives and adverbs change form to indicate degree. As you study the following examples, notice that the term *positive* refers to the simple, uncompared form of the adjective or adverb.

POSITIVE	COMPARATIVE	SUPERLATIVE
cold	colder	coldest
warmly	more warmly	most warmly
sturdy	sturdier	sturdiest
helpful	more helpful	most helpful
fortunate	less fortunate	least fortunate
good, well	better	best
bad, badly	worse	worst
far	farther, further	farthest, furthest
little	less OR littler	least OR littlest

In general, many of the shorter adjectives (and a few adverbs) form the comparative degree by the addition of *-er* and the superlative by the addition of *-est*. Some two-syllable adjectives, especially those ending in a vowel sound

(like *dirty, shallow*), regularly take the *-er* and *-est* endings. The longer adjectives and most adverbs form the comparative by the use of *more* (or *less*) and the superlative by the use of *most* (or *least*). A few modifiers have irregular comparatives and superlatives.

(1) Use the comparative to denote a greater degree or to refer to two in a comparison.

The metropolitan area is much **bigger** now.
Bert can run **faster** than his father.
Dried apples are **more** nutritious per pound than fresh apples. [a comparison of two groups]

With the use of *other,* the comparative form may refer to more than two.

Bert can run **faster** than the *other* players.

(2) Use the superlative to denote the greatest degree or to refer to three or more in a comparison.

The interests of the family are **best** served by open communication.
Bert is the **fastest** of the three runners.
OR Bert is the **fastest** runner of all.

The superlative occasionally refers to two, as in "Put your *best* foot forward!" and "Both of us had a cold, but mine was the *worst.*"

Note: Current usage, however illogical it may seem, accepts comparisons of many adjectives or adverbs with absolute meanings, such as "a *more perfect* society," "the *deadest* campus," and "*less completely* exhausted." But many writers make an exception of *unique*—using "*more nearly*

unique" rather than "more unique." They consider *unique* an absolute adjective—one without degrees of comparison.

(3) Do not use a double comparison.

NOT Our swimming hole is much more shallower than Lake Murray. [double comparative: *-er* and *more*]

BUT Our swimming hole is much **shallower** than Lake Murray. [deletion of the comparative *more*]

NOT That was the most funniest situation. [double superlative: *-est* and *most*]

BUT That was the **funniest** situation. [deletion of the superlative *most*]

■ **Exercise 5** Give the comparative and superlative of each adjective or adverb.

1. quick
2. quickly
3. thirsty
4. hollow
5. modest
6. ill
7. realistically
8. frightened
9. scared
10. inactive

■ **Exercise 6** Fill in each blank by using the appropriate comparative or superlative form of the modifier given at the beginning of each sentence.

1. *bad* That is absolutely the _____ grade I have ever received.
2. *useful* The _____ tool of all is the screwdriver.
3. *lively* A _____ music video has never before been produced.
4. *mellow* As one grows older, one usually grows _____.
5. *little* Some smokers are _____ considerate than others.
6. *strong* Who in that quartet has the _____ voice?
7. *tiny* Even the _____ flaw lessens the value of the gem.
8. *thin* His chili is _____ than mine.
9. *good* Of the two applicants Jamie seems _____ qualified.
10. *mature* Naturally, a person's outlook on life is _____ at eighteen than at sixteen.

4d

Avoid awkward or ambiguous use of a noun form as an adjective.

Many noun forms are used effectively to modify other nouns (as in *reference* manual, *windfall profits* tax, *House Ways and Means* Committee), especially when appropriate adjectives are not available. But such forms should be avoided when they are either awkward or confusing.

AWKWARD	Many candidates entered the president race.
BETTER	Many candidates entered the presidential race.
CONFUSING	The Representative Landor recess maneuvers led to victory.
BETTER	Representative Landor's maneuvers during the recess led to victory.

4e

Do not use the double negative.

The term *double negative* refers to the use of two negatives to express a single negation. Like the double comparison, the double negative is grammatically redundant.

NONSTANDARD	He did not keep no records. [double negative: *not* and *no*]
STANDARD	He did not keep any records. [one negative: *not*]
	OR He kept no records. [one negative: *no*]

If used with an unnecessary negative like *not*, *nothing*, or *without*, the modifiers *hardly*, *barely*, and *scarcely* are still considered nonstandard.

NONSTANDARD	I couldn't hardly quit in the middle of the job.
STANDARD	I **could hardly** quit in the middle of the job.
NONSTANDARD	Hardly nothing was in its right place.

STANDARD **Hardly anything** was in its right place.

NONSTANDARD The motion passed without scarcely a protest.
STANDARD The motion passed **with scarcely** a protest.

The use of two negatives to express a positive is acceptable and can be effective.

> We can**not** afford to stand by and do **nothing** about child abuse. [a positive meaning: We have to do something about it.]

■ **Exercise 7** Eliminate double negatives in the following sentences.

1. They don't have no home.
2. It was so noisy I couldn't hardly hear myself think.
3. We never do nothing but talk about the weather.
4. We needed gas but couldn't buy none.
5. The club didn't scarcely have any money left.

■ **Exercise 8** After you have reread rules **4a** through **4e** and have studied the examples, correct all errors in the use of adjectives or adverbs in the sentences below. Also eliminate any awkward use of nouns as adjectives. Put a check mark after any sentence that needs no revision.

1. The magazine has been published continuous since 1951, but it does not sell good now.
2. Adding chopped onions and jalapeños to the chili makes it taste real well.
3. According to the National Weather Service, September is supposed to be our most wettest month, but we've barely received a drop of rain.
4. It was easily the largest deficit in history.
5. Although yesterday's news commentary was relatively unbias, it was more duller than usual.
6. The repair estimates mechanic was out to lunch.
7. Our class enjoyed writing autobiography compositions.
8. My sister seems much more happier now that she has returned to college.
9. It was a really interesting football game between a well-coached team and a group of naturally good athletes.
10. A favorite device of detective novels authors is to cast suspicion on seeming innocent characters.

5 CASE

Choose the case form that shows the function of nouns and pronouns in sentences.

Case refers to the form of a noun or pronoun that shows its relation to other words in a sentence. For example, the different case forms of the boldfaced pronouns below, all referring to the same person, show their different uses.

> I [the subject] believe that **my** [adjectival] uncle will help **me** [direct object].

I is in the subjective (or nominative) case; *my*, in the possessive (or genitive); *me*, in the objective.

Nouns and some indefinite pronouns have a distinctive form only in the possessive case: a student's opinion, the students' opinions, everyone's vote. See **15a.**

As you study the following tables, observe that the pronouns *I*, *we*, *he*, *she*, *they*, and *who* have distinctive forms for all three cases.

PERSONAL PRONOUNS

	SUBJECTIVE	POSSESSIVE	OBJECTIVE
Singular			
1st person	I	my, mine	me
2nd person	you	your, yours	you
3rd person	he, she, it	his, her, hers, its	him, her, it
Plural			
1st person	we	our, ours	us
2nd person	you	your, yours	you
3rd person	they	their, theirs	them

Note: The pronouns *my*, *our*, *your*, *him*, *her*, *it*, and *them* are used as parts of *-self* pronouns. Formal English does not accept *myself* as a substitute for *I* or *me*. See **intensive/reflexive pronoun**, page 514.

THE RELATIVE PRONOUNS *Who* AND *Which*

	SUBJECTIVE	POSSESSIVE	OBJECTIVE
Singular } OR *Plural* }	who	whose	whom
	which	whose	which

Although *who*, *whose*, and *whom* ordinarily refer to people, the possessive pronoun *whose* (in lieu of an awkward *of which*) sometimes refers to things: "The poem, *whose* author is unknown, has recently been set to music."

The subject of a verb and a subject complement are in the subjective case.

SUBJECTIVE **We** left early. **Who** noticed? [subjects of verbs]
That was **he** at the door. [subject complement]

The possessive case indicates ownership or a comparable relationship: see **15a**. Nouns and pronouns in the possessive case ordinarily serve as adjectivals, but a few pronouns (such as *mine* and *theirs*) take the position of nouns and

function as subjects, objects, and so on. The possessive is used before a gerund (an *-ing* verbal serving as a noun).

POSSESSIVE **Their** cat likes **its** new leash. [adjectivals]
I resent **his** confusing one example with proof. [before gerund]

The object of a verb, verbal, or a preposition and the subject of an infinitive are in the objective case.

OBJECTIVE Fran blamed **me**. [direct object]
Feeding **them** is a nuisance. [object of verbal]
I fried **him** two eggs. [indirect object]
To **whom** was it addressed? [object of preposition]
I didn't want **her** to fail. [subject of infinitive]

APPOSITIVES

Appositives are nouns or pronouns placed next to or very near other nouns or pronouns to identify, explain, or supplement their meaning. An appositive has the same case as the word that it refers to.

SUBJECTIVE Some people—for example, **he** and **I**—did not agree. [*He* and *I* refer to *people*, the subject.]
OBJECTIVE The officer ticketed both drivers, **Rita** and **him**. [*Rita* and *him* identify *drivers*, the object.]

5a

Do not let a compound construction trick you into choosing inappropriate forms of pronouns.

Subjects, subject complements:

She and her brother play golf on Saturday mornings.
I thought **he or Dad** would come to my rescue.
It was **Maria and I** who solved the problem. [See **5f**.]

Objects of prepositions:

between **you and me** to **the chef and her**
except **Elmer and him** with **Carla and me**

Objects of verb or verbal, subjects of infinitive:

Clara may appoint **you or me**. [direct object]
They lent **Tom and her** ten dollars. [indirect object]
He gets nowhere by scolding **Bea or him**. [object of gerund]
Dad wanted **Sue and me** to keep the old car. [subject of infinitive]

Appositives:

Two members of the cast, **he and I**, assisted the director. [Compare "**He and I**, two members of the cast, assisted the director."]
The director often calls on her two assistants: **him and me**. [Compare "The director often calls on **him and me**, her two assistants."]
"Let us, just **you and me**," he drawled, "sit down and reason together." [Informal English accepts *Let's you and I . . . .*]

Note 1: Do not let an appositive following *we* or *us* cause you to choose the wrong form.

NOT Us students need this. Don told we students about it.
BUT **We** students need this. Don told **us** students about it.

Note 2: As a rule, speakers and writers place first-person pronouns last in a compound construction—usually as a matter of courtesy (rather than for emphasis).

■ **Exercise 1** Choose the correct pronoun within the parentheses in each of the following sentences.

1. When choosing a career, young women like Lucille and (I, me) have more options today than ever before.
2. (He, Him) and (I, me) wrote and directed a one-act play.
3. It was Oliver and (she, her) who volunteered to emcee.
4. Are Mitch and (they, them) still looking for a job?

5. Between Charlotte and (she, her) there is a friendly rivalry.
6. Mr. Rodriguez will hire a new engineer, either Williams or (he, him).
7. Leaving James and (he, him) at home, they went to the airport to meet the actor and (she, her).
8. My family and (I, me, myself) expected Frank and (she, her) to declare bankruptcy any day.
9. Two players on our team, Tom and (he, him), talked with the coach after the game.
10. After the game the coach talked with two players on our team, Tom and (he, him).

5b

Determine the case of each pronoun by its use in its own clause.

(1) *Who* or *whoever* as the subject of a clause

The subject of a verb in a subordinate clause takes the subjective case, even when the whole clause is used as an object:

I forgot **who** won the Superbowl in 1980. [In its own clause, *who* is the subject of the verb *won*. The complete clause *who won the Superbowl in 1980* is the object of the verb *forgot*.]

He has respect for **whoever** is in power. [*Whoever* is the subject of *is*. The complete clause *whoever is in power* is the object of the preposition *for*.]

(2) *Who* or *whom* before *I think, he says,* and so on

Such expressions as *I think, he says, she believes,* and *we know* may follow either *who* or *whom*. The choice depends on the use of *who* or *whom* in its own clause:

Gene is a man **whom** we know well. [*Whom* is the direct object of *know*. Compare "We know him well."]

Gene is a man **who** we know is honest. [*Who* is the subject of the second *is*. Compare "We know that Gene is a man *who* is honest."]

(3) Pronoun after *than* or *as*

In sentences such as the following, which have implied (rather than stated) elements, the choice of the pronoun form is important to meaning:

She admires Kurt more than **I**. [meaning "more than I do"]
She admires Kurt more than **me**. [meaning "more than she admires me"]

He talks about food as much as **she**. [meaning "as much as she does"]
He talks about food as much as **her**. [meaning "as much as he talks about her"]

Formal usage still requires the use of the subjective case of pronouns in sentences such as the following:

Mr. Ames is older than **I**. [Compare "older than I am."]
Aristotle is not so often quoted as **they**. [Compare "as they are."]

■ **Exercise 2** Using the case form in parentheses, convert each pair of sentences below into a single sentence.

EXAMPLES

I understand the daredevil. He motorcycled across the Grand Canyon. (*who*)
I understand the daredevil who motorcycled across the Grand Canyon.

Evelyn consulted an astrologer. She had met him in San Francisco. (*whom*)
Evelyn consulted an astrologer whom she had met in San Francisco.

1. Hercule Poirot is a famous detective. Agatha Christie finally kills him off in *Curtain*. (*whom*)
2. Some parents make an introvert out of an only child. They think they are protecting their offspring. (*who*)
3. Does anyone remember the name of the Frenchman? He built a helicopter in 1784. (*who*)
4. One of the officials called for a severe penalty. The players had quarreled with the officials earlier. (*whom*)

■ **Exercise 3** In sentences 1, 2, and 3 below, insert *I think* after each *who;* then read each sentence aloud. Notice that *who,* not *whom,* is still the correct case form. In sentences 4 and 5, complete each comparison by using first *they* and then *them.* Prepare to explain the differences in meaning.

1. George Eliot, who was a woman, wrote *Adam Bede.*
2. It was Elizabeth Holland who served as the eighth president of the university.
3. Maugham, who was an Englishman, died in 1965.
4. My roommate likes you as much as _____.
5. The director praised her more than _____.

5c

In formal writing use *whom* for all objects. See also **5b**.

In sentences:

Whom do they recommend? [object of the verb *do recommend*]
For **whom** did the board of directors vote? [object of the preposition *for*]
Danny told Chet **whom** to call. Danny told Chet to call **whom**? [object of the infinitive *to call*—see also **5e**]

In subordinate clauses:

The artist **whom** she loved has gone away. [object of the verb *loved* in the adjective clause]
This is a friend **whom** I write to once a year. [object of the preposition *to* in the adjective clause]

Formal and informal English accept the omission of *whom* in sentences such as the following:

The artist she loved has gone away.
This is a friend I write to once a year.

Note: Informal English accepts *who* rather than *whom*, except after a preposition:

Who do they recommend? She told me who to call.

■ **Exercise 4** Formalize usage by changing *who* to *whom* when the pronoun functions as an object. Put a check mark after sentences containing *who* correctly used as the subject of a verb or as a subject complement.

1. Who do they suspect?
2. Who could doubt that?
3. He knows who they will promote.
4. He knows who will be promoted.
5. The witness who the lawyer questioned next could remember nothing.
6. Guess who I ran into at the airport.
7. No one cares who they are or what they stand for.
8. In a crowded emergency room she knows exactly who to help first.
9. To find out who deceived who, be sure to tune in for the next episode.
10. During registration whoever I asked for directions gave me a map of the campus.

5d

As a rule, use the possessive case immediately before a gerund.

I resented **his** criticizing our every move. [Compare "I resented his criticism, not him."]

Harry's refusing the offer was a surprise. [Compare "Harry's refusal was a surprise."]

The *-ing* form of a verb can be used as a noun (gerund) or as an adjective (participle). The possessive case is not used before participles:

Caroline's radioing the Coast Guard solved our problem. [*Radioing* is a gerund. Compare "*Her action* solved our problem."]

The man sitting at the desk solved our problem. [*Sitting* is a participle. Compare "*He* solved our problem."]

Note: Do not use an awkward possessive before a gerund.

AWKWARD The board approved of something's being sent to the poor overseas.

BETTER The board approved of sending something to the poor overseas.

5e

Use the objective case for the subject or the object of an infinitive.

They expected Nancy and **me** to do the scriptwriting. [subject of the infinitive *to do*]

I did not want to challenge Victor or **him**. [object of the infinitive *to challenge*]

5f

Especially in your formal writing, use the subjective case for the subject complement.

That certainly could be **she** sitting near the front.

It was **I** who first noticed the difference. [Compare "I was the one who first noticed the difference."]

Informal English accepts *It's me* (*him*, *her*, *us*, and *them*).

■ **Exercise 5** Find and revise all case forms that would be inappropriate in formal writing. Put a check mark after each sentence that needs no revision.

1. As for I and my wife, we prefer the mountains to the seashore, but she likes to camp out more than I.
2. There was no one who would listen to us, no one whom we could turn to for help.
3. It was Al and he who I blamed for me not making that sale.
4. Jack's racing the motor did not hurry Terry or me.
5. It is true that the Chinese eat less meat than us, but we usually grow taller than them.
6. Do Aaron and she want you and me to help them paint the car?
7. Let's you and me tell Harvey who to put in charge of the organization.
8. Just between you and me, I think that her family and she could do these things for themselves.
9. We students wanted higher standards in high school, but most of us graduating seniors did not speak up much.
10. The librarian wanted us—Kurt Jacobs and I—to choose one of the American Heritage books.

6 AGREEMENT

Make a verb agree in number with its subject; make a pronoun agree in number with its antecedent.

A verb and its subject or a pronoun and its antecedent agree when their forms indicate the same number or person. Notice below that the singular subject takes a singular verb and that the plural subject takes a plural verb. (If you cannot easily recognize verbs and their subjects, study **1a** and **1b**.)

SINGULAR	The **car** in the lot **looks** shabby.	[*car looks*]
PLURAL	The **cars** in the lot **look** shabby.	[*cars look*]

Lack of subject-verb agreement occurs chiefly in the use of the present tense. Except for forms of *be* and *have* (*you were, he has eaten*), verbs in other tenses do not change form to indicate the number or person of their subjects. For a list of various forms of *be* and the subjects they take, see page 72.

When a pronoun has an antecedent (the word the pronoun refers to), the two words usually agree in number. (See also Section **28**.)

SINGULAR	A **wolf** has **its** own language.	[*wolf—its*]
PLURAL	**Wolves** have **their** own language.	[*wolves—their*]

Note: A pronoun also agrees with its antecedent in gender. Agreement in gender is usually easy and natural:

the **boy** and **his** mother [masculine]
the **girl** and **her** mother [feminine]
the **garden** and **its** weeds [neuter]

Subject and Verb

6a

Make a verb agree in number with its subject.

As you study the following rules and examples, remember that *-s* (or *-es*) marks plural nouns but singular verbs (those present-tense verbs with third-person singular subjects).

subject + s	OR	**verb + s**
Whistles blow at noon.		A whistle blows at noon.
The egotists like attention.		The egotist likes attention.

(1) Do not be misled by nouns or pronouns intervening between the subject and the verb or by subjects and verbs with endings not clearly sounded.

The **repetition** of the drum beats **helps** to stir emotions.
Every **one** of you **is invited** to the panel discussion.

NOT Scientist are puzzled. BUT **Scientists** are puzzled.
NOT She ask me every time I see her. BUT She **asks**. . . .

As a rule, the grammatical number of the subject is not changed by the addition of expressions beginning with such words as *accompanied by, along with, as well as, in addition to, including, no less than, not to mention, together with.*

Unemployment as well as taxes **influences** votes.
Taxes, not to mention unemployment, **influence** votes.

(2) Subjects joined by *and* are usually plural.

My **parents** and my **uncle do** not **understand** this.
The **band** and the **team were leading** the parade.
Building a good marriage and **building a good log fire are** similar in many ways. —JOSEPHINE LOWMAN [gerund phrases—Compare "Two actions are similar."]

Exceptions: Occasionally, such a compound subject takes a singular verb because the subject denotes one person or a single unit.

Its **inventor** and chief **practitioner is** a native son of Boston, Robert Coles. —MARTHA BAYLES

Pushing and **shoving** in public places **is** characteristic of Middle Eastern culture. —EDWARD T. HALL

Every or *each* preceding singular subjects joined by *and* calls for a singular verb:

Every silver knife, fork, and spoon **has** to be counted.
Each cat and each dog **has** its own toy.

Placed after a plural subject, *each* does not affect the verb form. Some writers use a singular verb when *each* follows a compound subject:

The cat and the dog each **have** their own toys. [Or, sometimes, "The cat and the dog each *has* its own toy."]

(3) Singular subjects joined by *or, either . . . or,* or *neither . . . nor* usually take a singular verb.

Paula or her secretary **answers** the phone on Saturday.
Either the mayor or the governor **is** the keynote speaker.
Neither praise nor blame **affects** her.

If one subject is singular and one is plural, the verb usually agrees with the nearer subject:

Neither the quality nor the prices **have** changed.
Neither the prices nor the quality **has** changed.
[Compare "The prices *and* the quality *have* not changed."]

The verb also agrees with the nearer subject in person in sentences like the following.

Either Pat or **you were** ready for any emergency call.
Either you or **Pat was** ready for any emergency call.

(4) Do not let inverted word order (VERB + SUBJECT) or the structure *there* + VERB + SUBJECT cause you to make a mistake in agreement.

VERB + SUBJECT

Hardest hit by the high temperatures and the drought **were** American **farmers**. —TIME

Among our grandest and longest-lived illusions **is** the **notion** of the noble savage. —JOHN PFEIFFER

Neither **do drugstores** sell only drugs. [Here *neither* is a conjunction meaning *nor yet*.]

There + VERB + SUBJECT

There **are** a few unanswered **questions**.
There **were anger** and **hatred** in that voice. —JOHN CIARDI

(5) A relative pronoun (*who, which, that*) used as subject has the same number as its antecedent.

It is the **pharmacist who** often **suggests** a new brand.

Tonsillitis is among those **diseases that are** curable.

This is the only **one** of the local papers **that prints** a daily horoscope. [*That* refers to *one* because only one paper prints a daily horoscope; the other papers do not.]

It is not better things but better **people that make** better living. —CARLL TUCKER [Compare "Better people (not better things) make better living."]

(6) When used as subjects, such words as *each, either, neither, one, everybody,* and *anyone* regularly take singular verbs.

Neither likes the friends of the other.
Each of them **does have** political ambitions.
Everybody in the office **has** tickets.

Subjects such as *all, any, half, most, none,* and *some* may take a singular or a plural verb; the context generally determines the choice of the verb form.

Evelyn collects stamps; **some are** worth a lot. [Compare "Some of them are worth a lot."]
The honey was marked down because **some was** sugary. [Compare "Some of it was sugary."]

(7) Collective nouns (and phrases denoting a fixed quantity) take a singular verb when they refer to the group as a unit and take a plural verb when they refer to individuals or parts of the group.

Singular (regarded as a unit):

My **family has** its traditions.
The number is very small.
A **billion dollars is** a lot of money.
The **majority** of it **was** wasted.
Two-thirds of this **has** been finished.

Plural (regarded as individuals or parts):

A number were absent.
The **majority** of us **are** for it.
Two-thirds of these **have** been finished.
The **media have** shaped public opinion. [The use of *media* as a singular subject is questionable.]

The use of *data* as a singular noun has gained currency in recent years; many writers, however, prefer to use *data* only as a plural noun.

PREFERRED The **data were** accurate.

(8) A linking verb agrees with its subject, not with its complement (predicate noun).

His **problem is** frequent headaches.
Frequent **headaches are** his problem.

Note: Because the number of the pronoun *what* depends on the number of the word (or word group) referred to, the verb does agree with its complement in sentences like these:

What I do, at these times, **is** to change the way the system works. —LEWIS THOMAS [Compare "That is what I do."]

Of course, what you see in the final commercial **are** pretty pictures—the bear in a canoe, the bear in a Jeep, the bear padding behind the man. —JONATHAN PRICE [Compare "Pretty pictures are what you see."]

(9) Nouns plural in form but singular in meaning usually take singular verbs. In all doubtful cases, consult a good dictionary.

Nouns that are regularly treated as singular include *economics*, *electronics*, *measles*, *mumps*, *news*, and *physics*.

News **is** traveling faster than ever before.
Physics **has** fascinated my roommate for months.

Some nouns ending in *-ics* (such as *athletics*, *politics*, *statistics*, and *tactics*) can be either singular or plural:

Statistics **is** an interesting subject.
Statistics **are** often misleading.

(10) The title of a single work or a word spoken of as a word, even when plural in form, takes a singular verb.

Harry and Tonto **sticks** in the memory. [The movie, not the characters, sticks in the memory.]
"Autumn Leaves" **is** a beautiful song.
Kids **is** informal for *children*.

■ **Exercise 1** The following sentences are all correct. Read them aloud, stressing the italicized words. If any sentence sounds wrong to you, read it aloud two or three more times so that you will gain practice in saying and hearing the correct forms.

1. The *timing* of these strikes *was* poorly planned.
2. There *are* a few *cookies* and *pickles* left.
3. A *wrench* and a *hubcap were* missing.
4. Every *one* of my cousins, including Larry, *has* brown eyes.
5. Sandy was the *only one* of the singers *who was* off-key.
6. *Does*n't *it* make sense?
7. *Each* of the episodes *is* exciting.
8. Every *one* of you *is* invited.
9. *A number* in this group *are* affected.
10. There *were* several *reasons* for this.

■ **Exercise 2** Choose the correct form of the verb within parentheses in each sentence below. Make sure that the verb agrees with its subject according to the rules of formal English.

1. Neither Anita nor Leon (feels, feel) that the evidence is circumstantial.
2. Tastes in reading, of course, (differs, differ).
3. Every one of the figures (was, were) checked at least twice.
4. A fountain and a hanging basket (adorns, adorn) the entrance.
5. Neither of them ever (asks, ask) for a second helping.
6. There (comes, come) to my mind now the names of the two or three people who were most influential in my life.
7. The booby prize (was, were) green apples.
8. A rustic lodge, as well as a game refuge and fishing waters, (is, are) close by.
9. Such computers, which (stores, store) personal data, (jeopardizes, jeopardize) the privacy of millions.
10. The study of words (is, are) facilitated by breaking them down into prefixes, suffixes, and roots.

Pronoun and Antecedent

6b

Make a pronoun agree in number with its antecedent.

A singular antecedent (one that would take a singular verb) is referred to by a singular pronoun. A plural antecedent (one that would take a plural verb) is referred to by a plural pronoun.

SINGULAR The **leading man** often **forgets his** lines.
PLURAL The other **actors** never **forget their** lines.

(1) Such singular antecedents as *man, woman, person, everybody, one, anyone, each, either, neither, sort,* and *kind* are usually (but not always) referred to by a singular pronoun.

Each of these companies had **its** books audited. [NOT their]
One has to live with **oneself**. [NOT themselves]
A **man** or a **woman** has a duty to follow **his** or **her** conscience. [a pair of antecedents]

Note: Though avoided in formal writing, the use of a plural pronoun to refer to a singular antecedent is natural or sensible when the sex is unknown or when a singular pronoun would not fit the meaning.

If **anyone** calls while I'm gone, ask **them** to leave a message.
OR While I'm gone, ask anyone who calls to leave a message.

Everyone was invited to lunch, but **they** had already eaten.
OR **All** of them were invited to lunch, but **they** had already eaten.

Until recently the rule for formal English required the use of *he, his,* or *him* to refer to such singular antecedents as *everyone* or *a person*—as in "to *each his* own" or "As a *child*

grows up *he* must assume responsibilities." This use of the masculine pronoun to include both sexes or either sex (common gender) is still widespread.

> **Everyone** does as **he** pleases.
> A **person** needs to see **his** dentist twice a year.

But this rule is less rigid now. During the seventies and eighties, such forms as *he or she* and *he/she* have gained currency.

> In America **anyone** is free to say whatever **he or she** thinks. Every man and woman shows **his/her** essence by reaction to the soil. —ROBERT S. De ROPP

Wishing to avoid sexism in language but disliking substitutes for *he*, *his*, and *him* currently in vogue, many writers today avoid the problem by eliminating the singular pronoun or by making it and its antecedent plural.

> **A person** needs to see **the** dentist twice a year.
> **People** need to see **their** dentists twice a year.

Increasingly, however, writers are using plural pronouns to refer to singular antecedents that denote both sexes or either sex.

> In fact, the fear of growing old is so great that every aged **person** is an insult and a threat to the society. **They** remind us of our own death. —SHARON CURTIN

As you make choices about pronouns referring to singular antecedents such as *everyone* and *a person*, consider not only your own preferences but those of your audience.

(2) Two or more antecedents joined by *and* are referred to by a plural pronoun; two or more singular antecedents joined by *or* or *nor* are referred to by a singular pronoun.

Andrew and Roger lost **their** self-confidence.
Did **Andrew or Roger** lose **his** self-confidence?

If one of two antecedents joined by *or* or *nor* is singular and one is plural, the pronoun usually agrees with the nearer antecedent:

Neither the **package nor** the **letters** had reached **their** destination. [*Their* is closer to the plural antecedent *letters*.]
Stray **kittens or** even an abandoned grown **cat** has **its** problems finding enough food to survive long. [*Its* is closer to the singular antecedent *cat*.]

(3) Collective nouns are referred to by singular or plural pronouns, depending on whether the collective noun has a singular or plural sense. See also **6a(7)**.

Special care should be taken to avoid treating a collective noun as both singular and plural within the same sentence.

INCONSISTENT The choir **is** writing **their** own music.
[singular verb, plural pronoun]

CONSISTENT The choir **is** writing **its** own music.
[both singular]

CONSISTENT The group of students **do** not agree on methods, but **they** unite on basic aims.
[both plural]

■ **Exercise 3** Following the rules of formal usage, choose the correct pronoun or verb form in parentheses in each sentence.

1. A number of writers (has, have) expressed (his, her and his, his/her, their) concern about sexist usage.
2. If any one of the sisters (needs, need) a ride to church, (she, they) can call Trudy.
3. Neither the pilot nor the flight attendants mentioned the incident when (he, they) talked to reporters.
4. The Washington team (was, were) opportunistic; (it, they) took advantage of every break.
5. If the board of directors (controls, control) the company, (it, they) may vote (itself, themselves) bonuses.

■ **Exercise 4** All of the following sentences are correct. Change them as directed in parentheses, revising other parts of the sentence to secure agreement of subject and verb, pronoun and antecedent.

1. A sign in the lab reads: "This computer does only what you tell it to, not what you want it to." (Change *this computer* to *these computers*.)
2. Perhaps this sign was put up by some frustrated students who were having trouble with their computer manuals. (Change *some frustrated students* to *a frustrated student*.)
3. The sign in the lab reminds me of similar problems. A chef, for example, whose vegetables or casserole is ruined in a microwave might think: "This oven reads buttons, not minds." (Change *vegetables or casserole* to *casserole or vegetables*. Change *This oven* to *These ovens*.)
4. All too often what comes out of our mouths is the very opposite of what we intend to say but exposes what we really think. (Change *what* to *the words that*. Change *our* to *one's*.)
5. Two of my instructors, together with a few of my classmates, were talking about such Freudian slips the other day. (Change *Two* to *One*.)
6. Who knows what kind of label is attached to one's computer errors! (Change *kind* to *kinds*.)
7. Then there is the mirror. (Change *the mirror* to *mirrors*.) There are times when people don't like to face mirrors. (Change *people* to *a person*.)
8. At such times a person has to face how he or she actually looks, not how he or she wants to look. (Change *a person* to *people*.)
9. There is another thought that comes to mind. (Change *another thought* to *other thoughts*.)
10. Mirrors reflect images in reverse, so not even in a mirror do we ever see ourselves as we really are. (Change *we* to *one*.)

7
VERB FORMS

Use the appropriate form of the verb.

The forms of verbs and auxiliaries may indicate not only the number and person of their subjects (see **6a**) but also tense, voice, and mood. A change in the form of a verb shows a specific meaning or a grammatical relationship to some other word or group of words in a sentence.

Regular and irregular verbs The way a verb changes form determines its classification as regular or irregular. A regular verb takes the *-d* or *-ed* ending to denote the past tense.

REGULAR *believe* (*believes*), *believed*, *believing*
attack (*attacks*), *attacked*, *attacking*

Irregular verbs do not take the *-d* or *-ed* ending. They are inflected in various other ways to indicate past tense: see **irregular verb**, page 515.

IRREGULAR *run* (*runs*), *ran*, *running*
eat (*eats*), *ate*, *eaten*, *eating*

A few irregular verbs (like *cut* or *hurt*) have the same form in the present and the past tense.

Forms of the verb *be* The most irregular verb in the English language is *be*. It has eight forms: *am, are, is, was, were, be, been, being.*

That may **be** true. He **was being** difficult.

Below is a list of forms of *be* used with various subjects in the present and the past tense.

PRESENT	I am	you are	he/she/it is	[singular]
	we are	you are	they are	[plural]
PAST	I was	you were	he/she/it was	[singular]
	we were	you were	they were	[plural]

A form of *be* is used with the present participle to form the progressive: **is** *attacking*, *will* **be** *eating*. A form of *be* is used with a past participle to form the passive: **was** *attacked*, *had* **been** *eaten*.

Tense *Tense* refers to the form of the verb that indicates time. There are different ways of classifying the number of tenses in English. If you consider only the form changes of single-word verbs, there are only two tenses (present and past); if you consider progressive forms and certain auxiliaries, there are twelve. The usual practice, however, is to distinguish six tenses. Of these six, one refers to the present time, three to the past, and two to the future.

Time	TENSE	
Present:	PRESENT	try, give
Past:	PAST	tried, gave
	PRESENT PERFECT	have tried, have given
	PAST PERFECT	had tried, had given
Future:	FUTURE	will (OR shall) try
		will (OR shall) give
	FUTURE PERFECT	will (OR shall) have tried
		will (OR shall) have given

The forms of the verb used in the following synopsis are *see* (*sees*), *saw*, *seen*, *seeing* (called the principal parts: see **7a**).

	Active	*Passive*
PRESENT	see/sees	am/is/are seen
Progressive	am/is/are seeing	am/is/are being seen
PAST	saw	was/were seen
Progressive	was/were seeing	was/were being seen
FUTURE	will see	will be seen
Progressive	will be seeing	will be being seen
PRESENT PERFECT	have/has seen	have/has been seen
Progressive	have/has been seeing	have/has been being seen
PAST PERFECT	had seen	had been seen
Progressive	had been seeing	had been being seen
FUTURE PERFECT	will have seen	will have been seen
Progressive	will have been seeing	will have been being seen

The preceding verb forms—the most frequently used for making assertions or asking questions—are in the indicative mood. In the imperative mood (used for commands or requests), verbs have only present tense (*see*, *be seen*). For verb forms in the subjunctive mood, see **7c**. See also **conjugation**, pages 507–9.

Note: Verbals (including their progressive forms) have voice and tense.

	Infinitives
PRESENT	to see, to be seen, to be seeing
PRESENT PERFECT	to have seen, to have been seen, to have been seeing

	Participles
PRESENT	seeing, being seen
PAST	seen
PRESENT PERFECT	having seen, having been seen
	Gerunds
PRESENT	seeing, being seen
PRESENT PERFECT	having seen, having been seen

7a

Avoid misusing the principal parts of verbs and confusing similar verbs.

NOT Has the President spoke to the press about this? [misuse of a principal part of the verb *speak*]
BUT **Has** the President **spoken** to the press about this?

NOT The hand-carved chairs set on the porch for years. [confusion of past forms of the similar verbs *set* and *sit*]
BUT The hand-carved chairs **sat** on the porch for years.

(1) Avoid misusing the principal parts of verbs.

The principal parts of a verb include the present form (*see*), which is also the stem of the infinitive (*to see*); the past form (*saw*); and the past participle (*seen*). (See "Principal Parts of Verbs" on page 75.) The present participle (*seeing*) is often considered a fourth principal part.

The PRESENT FORM may function as a single-word verb or may be preceded by words such as *do*, *will*, *may*, *could*, *have to*, or *used to*.

I **ask**, he **does ask**, we **will begin**, it **used to begin**

The PAST FORM functions as a single-word verb.

He **asked** a few questions. The show **began** at eight.

When used as part of a simple predicate, the PAST PARTICIPLE as well as the PRESENT PARTICIPLE always has at least one auxiliary.

> He **has asked** them. I **was asked**. I **will be asking** questions.
> They **have begun**. **Had** he **begun**? It **is beginning** to snow.

Both the past and the present participle serve not only as parts of a simple predicate but also as adjectivals: "pastries *baked* last week," "heat waves *rising* from the road." Nouns modified by participles are not sentences: see **2a**.

Caution: Do not omit a needed *-d* or *-ed* because of the pronunciation. For example, although it is easy to remember a clearly pronounced *-d* or *-ed* (*added, repeated*), it is sometimes difficult to remember to add a needed *-d* or *-ed* in such expressions as *had priced them* or *opened it*. Observe the use of the *-d* or *-ed* in these sentences:

> Yesterday I asked myself: "Is the judge prejudiced?"
> He used to smoke. I am not supposed to be the boss.

The following list of principal parts includes both regular and irregular verbs that are sometimes misused.

Principal Parts of Verbs

PRESENT	PAST	PAST PARTICIPLE
arise	arose	arisen
ask	asked	asked
attack	attacked	attacked
awaken	awakened	awakened
become	became	become
begin	began	begun
blow	blew	blown
break	broke	broken
bring	brought	brought
burst	burst	burst

PRESENT	PAST	PAST PARTICIPLE
choose	chose	chosen
cling	clung	clung
come	came	come
creep	crept	crept
dive	dived OR dove	dived
do	did	done
drag	dragged	dragged
draw	drew	drawn
drink	drank	drunk OR drank
drive	drove	driven
drown	drowned	drowned
eat	ate	eaten
fall	fell	fallen
fly	flew	flown
forgive	forgave	forgiven
freeze	froze	frozen
give	gave	given
go	went	gone
grow	grew	grown
happen	happened	happened
know	knew	known
ride	rode	ridden
ring	rang	rung
rise	rose	risen
run	ran	run
see	saw	seen
shake	shook	shaken
shrink	shrank OR shrunk	shrunk OR shrunken
sing	sang OR sung	sung
sink	sank OR sunk	sunk
speak	spoke	spoken
spin	spun	spun
spring	sprang OR sprung	sprung
steal	stole	stolen
sting	stung	stung
stink	stank OR stunk	stunk
swear	swore	sworn
swim	swam	swum

PRESENT	PAST	PAST PARTICIPLE
swing	swung	swung
take	took	taken
tear	tore	torn
throw	threw	thrown
wake	woke OR waked	waked OR woken
wear	wore	worn
wring	wrung	wrung
write	wrote	written

Note: Mistakes with verbs sometimes involve spelling errors. Use care when you write troublesome verb forms such as the following:

PRESENT	PAST	PAST PARTICIPLE	PRESENT PARTICIPLE
lead	led	led	leading
loosen	loosened	loosened	loosening
lose	lost	lost	losing
pay	paid	paid	paying
study	studied	studied	studying

■ **Exercise 1** Respond to the questions in the past tense with a past tense verb; respond to the questions in the future tense with a present perfect verb (*have* or *has* + a past participle). Follow the pattern of the examples.

EXAMPLES Did she criticize Don? *Yes, she criticized Don.*
Will they take it? *They have already taken it.*

1. Did he give it away?
2. Will you run a mile?
3. Did the man drown?
4. Will they begin that?
5. Did the wind blow?
6. Will she choose it?
7. Did it really happen?
8. Will the river rise?
9. Did you do that?
10. Will they steal it?
11. Did you spin your wheels?
12. Will they freeze it?
13. Did he cling to that belief?
14. Will they go to the police?
15. Did she know them?
16. Will the fire alarm ring?
17. Did the sack burst?
18. Will he eat it?
19. Did you grow these?
20. Will Bert speak out?

(2) Do not confuse *set* with *sit* or *lay* with *lie*.

Sit means "be seated," and *lie down* means "rest in or get into a horizontal position." To *set* or *lay* something down is to place it or put it somewhere.

Learn the distinctions between the forms of *sit* and *set* and those of *lie* and *lay*.

PRESENT (INFINITIVE)	PAST	PAST PARTICIPLE	PRESENT PARTICIPLE
(to) sit	sat	sat	sitting
(to) set	set	set	setting
(to) lie	lay	lain	lying
(to) lay	laid	laid	laying

As a rule, the verbs (or verbals) *sit* and *lie* are intransitive; they do not take objects. *Set* and *lay* are usually transitive and therefore take objects. Transitive verbs may be passive as well as active. (If you cannot easily recognize objects of verbs, see **1b**.)

> **Sit** down. **Sitting** down, I thought it over. He **sat** up.
> **Lie** down. I **lay** down. It **was lying** here. **Has** it **lain** here long?
> Somebody **had set** the pup in the cart. It **had been set** there.
> We **ought to lay** these aside. These **should be laid** aside.

■ **Exercise 2** Substitute the correct forms of *sit* and *lie* for the italicized word in each sentence. Follow the pattern of the example. Do not change the tense of the verb.

EXAMPLE I *remained* in that position for twenty minutes.

I ***sat*** *in that position for twenty minutes.*
I ***lay*** *in that position for twenty minutes.*

1. Jack doesn't ever want to *get* down.
2. The dog *stayed* near the luggage.
3. The toy soldier has been *rusting* in the yard.
4. He often *sleeps* on a park bench.
5. Has it *been* there all along?

■ **Exercise 3** Without changing the tense of the italicized verb, substitute the correct form of one of the verbs in parentheses at the end of each sentence.

1. Lask week we *put* down the new tiles in the hall. (lie/lay)
2. I often *stand* there and watch the tide come in. (sit/set)
3. After lunch Ollie decided to *plop* down for a nap. (lie/lay)
4. Dan was *sprawling* on the picnic table. (sit/set)
5. Dan was *putting* up the picnic table. (sit/set)

7b

Learn the meaning of tense forms. Use logical tense forms in sequence.

(1) Learn the meaning of tense forms.

Although tense refers to time (see page 72), the tense forms do not always agree with divisions of actual time. The present tense, for example, is by no means limited to the present time. As you study the following examples, observe that auxiliaries as well as single-word verbs indicate time.

PRESENT TENSE

I **see** what you meant by that remark. [now, present time]
Maureen **uses** common sense. [habitual action]
Mistakes **are** often **made**. [passive verb, habitual action]
Blind innocence **sees** no evil. [universal or timeless truth]
In 1939 Hitler **attacks** Poland. [historical present]
Conrad **writes** about what he **sees** in the human heart. [literary present]
Officially winter **begins** next week. [present form, used with the adverbial *next week* to denote future time]
I **am learning** from my mistakes. [a progressive form denoting past, present, and (probably) future]

PAST TENSE—past time, not extending to the present

I **saw** the accident. [at a definite time before now]
They **used** makeshift tools. [action completed in the past]
We **were enjoying** our reunion. [continuing action in the past]

The accident **was seen** by two people. [passive]
Talk shows **used to be** worse. [Compare "*were* worse then."]

FUTURE TENSE—at a future time, sometime after now

He **will see** his lawyer.
Shall we **use** a different strategy?
He **will be seeing** his lawyer. [progressive]
A different strategy **will be used**. [passive]

PRESENT PERFECT TENSE—sometime before now, up to now

I **have seen** the movie. [sometime before now]
She **has used** her savings wisely. [up to now]
Has Kevin **been using** his talents?
Deer **have been seen** in those woods.

PAST PERFECT TENSE—before a specific time in the past

Carla **had talked** to me before the game started.
After he **had used** his savings, he applied for a loan.
Had they **been sailing** along the coast?
At his death their home **had been** on the market for ten years.

FUTURE PERFECT TENSE—before a specific time in the future

The top executive **will have seen** the report by next week.
By the year 2000 I **will have been seeing** my dreams in action. [a rarely used passive, progressive, future-perfect verb]

Note: Sometimes the simple past is used for the past perfect:

Carla **talked** to me before the game started.

Far more frequently the simple future replaces the future perfect:

The top executive **will see** the report by next week.
By the year 2000 I **will be seeing** my dreams in action.

■ **Exercise 4** Prepare to discuss differences in the meaning of the tense forms separated by slashes.

1. It *has rained* / *had rained* for days.
2. Mary *waxed* / *did wax* / *was waxing* the car.

3. Walter *teaches / is teaching* Spanish.
4. I *spoke / have spoken* to him about this.
5. The Bowens *had sold / will have sold* their house by then.
6. Time *passes / does pass / has passed / had been passing* rapidly.
7. In 1840 Thomas Carlyle *calls / called* time a great mystery, a miracle.

(2) Use logical tense forms in sequence.

Verbs

Notice in the following examples the relationship of each verb form to actual time:

When the speaker **entered**, the audience **rose**. [Both actions took place at the same definite time in the past.]

I **have ceased** worrying because I **have heard** no more rumors. [Both verb forms indicate action at some time before now.]

When I **had been** at camp four weeks, I **received** word that my application **had been accepted**. [The *had* before *been* indicates a time prior to that of *received*.]

Infinitives

Use the present infinitive to express action occurring at the same time as, or later than, that of the main verb; use the present perfect infinitive for action prior to that of the main verb:

I would have liked **to live** (NOT *to have lived*) in Shakespeare's time. [present infinitive—for the same time as that of the main verb]

She wanted **to win**. She wants **to win**. [present infinitives—for time later than *wanted* or *wants*]

I would like **to have won** that prize. [present perfect infinitive—for time prior to that of the main verb. Compare "I wish I *had won*."]

Participles

Use the present form of participles to express action occurring at the same time as that of the main verb; use the present perfect form for action prior to that of the main verb:

Walking along the streets, he met many old friends. [The walking and the meeting were simultaneous.]
Having climbed that mountain, they felt a real sense of achievement. [The climbing took place first; then came their sense of achievement.]

■ **Exercise 5** Choose the verb form inside parentheses that is the logical tense form in sequence.

1. When the fire sale (ended, had ended), the store closed.
2. Fans cheered as the goal (had been made, was made).
3. The team plans (to celebrate, to have celebrated) tomorrow.
4. We should have planned (to have gone, to go) by bus.
5. (Having finished, Finishing) the test, Leslie left the room.
6. (Having bought, Buying) the tickets, Mr. Selby took the children to the circus.
7. The president had left the meeting before it (had adjourned, adjourned).
8. It is customary for ranchers (to brand, to have branded) their cattle.
9. Marilyn had not expected (to see, to have seen) her cousin at the rally.
10. The pond has begun freezing because the temperature (dropped, has dropped).

7c

Use the appropriate form of the verb for the subjunctive mood.

Although the subjunctive mood is alive in such fixed expressions as *far be it from me*, *be that as it may*, *as it were*, and *God bless you*, it has been largely displaced by the

indicative. But a few distinctive forms for the subjunctive still occur.

Forms for the Subjunctive

For the verb *be:*

PRESENT, singular or plural: **be**
PAST, singular or plural: **were**

(Contrast the indicative forms of *be* with various subjects on page 72.)

For all other verbs with third-person singular subjects:

PRESENT, singular only: **see** [The *-s* ending is dropped.]

Examples

It is necessary that I **be** on time.
Suppose he **were** to die before she does.
One debater insisted that the other not **avoid** the question.

Alternatives

I **have to be** on time.
Suppose he **dies** before she does.
One debater urged the other not **to avoid** the question.

Should and *would* (past forms of *shall* and *will*) are also used for the subjunctive.

(1) Use the subjunctive in *that* clauses after such verbs as *demand, recommend, urge, insist, request, suggest, move.*

I move that the report **be** approved.
The counselor suggested that he **discover** the library.
OR The counselor told him *to discover* the library.

(2) Especially in formal English, use the subjunctive to express wishes or (in *if* or *as if* clauses) a hypothetical, highly improbable, or contrary-to-fact condition.

I wish I **were** in Mobile. **Would** I **were** there now!
If I **were** you, I'd accept the offer.
Drive as if every other car on the road **were** out to kill you.
—ESQUIRE

Especially in formal English, *should* is still used in conditional clauses:

If she **should** resign, we **would** have grave difficulty locating a competent replacement.
OR If she *resigns*, we *will* have grave difficulty locating a competent replacement.

The indicative is displacing this use of the subjunctive, just as *will* is displacing *shall*—except in questions such as "*Shall we tell?*"

(3) Do not use *would have* for *had* in an *if* clause that expresses an imagined condition.

NOT If he would have arrived earlier, he wouldn't have lost the sale.
BUT If he **had** arrived earlier, he wouldn't have lost the sale.
OR **Had** he arrived earlier, he wouldn't have lost the sale.

■ **Exercise 6** Prepare to discuss the use of the subjunctive in the following sentences.

1. Had Linda been here, she would have explained everything.
2. We insist that he be punished.
3. I wish that peace were possible.
4. If there should be a change in policy, we would have to make major adjustments.
5. Americans now speak of Spain as though it were just across the river.

6. Present-day problems demand that we be ready for any emergency.
7. One reporter insisted that the President answer her directly.
8. If I were you, I would apply tomorrow.
9. The man acts as if he were the owner.
10. It is necessary that we be prepared in case of attack.

■ **Exercise 7** Compose five sentences illustrating various uses of the subjunctive.

7d

Avoid needless shifts in tense or mood. See also **27a**.

INCONSISTENT He **walked** up to me in the cafeteria and **tries** to start a fight. [shift in tense from past to present]

BETTER He **walked** up to me in the cafeteria and **tried** to start a fight.

INCONSISTENT It is necessary to restrain an occasional foolhardy park visitor. If a female bear **were** to mistake his friendly intentions and **supposes** him a menace to her cubs, he would be in trouble. [shift in mood from subjunctive to indicative] But females with cubs **were** only one of the dangers. [a correct sentence if standing alone, but here inconsistent with present tense of preceding sentence and therefore misleading] All bears are wild animals and not domesticated pets. It **is** therefore an important part of the park ranger's duty to watch the tourists and above all **don't** let anyone try to feed the bears. [shift in mood from indicative to imperative]

BETTER It is necessary to restrain an occasional foolhardy park visitor. If a female bear **were** to mistake his friendly intentions and **suppose** him a menace to her cubs, he would be in trouble. But females with cubs **are** only one of the dangers. All bears are wild animals and not domesticated pets. It **is** therefore an important part of the park ranger's

duty to watch the tourists and above all not to let anyone try to feed the bears.

■ **Exercise 8** In the following passage correct all errors and inconsistencies in tense and mood as well as any other errors in verb usage. Put a check mark after any sentence that is satisfactory as it stands.

[1]Charles Dickens creates many memorable characters in *David Copperfield.* [2]He give many of his characters names that suggest their personalities. [3]Mr. Murdstone is unfeeling, Little Emily is shy, and Dr. Strong is virtuous. [4]Dickens also tags his characters with recurring peculiarities of speech; these may even be call their trademarks. [5]For example, Barkis continues to have proposed marriage with these words: "Barkis is willin'." [6]The proud Uriah Heep, a hypocrite, keeps calling himself a humble man. [7]Over and over Mr. Micawber rambled on and then concludes, "In short—" [8]When he owed debts, this character shrugs off what he terms his "pecuniary difficulties." [9]With cheerful certainty, he repeats his favorite prophecy: "Something is bound to turn up." [10]Set down and read *David Copperfield* through to become acquainted with these interesting people.

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8 MANUSCRIPT FORM

Put your manuscript in acceptable form. Revise and proofread with care.

8a

Use the proper materials.

Unless you are given other instructions, follow these general practices:

(1) Handwritten papers Use regular notebook paper, size $8\frac{1}{2} \times 11$ inches, with widely spaced lines. (Narrow spaces between lines do not allow sufficient room for corrections.) Use black or blue ink. Write on only one side of the paper.

(2) Typewritten papers Use regular white typing paper (not sheets torn from a spiral notebook), size $8\frac{1}{2} \times 11$ inches. Or use a good grade of bond paper (not onionskin). Use a black ribbon. Double-space between lines. Type on only one side of the paper.

8b

Arrange your writing in clear and orderly fashion on the page.

(1) Margins Leave sufficient margins—about an inch and a half at the left and top, an inch at the right and at the bottom—to prevent a crowded appearance. The ruled vertical line on notebook paper marks the left margin.

(2) Indention Indent the first lines of paragraphs uniformly, about an inch in handwritten copy and five spaces in typewritten copy.

(3) Paging Use Arabic numerals—without parentheses or periods—in the upper right-hand corner to mark all pages.

(4) Title Do not put quotation marks around the title or underline it (unless it is a quotation or the title of a book), and use no period after the title. Capitalize the first and last words of the title and all other words except articles, coordinating conjunctions, prepositions, and the *to* in infinitives. See also **9c**.

When you do not use a title page, center the title on the page about an inch and a half from the top or on the first ruled line. Leave one blank line between the title and the first paragraph. When you do use a separate title page, include the following information attractively spaced: the title of your paper, your name, the course title and number, the instructor's name, and the date. See the example on page 471.

(5) Quoted lines When you quote over four lines of another's writing to explain or support your ideas, set the

quotation off by indention: see **16a(3)**. Acknowledge the source of quotations: see Section **34**, pages 416–33.

(6) Punctuation Never begin a line with a comma, a colon, a semicolon, a hyphen, a dash, or a terminal mark of punctuation; never end a line with the first of a set of brackets, parentheses, or quotation marks.

(7) Identification Usually papers carry the name of the student, the course title and number, the instructor's name, and the date. Often the number of the assignment is given.

8c

Write or type your manuscript so that it can be read easily and accurately.

(1) Legible handwriting Form each letter clearly; distinguish between *o* and *a*, *t* and *l*, *b* and *f*, and between capital and lowercase letters. Use firm dots, not circles, for periods. Make each word a distinct unit. Avoid flourishes.

(2) Legible typing Before typing your final draft, check the quality of the ribbon and the cleanness of the type. Double-space between lines. Do not strike over an incorrect letter; make neat corrections. Leave one space after a comma or semicolon; one or two after a colon; two after a period, a question mark, or an exclamation point. To indicate a dash, use two hyphens without spacing before, between, or after. Use a pen to insert marks that are not on your typewriter, such as accent marks, mathematical symbols, or brackets.

(3) Word processing If you plan to use a printer to produce your manuscript, consult your instructor to make sure that the typeface and the paper will be acceptable.

8d

Whenever possible, avoid dividing a word at the end of a line. Make such divisions only between syllables and according to standard practice.

You will seldom need to divide words if you leave a reasonably wide right margin. Remember that the reader expects a somewhat uneven right margin but may be distracted or slowed down by a series of word divisions at the ends of consecutive lines.

When you do need to divide a word at the end of a line, use a hyphen to mark the separation of syllables. In college dictionaries, dots usually divide the syllables of words: **re · al · ly**, **pre · fer**, **pref · er · ence**, **sell · ing**, **set · ting**. But not every division between syllables is an appropriate place for dividing a word at the end of a line. The following principles are useful guidelines:

(1) One-letter syllables Do not put the first or last letter of a word at the end or beginning of a line. Do not divide **o · mit**, **a · ble**, **spunk · y**, **bo · a**.

(2) Two-letter endings Do not put the last two letters of a word at the beginning of a line. Do not divide **dat · ed**, **does · n't**, **safe · ly**, **grav · el**, **tax · is**.

(3) Misleading divisions Do not make divisions that may cause a misreading: **sour · ces**, **on · ions**, **an · gel**, **colo · nel**.

The vertical lines in the following examples mark appropriate end-of-line divisions.

(4) Hyphenated words Divide hyphenated words only at the hyphen.

mass-| produced

father-| in-law OR **father-in-| law**

(5) *-ing* words Divide words ending in *-ing* between those consonants that you double when adding *-ing*.

set-| ting **jam-| ming** **plan-| ning**

[Compare sell-| ing.]

(6) Consonants between vowels Divide words between two consonants that come between vowels—except when the division does not reflect pronunciation.

pic-| nic **dis-| cuss** **thun-| der** BUT **co-| bra**

(7) Abbreviations and acronyms Do not divide abbreviations, initials, or capitalized acronyms.

B.A. [degree] **U.S.A.F.** **CBS** **UCLA** **UNESCO**

(8) Caution: Do not divide one-syllable words, such as *twelfth*, *through*, or *grabbed*.

■ **Exercise 1** First put a check mark after the words that should not be divided at the end of a line; then, with the aid of your dictionary, write out the other words by syllables and insert hyphens followed by a vertical line to indicate appropriate end-of-line divisions.

1. cross-reference
2. economic
3. fifteenth
4. NATO
5. gripped
6. gripping
7. guessing
8. against
9. present (gift)
10. present (give)
11. seacoast
12. eventual

13. recline
14. C.P.A.
15. magical
16. WFAA-FM
17. matches
18. dissolve
19. cobwebs
20. patron

8e

Revise and proofread your manuscript with care.

(1) Revise and proofread your paper before submitting it to the instructor.

When doing out-of-class papers, write a first draft, put the paper aside for a few hours or a day, and then revise it. As you revise, focus your attention on content and style. Use the Reviser's Checklist in Section **33**.

If only a few changes are needed, the paper may be handed in—after clear, legible corrections have been made—without rewriting. If extensive changes are necessary on any page, make a full, clean copy of it to submit to the instructor.

When doing in-class papers, use the last few minutes for proofreading and making corrections. As you proofread, focus your attention on manuscript form—on mechanics, punctuation, spelling. For examples of how to make corrections, see page 95.

(2) Revise your paper after the instructor has marked it.

Become familiar with the numbers or abbreviations used by your instructor to indicate specific errors or suggested changes.

Unless directed otherwise, follow this procedure as you revise a marked paper:

(a) Find in this handbook the exact principle that deals with each error or recommended change.

(b) After the instructor's mark in the margin, write the letter designating the appropriate principle, such as **a** or **c**.

(c) Rather than rewrite the composition, make the corrections on the marked paper. To make the corrections stand out distinctly from the original, use ink of a different color or a no. 2 pencil.

The purpose of this method of revision is to help you not only to understand why a change is desirable but to avoid repetition of the same mistakes.

Following are examples of a paragraph marked by an instructor and the same paragraph corrected by a student. Examine the corrected paragraph to see how deletions of words, corrections of misspellings, substitutions of words, and changes in capitalization and punctuation are made. Notice also the use of a caret (∧) at the point in the line where an addition is made.

A Paragraph Marked by an Instructor

Those who damn advertising stress its
3 disadvantages, however, it saves consumers time,
labor, and money. Billboards can save travelers
12 time for many billboards tell where to find a meal
18 or a bed. TV commercials announce new labor-saveing
2 products. Such as a spray or a cleaner. In
addition, some advertisers give away free samples
19 of shampoo, toothpaste, soap flakes, and etc.
24 These samples often last for weeks. They save the

consumer money. Consumers should appreciate advertising, not condemn it.

The Same Paragraph Corrected by a Student

Those who damn advertising stress its
3 b disadvantages ;/ however, it saves consumers time,
labor, and money. Billboards can save travelers
12 a time, for many billboards tell where to find a meal
18 c or a bed. TV commercials announce new labor-~~saveing~~ saving
2 c products ;/ ~~Such~~ such as a spray or a cleaner. In
addition, some advertisers give away free samples
19 i of shampoo, toothpaste, soap flakes, ~~and~~ etc.
24 a These samples often last for weeks ;/ ~~They~~ which save the
consumer money. Consumers should appreciate
advertising, not condemn it.

This method of revision works equally well if your instructor uses abbreviations or other symbols instead of numbers. In the former case, instead of putting **c** after **18**, for example, you would put **c** or **18c** after **sp**.

8f

Keep a record of your revisions to help you improve your writing.

A clear record of the symbols marked on your papers by your instructor will show your progress at a glance. As you revise each new paper, refer to your record to avoid mistakes that have already been pointed out and corrected.

You can record your revisions in each paper by grouping them in columns according to the seven major divisions of the handbook, as the following Record of Revisions illustrates. In the spaces for paper no. 1 are the numbers and letters from the margin of the revised paragraph. In the spelling column is the correctly spelled word rather than **18c**. You may wish to add on your record sheet other columns for date, grade, and instructor's comments.

RECORD OF REVISIONS

Paper No.	Grammar 1–7	Mechanics 8–11	Punctuation 12–17	Words Misspelled 18	Diction 19–22	Effectiveness 23–30	Larger Elements 31–34
1	3b 2c		12a	saving	19i	24a	

9 CAPITALS

Capitalize words according to standard conventions. Avoid unnecessary capitals.

A study of the principles in this section should help you use capitals correctly. When special problems arise, consult a good recent college dictionary. Dictionaries list not only words and abbreviations that begin with capitals but also acronyms that have full capitals:

Halloween, World War II, Hon., Ph.D., NASA, FORTRAN

If usage is divided, dictionaries also give options:

sunbelt OR Sunbelt, old guard OR Old Guard, nos. OR Nos.

A recent dictionary is an especially useful guide when the capitalization of a word depends upon a given meaning: "*mosaic* pictures" but "*Mosaic* laws," "on *earth*" but "the planet *Earth*."

9a

Capitalize proper names and, usually, their derivatives and their shortened forms (abbreviations and acronyms).

PROPER NAMES

As you study the following examples, observe that common nouns like *college, company, memorial, park,* and *street* are capitalized when they are essential parts of proper names.

(1) Names and nicknames of persons or things, trademarks

Rose O'Brien, T. S. Eliot, Buffalo Bill, Gandhi, Henry V
Skylab, Liberty Bell, Flight 41D, Academy Award
Noah's Ark, Alamo, Olympics, Elm Street, Jeep Cherokee
Rolaids, PAC-MAN

(2) Geographical names

America, Middle East, Utah, Buckeye State, Dixie
Kansas City, Great Divide, Arctic Circle, Lake District
Pacific Northwest, Snake River, Estes Park, Great Falls
Ellis Island, Cape Cod

(3) Peoples and their languages

American, Aztec, Eskimo, Indians, Hispanics, Poles
Scottish, English, Polish, Spanish, French, Russian
Yiddish, Latin

Option: *blacks* or *Blacks*

(4) Organizations, government agencies, institutions, companies

Red Cross, National Guard, Associated Press, Congress
House Ethics Committee, Miami Dolphins, Phi Beta Kappa
Howard University, Hampton Institute, Federal Express

Option: *Republican party* or *Republican Party*

(5) Days of the week, months, holidays

Tuesday, October, Thanksgiving, Groundhog Day
Veterans Day

(6) Historical documents, periods, events

the Fifth Amendment, the Bill of Rights
Federal Housing Act, Stone Age, Vietnam War
Romantic Movement, Yalta Conference

(7) Religions and their adherents, holy books, holy days, words denoting the Supreme Being

Christianity, Hinduism, Islam, Judaism, Protestant
Catholic, Christian, Hindu, Moslem, Jew, Baptists
Methodists, Mormons

the Bible, Book of Mormon, Koran, Revelations, Talmud
Easter, Yom Kippur, Allah, God, Messiah, Yahweh

Option: Some writers always capitalize pronouns (except *who, whom, whose*) referring to the Deity. Other writers capitalize such pronouns only when the capital is needed to prevent ambiguity, as in "The Lord commanded the prophet to warn *His* people."

Note: Occasionally, a common noun is capitalized for emphasis or clarity, as in "The motivation for many politicians is Power."

(8) Personifications See also 20a(4).

I could feel Old Man Time breathing down the back of my neck. —PATRICK McMANUS

DERIVATIVES

(9) Words derived from proper names

Americanize [verb], Israelite, Christmas, Stalinism [nouns]
Germanic, Orwellian [adjectives]

When proper names and their derivatives become names of a general class, they are no longer capitalized.

zipper [originally a capitalized trademark]
chauvinistic [derived from *Nicholas Chauvin*]

ABBREVIATIONS AND ACRONYMS

(10) Shortened forms of capitalized words See also 17a(2).

D.C. L.A. OR LA D.V.M. IRS CBS CST AT&T
OPEC UNESCO NATO AMEX NOW
[words derived from the initial letters of capitalized word groups]

Common exceptions: B.C., A.D. A.M. OR a.m. P.M. OR p.m.

9b

Capitalize titles of persons that precede the name but not those that follow it.

Governor Paul Dix, Captain Holt, Aunt Mae
Paul Dix, our governor; Holt, the captain; Mae, my aunt

Note: Usage is divided regarding the capitalization of titles of high rank or distinction when not followed by a proper name: the President (OR president) of the United States.

Words denoting family relationship are usually capitalized when serving as substitutes for proper names: "Tell Mother I'll write soon."

9c

In titles and subtitles of books, plays, student papers, and so on, capitalize the first and last words and all other words except articles, coordinating conjunctions, prepositions, and the *to* in infinitives.

The articles are *a, and, the;* the coordinating conjunctions are *and, but, or, nor, for, so, yet.* (Formerly, longer prepositions like *before, between,* or *through* in titles were capitalized; the style today, however, favors lowercased prepositions, whatever the length.)

All Creatures Great and Small
"What It Takes to Be a Leader"
"Why Women Are Paid Less Than Men"
"Aerobics before Breakfast"
Looking Back: A Chronicle of Growing Up Old in the Sixties
[Not a preposition, *Up* is part of a phrasal verb.]

Note: In a title capitalize the first word of a hyphenated compound. As a rule, capitalize the word following the hyphen if it is a noun or a proper adjective or if it is equal in importance to the first word.

A Substitute for the H-Bomb [noun]
The Arab-Israeli Dilemma [proper adjective]
"Hit-and-Run Accidents" [parallel words]

Usage varies with respect to the capitalization of words following such prefixes as *anti-*, *ex-*, *re-*, and *self-*:

The Anti-Poverty War OR *The Anti-poverty War*

9d

Capitalize the pronoun *I* and the interjection *O* (but not *oh*, except when it begins a sentence).

David sings, "Out of the depths I cry to thee, O Lord."

9e

Capitalize the first word of every sentence (or of any other unit written as a sentence) and of directly quoted speech.

Humorists often describe their zany relatives.
Oh, really! **D**o such jokes have a point? **N**ot at all.
Most first drafts, in fact, can be cut by fifty percent without losing anything organic. (**T**ry it; it's a good exercise.)
—WILLIAM ZINSSER [a parenthetical sentence]

COMPARE You do this by moving the cursor under the symbol for "carriage return" (it looks like an arrow) and then pressing DELETE. —WILLIAM ZINSSER [a parenthetical main clause]

One thing is certain: **W**e are still free. [an optional capital after the colon—see also **17d**.]

She often replies, "**M**aybe tomorrow, but not today."
OR "**M**aybe tomorrow," she often replies, "but not today."
OR "**M**aybe tomorrow," she often replies. "**B**ut not today."
[See also **3c**.]

The difference between "**W**ell!" and "**W**ell?" is a difference of tune, hence of meaning. —J. MITCHELL MORSE

Note: For the treatment of directly quoted written material, see **16a(3)**.

9f

Avoid unnecessary capitals.

If you have a tendency to overuse capitals, review **9a** through **9e**. Also keep in mind this rule: common nouns may be preceded by the indefinite articles (*a, an*) and by such limiting modifiers as *every* or *several*.

a speech course in radio and television writing
COMPARE Speech 245: Radio and Television Writing

every university, **several** schools of medicine
COMPARE the University of Colorado School of Medicine

When preceded by *a, an*, or modifiers like *every* or *several*, capitalized nouns name one or many of the members of a class: ***a** St. Bernard, **an** Iowan, **several** Catholics.*

Study the following style sheet:

Style Sheet for Capitalization

CAPITALS	NO CAPITALS
Dr. Freda E. Watts	every doctor, my doctor
the War of 1812	a space war in 1999
English, Spanish, French	the language requirement
Harvard University	a university like Harvard
the U.S. Navy	a strong navy

CAPITALS	NO CAPITALS
December, Christmas	winter, holiday
the West, Westerners	to fly west, western regions
the Student Association	an association for students
Parkinson's disease	flu, asthma, leukemia
a Chihuahua, Ford trucks	a beagle, pickup trucks
two Democratic candidates	democratic procedures
our Bill of Rights	a kind of bill of rights

■ **Exercise 1** Write brief sentences correctly using each of the following words.

(1) professor (2) Professor (3) college (4) College (5) south (6) South (7) avenue (8) Avenue (9) theater (10) Theater

■ **Exercise 2** Supply capitals wherever needed.

1. Trying to raise my grade average in both english and history, i spent my thanksgiving holidays reading articles on recently proposed amendments to the u.s. constitution.
2. The west offers grand sights for tourists: the carlsbad caverns, yellowstone national park, the painted desert, the rockies, the pacific ocean.
3. At the end of his sermon on god's social justice as set forth in the bible, he said, "we democrats really ought to reelect senator attebury."
4. The full title of robert sherrill's book is *the saturday night special and other guns with which americans won the west, protected bootleg franchises, slew wildlife, robbed countless banks, shot husbands purposely and by mistake, and killed presidents—together with the debate over continuing same.*

10 ITALICS

Use underlining to indicate italics in accordance with customary practices. Use italics sparingly for emphasis.

In handwritten or typewritten papers, italics are indicated by underlining. Printers set underlined words in italic type.

TYPEWRITTEN	PRINTED
It was on 60 Minutes.	It was on *60 Minutes*.

10a

Titles of separate publications (books, magazines, newspapers, pamphlets, long musical works) and titles of plays, films, radio and television programs, cassettes and disks, and long poems are underlined (italicized).

As you study the following examples, note that punctuation which is a part of the title is underlined (italicized).

BOOKS *Where Are the Children?* *A Caribbean Mystery*

MAGAZINES	*Reader's Digest* *The Atlantic* OR the *Atlantic*
NEWSPAPERS	*USA TODAY* the *New York Times* OR the New York *Times*
MUSICAL WORKS	*Moonlight Sonata* Verdi's *Aida*
PLAYS, FILMS	*A Delicate Balance* *Places in the Heart*
DISKS	*The Caret Patch* *WordStar*

Occasionally quotation marks are used for titles of separate publications and of radio and television programs. The usual practice, however, is to reserve quotation marks for titles of the individual parts of longer works (such as short stories, essays, songs, short poems) and for titles of episodes of a radio or television series. See **16b**.

"Can Anything Be Done?" is the most thought-provoking section of David Burnham's *The Rise of the Computer State.*

Jane Alexander starred in "Testament" on *American Playhouse.*

Exceptions: Neither italics nor quotation marks are used in references to the Bible and its parts or to legal documents.

The Bible begins with the Book of Genesis.
How many Americans have actually read the Bill of Rights?

10b

Foreign words and phrases are usually underlined (italicized) in the context of an English sentence.

The maxim of the French Revolution still echoes in our ears: *liberté, egalité, fraternité.* —MORTIMER J. ADLER

The rice water weevil (*Lissorhoptrus oryzophilus*) is a potential threat to the California rice crop. —SCIENTIFIC AMERICAN

Countless words borrowed from other languages are a part of the English vocabulary and are therefore not italicized:

amigo (Spanish)	karate (Japanese)	shalom (Hebrew)
blasé (French)	pizza (Italian)	non sequitur (Latin)

Dictionaries that label certain words and phrases as foreign are fairly dependable guides to the writer in doubt about the use of italics. The labels, however, are not always up-to-date, and writers must depend on their own judgment after considering current practices.

10c

Names of specific ships, airplanes, satellites, and spacecraft as well as works of art are underlined (italicized).

U.S.S. *Enterprise* the space shuttle *Challenger*
Michelangelo's *Pietà* Grant Wood's *American Gothic*

Names of trains and names of a general class or a trademark are not italicized: Burlington Zephyr, a PT boat, a Boeing 747, MiG-21s, Telstar, ICBMs.

10d

Words, letters, or figures spoken of as such or used as illustrations are usually underlined (italicized).

In no other language could a foreigner be tricked into pronouncing *manslaughter* as *man's laughter.* —MARIO PEI

The letters *qu* replaced *cw* in such words as *queen, quoth,* and *quick.* —CHARLES C. FRIES

The first *3* and the final *0* of the serial number are barely legible.

10e

Use underlining (italics) sparingly for emphasis. Do not underline the title of your own paper.

Writers occasionally use italics to show stress, especially in dialogue, or to emphasize the meaning of a word.

> When he sees the child dragging a rotten tomato on a string, Bill Cosby asks, "What *are* you doing?"
>
> If they take offense, then that's *their* problem.
>
> No one can imagine a *systematic* conversation.
>
> —JACQUES BARZUN

But overuse of italics for emphasis (like overuse of the exclamation point) defeats its own purpose. If you overuse italics to stress ideas, study Section **29**. Also try substituting more specific or more forceful words for those you are tempted to underline.

A title is not italicized when it stands at the head of a book or article. Accordingly, the title at the head of your paper (unless it is the title of a book or it includes the title of a book) should not be underlined. See also **8b(4)**.

■ **Exercise** Underline all words in the following sentences that should be italicized.

1. While waiting for the dentist, I thumbed through an old issue of U.S. News & World Report and scanned an article on "Changes in Grading Policies."
2. On the Queen Mary from New York to London, Eleanor said she was so bored that she read all three books of Dante's The Divine Comedy!
3. Spelling errors involving the substitution of d for t in such words as partner and pretty reflect a tendency in pronunciation.
4. In Paris my young cousin attended a performance of Mozart's opera The Magic Flute, which she characterized in her letter as très magnifique.
5. Michelangelo's Battle of the Centaurs and his Madonna of the Steps are among the world's finest sculptures.

11

ABBREVIATIONS, ACRONYMS, AND NUMBERS

Use abbreviations only when appropriate; spell out the first-time use of acronyms, and spell out numbers that can be expressed simply.

Abbreviations and figures are desirable in tables, notes, and bibliographies and in some kinds of special or technical writing. In ordinary writing, however, only certain abbreviations and figures are appropriate. All the principles in this section apply to ordinary writing, which of course includes the kind of writing often required in college.

Abbreviations

11a

In ordinary writing, use *Ms.* (or *Ms*), *Mr.*, *Mrs.*, *Dr.*, and *St.* before a proper name. Use such designations as *Jr.*, *Sr.*, *II*, and *M.D.* after a proper name.

Ms. Janet Gray Dr. Bell St. Louis
[Compare "the young doctor," "the early life of the saint"]
Hal Grant, Sr. E. R. Ames III Alice Holt, M.D.

Abbreviations of degrees are often used without a proper name, as in "a *B.A.* in languages."

Caution: Do not use redundant titles: Dr. E. T. Fulton OR E. T. Fulton, M.D. [NOT Dr. E. T. Fulton, M.D.]

Note: Such abbreviations as *Prof.*, *Sen.*, *1st Lt.*, or *Capt.* may be used before full names or before initials and last names, but not before last names alone.

Sen. John Sherman Cooper	Senator Cooper
Capt. P. T. Gaines	Captain Gaines

11b

Spell out names of states, countries, continents, months, days of the week, and units of measurement.

On Sunday, October 10, we spent the night in Tulsa, Oklahoma; the next day we flew to South America.
Only four feet tall, Susan weighs ninety-one pounds.
An acre is 4,047 square meters.

11c

Spell out *Street, Avenue, Road, Park, Mount, River, Company,* and similar words used as an essential part of proper names.

Fifth Avenue is east of Central Park.
The Ford Motor Company does not expect a strike soon.

Note: Avoid the use of & (the ampersand) except in copying official titles or names of firms. The abbreviations *Inc.* and *Ltd.* are usually omitted in ordinary writing.

U.S. News & World Report	Motorola [NOT Motorola, Inc.]

11d

Spell out the words *volume, chapter,* and *page* and the names of courses of study.

The chart is on page 46 of chapter 9.
I registered for physical education and for child psychology.

Permissible Abbreviations

In addition to the abbreviations listed in **11a**, the following abbreviations and symbols are permissible and usually desirable.

1. *Certain words used with dates or figures:*

   58 B.C. A.D. 70 8:00 A.M. OR a.m. 8:31 EST OR E.S.T. No. 13 OR no. 13 $4.25 25.5 MPG OR mpg MiG-21s

2. *The District of Columbia and the United States used adjectivally:* Washington, D.C., the U.S. Navy.

3. *The names of organizations, agencies, countries, persons, or things usually referred to by their capitalized initials:*

   USMC FDA MIT NBC NFL U.S.S.R. JFK VCRs IQ TV

4. *Certain common Latin expressions* (although the English term is usually spelled out in formal writing, as indicated here in brackets):

cf.	[compare]	etc.	[and so forth]
e.g.	[for example]	i.e.	[that is]
et al.	[and others]	vs. OR v.	[versus]

For abbreviations in bibliographies, see pages 434–35.

Acronyms

11e

Spell out the meaning of any acronym that may not be familiar to your reader when you use it for the first time.

> Then there is the anti-satellite intercepter (ASAT). Consider ASAT's cost and value.
> OR Then there is ASAT (the anti-satellite intercepter).

Your reader will probably be familiar with such terms as *NASA*, *NATO*, *sonar*, and *SAT scores*, but perhaps not with those like *MIRV*, *AIDS*, *EURATOM*.

Note: Some clipped forms—such as *info*, *rep*, *execs*, or *porn*—are avoided in formal writing. Others—such as *math*, *lab*, and *Cal Tech*—are generally acceptable.

■ **Exercise 1** Strike out any form not appropriate in formal writing.

1. Ms. Janet Hogan; a dr. but not a saint
2. 21 mpg; on TV; in Calif. and Ill.
3. on Magnolia St.; on Magnolia Street
4. on Aug. 15; on August 15
5. for Jr.; for John Evans, Jr.
6. before 6 A.M.; before six in the A.M.

Numbers

11f

Although usage varies, writers tend to spell out numbers that can be expressed in one word or two; they regularly use figures for other numbers.

after twenty-two years	after 124 years
only thirty dollars	only $29.99
five thousand voters	5,261 voters
ten million bushels	10,402,317 bushels
over three liters	3.785 liters

Special Usage Regarding Numbers

1. *Specific time of day*

   2 A.M. OR 2:00 A.M. OR two o'clock in the morning

   4:30 P.M. OR half-past four in the afternoon

2. *Dates*

   May 7, 1989 OR 7 May 1989 [NOT May 7th, 1989]

   May sixth OR the sixth of May OR May 6 OR May 6th

   the eighties OR the 1980's OR the 1980s

   the twentieth century

   in 1900 in 1981–1982 OR in 1981–82

   from 1980 to 1985 OR 1980–1985 OR 1980–85
   [NOT from 1980–1985, from 1980–85]

3. *Addresses*

   Apartment 3C, 8 Redwood Drive, Prescott, Arizona 86301
   [OR Apt. 3c, 8 Redwood Dr., Prescott, AZ 86301]

   16 Tenth Street

   350 West 114 Street OR 350 West 114th Street

4. *Identification numbers*

   Channel 13 Interstate 35 Henry VIII Room 10

5. *Pages and divisions of books and plays*

   page 30 chapter 6 part 4

   in act 3, scene 2 OR in Act III, Scene ii

6. *Decimals and percentages*

   a 2.5 average $12\frac{1}{2}$ percent 0.907 metric ton

7. *Numbers in series and statistics*

   two cows, five pigs, and forty-two chickens

   125 feet long, 50 feet wide, and 12 feet deep

   scores of 17 to 13 and 42 to 3 OR scores of 17–13 and 42–3

   The members voted 99 to 23 against it.

8. *Large round numbers*

   four billion dollars OR $4 billion OR $4,000,000,000
   [Figures are used for emphasis only.]

   12,500,000 OR 12.5 million

9. *Numbers beginning sentences*

   Six percent of the students voted. [NOT 6 percent of the students voted.]

10. *Repeated numbers (in legal or commercial writing)*

    The agent's fee will not exceed one hundred (100) dollars.
    OR
    The agent's fee will not exceed one hundred dollars ($100).

■ **Exercise 2** Using desirable abbreviations and figures, change each item to an acceptable shortened form.

1. on the fifteenth of June
2. Ernest Threadgill, a doctor
3. thirty million dollars
4. Janine Keith, a certified public accountant
5. one o'clock in the afternoon
6. by the first of December, 1985
7. at the bottom of the fifteenth page
8. four hundred years before Christ
9. in the second scene of the first act
10. a five-year plan (from 1985 to 1990)

PUNCTUATION

The Comma 12

Superfluous Commas 13

The Semicolon 14

The Apostrophe 15

Quotation Marks 16

The Period and Other Marks 17

12 THE COMMA

Learn to apply basic principles governing comma usage.

Just as pauses and variations in voice pitch help to convey the meaning of spoken sentences, commas help to clarify the meaning of written sentences.

When the lightning struck, James Harvey fainted.
When the lightning struck James, Harvey fainted.

Notice how the commas below contribute to ease in reading:

All ball games feature hitting and socking, chopping and slicing, smashing, slamming, stroking, and whacking, but only in football are these blows diverted from the ball to the opponent. —WRIGHT MORRIS

The use of the comma depends primarily on the structure of the sentence. If you understand sentence structure (see Section **1**) and if you study the rules and examples in this section, you can learn to follow the usual practices of the best modern writers. Here are four basic principles:

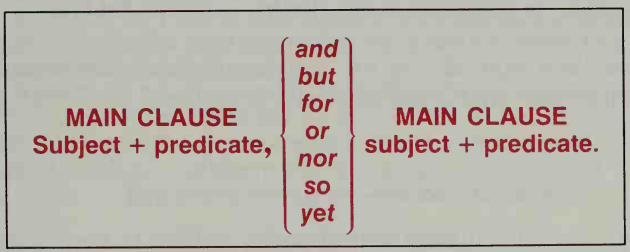
Commas—

a precede coordinating conjunctions when they link main clauses;
b follow introductory adverb clauses and, often, introductory phrases;
c separate items in a series (including coordinate adjectives);
d set off nonrestrictive and other parenthetical elements.

Before Coordinating Conjunctions between Main Clauses

12a

A comma ordinarily precedes a coordinating conjunction that links main clauses.



We are here on the planet only once, and we might as well get a feel for the place. —ANNIE DILLARD

The house was dying, but someone had been hastening its death. —JOHN LE CARRÉ

They are hopeless and humble, so he loves them.
—E. M. FORSTER

The rule also applies to coordinating conjunctions that link the main clauses of a compound-complex sentence:

> Although I do have talent, I have not yet painted a perfect scene, nor do I ever expect to do so, for I can never get on the canvas exactly what I see in my mind. [three main clauses and two subordinate clauses]

Especially when the clauses are short, the comma may be omitted before *and* or *or* (but seldom before *but*, *for*, *nor*, *so*, *yet*).

> The next night the wind shifted and the thaw began.
> —RACHEL CARSON

Sometimes, especially when the second main clause reveals a contrast or when one main clause contains commas, a semicolon is used instead of the usual comma.

> It is one thing to read in a textbook that the footprints of an arctic wolf measure six inches in diameter; but it is quite another thing to see them laid out in all their bald immensity. —FARLEY MOWAT

> We do not, most of us, choose to die; nor do we choose the time or conditions of our death. —JOSEPH EPSTEIN

Note: As a rule, do not use a comma before a coordinating conjunction that links parts of a compound predicate.

> Colonel Cathcart had courage and never hesitated to volunteer his men for any target available. —JOSEPH HELLER [compound predicate—no comma before *and*]

Only occasionally do writers use a comma to emphasize a distinction between the parts of the predicate, as in E. M. Forster's "Artists always seek a new technique, and will continue to do so as long as their work excites them."

■ **Exercise 1** Using the punctuation pattern of **12a**, link the sentences in the following items with an appropriate *and*, *but*, *or*, *nor*, *for*, *so*, or *yet*.

EXAMPLE

We cannot win the battle. We cannot afford to lose it.
We cannot win the battle, *nor can we afford to lose it.*

1. A crisis strikes. Another presidential fact-finding committee is born.
2. The new leash law did not put all dogs behind bars. It did not make the streets safe for cats.
3. Motorists may admit their guilt and pay a fine immediately. They may choose to appear in court within thirty days and plead not guilty.
4. They decided not to take a vacation. They needed the money to remodel their kitchen.
5. The band leader can sing and dance and whistle. She cannot play the trombone.

■ **Exercise 2** Follow rule **12a** as you insert commas before connectives linking main clauses in these sentences. (Remember that not all coordinating conjunctions link main clauses and that *but, for, so,* and *yet* do not always function as coordinating conjunctions.)

1. The students had finished taking the various tests and answering the long questionnaires and they had gone to lunch.
2. There are now special shoes for someone to fill for Bob has resigned and is going to business school.
3. I decided to withdraw from that eight-o'clock class so that I could sleep later but I plan to enroll again for the same class in January.
4. We had seen the stage play and the movie and the College Players' performance was the best of all.
5. Everyone in our group was invited to the party but Gary and Irene decided to go to the hockey game.

After Adverb Clauses and Introductory Phrases

12b

A comma usually follows adverb clauses that precede main clauses. A comma often follows introductory phrases.

PATTERNS

ADVERB CLAUSE, MAIN CLAUSE.

INTRODUCTORY PHRASE, SUBJECT + PREDICATE.

(1) Adverb clauses before main clauses

When you write, you make a sound in the reader's head. —RUSSELL BAKER

As you start on your stairway to the top, your first step will be the development of a healthy self-image. —ZIG ZIGLAR

While writing his last novel, James recognized and faced his solitude. —LEON EDEL [an elliptical adverb clause—compare "While he was writing. . . ."]

The expansion phase is a demanding one, but if the choice is made for life and for following our true convictions, our energy level is intensified. —GAIL SHEEHY [adverb clause preceding the second main clause]

A writer may omit the comma after an introductory adverb clause, especially when the clause is short, if the omission does not make for difficult reading.

When we talk to people we always mean something quite different from what we say. —ANTHONY BURGESS

Note: When the adverb clause follows the main clause, there is usually no need for a comma. Adverb clauses in this position, however, may be preceded by a comma if they are loosely connected with the rest of the sentence.

Henry is now in good health, although he has been an invalid most of his life.

(2) Introductory phrases before subjects of verbs

Prepositional phrases:

> In today's Baskin-Robbins society, everything comes in at least 31 flavors. —JOHN NAISBITT

The comma is often omitted after introductory prepositional phrases when no misreading would result:

> In a crisis we choose Lincoln and FDR. In between we choose what's-his-name. —JOHN NAISBITT

> After months of listening for some meager clue he suddenly began to talk in torrents. —ARTHUR L. KOPIT

In the next two examples the commas are needed to prevent misreading:

> Because of this, beauty differs radically from truth and goodness in one very important aspect. —MORTIMER J. ADLER

> In a country with a frontier tradition and a deep-rooted enthusiasm for hunting and target shooting, firearms have long been part of the national scene. —TREVOR ARMBRISTER

Other types of phrases:

> Having attempted nothing, I had no sense of my limitations; having dared nothing, I knew no boundaries to my courage. —TREVANIAN [participial phrases before both main clauses]

> Even more important, we now have a workable plan. [transitional expression—see the list on page 37]

> These differences aside, the resemblance between 1972 and 1980 is very striking. —NORMAN MAILER [absolute phrase—see also **12d(3)**]

Note: A comma also follows an introductory interjection or an introductory *yes* or *no*:

> Well, move the ball or move the body. —ALLEN JACKSON

> Yes, I know that every vote counts. No, I didn't vote.

Caution: Do not use a comma after phrases that begin inverted sentences like these. (See also **29f.**)

> With prosperity came trouble. —MALACHI MARTIN
>
> Of far greater concern than censorship of "bad" words is censorship of ideas. —DONNA WOOLFOLK CROSS

■ **Exercise 3** Decide whether to use a comma after adverb clauses or after phrases that begin the following sentences. Put a check mark after any sentence in which a comma would be incorrect.

1. If you have been thinking of making a fortune by working for someone else forget it.
2. As far as I know these electronic ministers are not hypocrites.
3. At the same time I recognize that they had good intentions.
4. Before noon the voting lines were two blocks long.
5. Trying to pass three gravel trucks going downhill the driver lost control of his car.
6. Trying to outwit competitors is the concern of almost every major company.
7. With about as much subtlety as a sledgehammer these book titles imply that there are short cuts to nearly everything your heart desires.
8. Under the back seat is an extra heater as well as some storage space.
9. The election far from over the media began to announce the results.
10. When you can help someone less fortunate than yourself.

Between Items in a Series

12c

Commas separate items in a series (including coordinate adjectives).

Consisting of three or more items, a series is a succession of parallel elements. See Section **26**. The punctuation of a series depends on its form:

The air was *raw*, *dank*, and *gray*. [**a, b,** and **c**—a preferred comma before *and*]

The air was *raw*, *dank* and *gray*. [**a, b** and **c**—an acceptable omission of comma before *and* when there is no danger of misreading]

The air was *raw*, *dank*, *gray*. [**a, b, c**]

The air was *raw* and *dank* and *gray*. [**a** and **b** and **c**]

(1) Words, phrases, and clauses in a series

Student reactions were swift and intense: delight, disbelief, fear, horror, anticipation. —ALVIN TOFFLER

Garfield lives. His likeness looks up from beach thongs, out from coffee mugs, down from wall posters and across the room from the morning newspaper. —HOLLY G. MILLER

He always said percussion clunked, horns went braaaa, violins squeaked, and so on. —ELIZABETH SWADOS

Exceptions: If items in a series contain internal commas, the semicolon is used instead of commas for clarity: see **14b**. For special emphasis, commas are sometimes used even when all the items in a series are linked by coordinating conjunctions.

We cannot put it off for a month, or a week, or even a day.

(2) Coordinate adjectives

Adjectives are coordinate when they modify the same noun (or nominal). Use a comma between coordinate adjectives not linked by a coordinating conjunction:

It is a waiting, silent, limp room. —EUDORA WELTY [*Waiting, silent,* and *limp* all modify *room*. Compare "It is a silent, limp waiting room."]

They are young, alert social workers.
[*Young* and *alert* modify the word group *social workers.* Compare "They are young, social, alert workers."]

She was a frowsy, middle-aged woman with wispy, drab-brown hair. She sat behind a long wooden table on a high platform overlooking her disciples with her narrow, piercing eyes. —EVELYN KOSSOFF

■ **Exercise 4** Using commas as needed, supply coordinate adjectives to modify any six of the following twelve word groups.

EXAMPLE
metric system — *the familiar, sensible metric system*

1. apple pie
2. social climbers
3. electronic music
4. pop art
5. minimum wage
6. traveler's checks
7. Baltimore oriole
8. rhetorical question
9. apartment buildings
10. major oil companies
11. blue cheese
12. secondary school

With Parenthetical and Miscellaneous Elements

12d

Commas set off nonrestrictive and other parenthetical elements as well as contrasted elements, items in dates, and so on.

To set off a word or a word group with commas, use two commas unless the element is placed at the beginning of the sentence or at the end. (Expressions that come at the beginning of a sentence are treated by both **12b** and **12d**.)

Sometimes people gossip, *as Barbara Walters has observed*, because they want to be interesting.

As Barbara Walters has observed, sometimes people gossip because they want to be interesting.

Sometimes people gossip because they want to be interesting, *as Barbara Walters has observed.*

Caution: When two commas are needed to set off an element, do not forget one of the commas.

CONFUSING An experienced driver generally speaking, does not fear the open road.

CLEAR An experienced driver, generally speaking, does not fear the open road.

(1) Nonrestrictive clauses or phrases and nonrestrictive appositives are set off by commas. Restrictive elements are not set off.

ADJECTIVE CLAUSES OR PHRASES

Adjective clauses or phrases are nonrestrictive when they describe (rather than limit the meaning of) the noun or pronoun they modify: set off by commas, they are nonessential parenthetical elements that may be omitted. Restrictive clauses or phrases are limiting (rather than descriptive) adjectivals: not set off by commas, they identify the noun or pronoun they modify by telling *which one* (or *ones*) and are essential elements that may not be omitted.

As you study the following examples, read each sentence aloud and notice not only meaning but also your pauses and intonation.

NONRESTRICTIVE	RESTRICTIVE OR ESSENTIAL
Clauses:	
My mother, **who listened to his excuses**, smiled knowingly.	Any mother **who listened to such excuses** would smile knowingly.

We will explore Mammoth Cave**, which has twelve miles of underground passageways.**	We will explore a cave **that has twelve miles of underground passageways.**
Phrases:	
In July these mountains**, covered with snow,** seem unreal.	In July mountains **covered with snow** seem unreal.
The old Renault**, glistening in the rain,** looked brand new.	An old car **glistening in the rain** looked brand new.
Such noise**, too loud for human ears,** can cause deafness.	A noise **too loud for human ears** can cause deafness.

Note: Although some writers prefer to use *that* at the beginning of restrictive clauses, *which* is also acceptable.

Sometimes only the omission or the use of commas indicates whether an adjectival is restrictive or nonrestrictive and thus determines the exact meaning of the writer.

The party opposed taxes **which would be a burden to working Americans.** [MEANING opposition to levying taxes of a certain kind]

The party opposed taxes**, which would be a burden to working Americans.** [MEANING opposition to levying taxes of any kind, all of which would be a burden to working Americans]

APPOSITIVES

Appositives are either nonrestrictive (set off by commas) or restrictive (not set off by commas). A nonrestrictive appositive supplies additional but nonessential details about the noun or pronoun it refers to. A restrictive appositive limits the meaning of the noun or pronoun it refers to by pointing out *which one* (or *ones*).

NONRESTRICTIVE	RESTRICTIVE OR ESSENTIAL
Even Zeke Thornbush, **my very best friend,** let me down.	Even my friend **Zeke Thornbush** let me down.
Voyager photographed Saturn, **the ringed planet.**	*Voyager* photographed the planet **Saturn.**

Abbreviations after names are treated like nonrestrictive appositives: "Was the letter from Frances Evans, **Ph.D.,** or from F. H. Evans, **M.D.**?"

■ **Exercise 5** Use commas to set off nonrestrictive adjective clauses or phrases and nonrestrictive appositives in the following sentences. Put a check mark after any sentence that needs no commas.

1. I will interview Mary Smith who manages the bank.
2. I will interview the Mary Smith who manages the bank.
3. Vanessa Berry sitting near the window saw the accident.
4. Red snapper fried in butter is my favorite breakfast.
5. Few people around here have ever heard of my hometown a little place called Bugtussle.
6. All players who broke the rules had to sit on the bench.
7. The word *malapropism* is derived from the name of a character in Sheridan's *The Rivals* a Mrs. Malaprop.
8. The coach who is chewing gum and clapping his hands is Teddy.
9. Spokane Falls which was founded in 1871 was renamed Spokane in 1891.
10. Charles M. Duke Jr. and astronaut John W. Young landed their lunar vehicle near Plum Crater.

(2) Contrasted elements, geographical names, and most items in dates and addresses are set off by commas.

CONTRASTED ELEMENTS

Racing is supposed to be a test of skill, **not a dice game with death.** —SONNY KLEINFIELD

His phrases dribbled off, **but not his memories.**
—JAMES A. MICHENER

Human beings, **unlike oysters,** frequently reveal their emotions. —GEORGE F. WILL

Note: Usage is divided regarding the placement of a comma before *but* in such structures as the following:

Other citizens who disagree with me base their disagreement, not on facts different from the ones I know, but on a different set of values. —RENÉ DUBOS

Today the Black Hills are being invaded again, not for gold but for uranium. —PETER MATTHIESSEN

GEOGRAPHICAL NAMES, ITEMS IN DATES AND ADDRESSES

Pasadena, California, is the site of the Rose Bowl.

The letter was addressed to Mr. J. L. Karnes, Clayton, DE 19938.

Leslie applied for the job in October, 1981, and accepted it on Friday, March 5, 1982.

OR

Leslie applied for the job in October 1981 and accepted it on Friday, 5 March 1982.

[Note that commas may be omitted when the day of the month is not given or when the day of the month precedes rather than follows the month.]

■ **Exercise 6** Insert commas where needed in the following sentences.

1. Those are pill bugs not insects.
2. The publisher's address is 1250 Sixth Avenue San Diego CA 92101.
3. On 23 April 1984 his divorced wife remarried and moved to Sandpoint Idaho because she wanted to be near good skiing.
4. Michael Roger was born in Valentine Nebraska on January 7 not on February 14.
5. According to the November 14 1984 issue of *USA TODAY,* the rich invest chiefly in real estate or corporate stock not in bonds.

(3) Parenthetical words, phrases, or clauses (inserted expressions), mild interjections, words in direct address, and absolute phrases are set off by commas.

PARENTHETICAL EXPRESSIONS

Language, **then**, sets the tone of our society.
—EDWIN NEWMAN

To be sure, beauty is a form of power. —SUSAN SONTAG

Immanuel Kant suggested, **in the eighteenth century**, that tidal friction slowed the rotation of the Earth.
—ISAAC ASIMOV

It's healthy to admire, **I suppose**, but destructive to idolize.
—TIM WHITAKER

"The trouble with ministers," **said Mrs. Emerson**, "is that they're not women." —ANNE TYLER [See also **16a(2)**.]

Guard your enthusiasms, **however frail they may be**.
—ARDIS WHITMAN [parenthetical clause]

The Age of Television has dawned in China, **a generation later than in the West**. —LINDA MATHEWS [appended element]

When they cause little or no pause in reading, expressions such as *also, too, of course, perhaps, at least, therefore,* and *likewise* are frequently not set off by commas.

The times **also** have changed in ways that soften the rhetoric.
—HENRY FAIRLIE

Study circles are **therefore** the most pervasive method of bringing education to Swedes of all ages and walks of life.
—WILLIAM L. ABBOTT

MILD INTERJECTIONS AND WORDS USED IN DIRECT ADDRESS

Ah, that's my idea of a good meal. [interjection]
Now is the time, **animal lovers**, to protest. [direct address]

ABSOLUTE PHRASES

His temper being what it is, I don't want a confrontation.

He was thumping at a book, **his voice growing louder and louder.** —JOYCE CAROL OATES

12e

Occasionally a comma (although not required by any of the major principles already discussed) may be needed to prevent misreading.

Without commas the following sentences would confuse the reader, if only temporarily.

Still, water must be transported to dry areas.
The day before, I had talked with her on the phone.
In 1984, 2.9 million employees were on the federal payroll.

Those who can, pay and forego consumption of other essential goods. —ERIK P. ECKHOLM

The earth breathes, in a certain sense. —LEWIS THOMAS

■ **Exercise 7** Commas have been deleted from the following sentences. Insert commas where they are needed. Prepare to explain the reason for each comma used. Also prepare to point out where optional commas might be placed as a matter of stylistic preference.

1. When I was six we moved closer to civilization but by then the twig had been bent. —MARGARET A. ROBINSON
2. It was a middle-class neighborhood not a blackboard jungle; there was no war no hunger no racial strife. —RALPH A. RAIMI
3. My guess is that as the family breaks down friendships will grow in importance. —SUSAN LEE
4. But alas I do not rule the world and that I am afraid is the story of my life—always a godmother never a God. —FRAN LEBOWITZ
5. If all else fails try doing something nice for somebody who doesn't expect it. —GEORGE BURNS
6. As if to celebrate the arrival of the Antarctic spring a brilliant flash of

light illuminated the date of September 22 1979 in the southern hemisphere. —S. T. COHEN

7. Incidentally supporting the tobacco habit is very expensive some adults having been known to sacrifice much-needed family grocery money for a carton of cigarettes. —DAVID TATELMAN
8. Police action in arresting drunks will never prevent drunkenness nor can it cure an alcoholic. —RAMSEY CLARK
9. "I had to see where J.R. lived" said Mick Pattemore his accent revealing not Sweetwater Texas but Somerset England.
—JANE HALL
10. Theirs has been described as a love/hate relationship smooth and pliable when they are of a mind and roof-shaking when they are not. —JOY G. SPIEGEL

■ **Exercise 8** For humorous effect, the writer of the following paragraph deliberately omits commas that can be justified by rules **12a**, **b**, or **d**. Be prepared for a discussion of the paragraph. Where could commas be inserted to contribute to ease in reading?

The commas are the most useful and usable of all the stops. It is highly important to put them in place as you go along. If you try to come back after doing a paragraph and stick them in the various spots that tempt you you will discover that they tend to swarm like minnows into all sorts of crevices whose existence you hadn't realized and before you know it the whole long sentence becomes immobilized and lashed up squirming in commas. Better to use them sparingly, and with affection, precisely when the need for each one arises, nicely, by itself.

—LEWIS THOMAS, *The Medusa and the Snail*

13 SUPERFLUOUS COMMAS

Do not use superfluous commas.

Unnecessary or misplaced commas are false or awkward signals that may confuse the reader. If you tend to use too many commas, remember that although the comma ordinarily signals a pause, not every pause calls for a comma. As you read each sentence in the following paragraph aloud, you may pause naturally at places other than those marked by a period, but no commas are necessary.

> Springboard divers routinely execute maneuvers in which their body rotates in space. The basic maneuvers are the somersault and the twist. In the somersault the body rotates head over heels as if the athlete were rotating about an axis extending from his left side to his right side through his waist. In the twist the body spins or pirouettes in midair as if the athlete were rotating about an axis extending from his head to his toes.
>
> —CLIFF FROHLICH, "The Physics of Somersaulting and Twisting"

To avoid using unnecessary commas, first review Section **12** and then study and observe the following rules.

13a

Do not use a comma to separate the subject from its verb or the verb from its object.

The circled commas should be omitted:

Even people with unlisted telephone numbers, receive crank calls. [needless separation of subject and verb]

The man said, that the old tires were guaranteed. [needless separation of verb and object (a noun clause)]

13b

Do not misuse a comma before or after a coordinating conjunction. See 12a.

The circled commas should be omitted:

The facts were selected, and organized with care.
The USAF debunked UFO sightings, but, millions of Americans didn't listen.

13c

Do not use commas to set off words and short phrases (especially introductory ones) that are not parenthetical or that are very slightly so.

The circled commas should be omitted:

Art Tatum was born, in Toledo, in 1910.
Maybe, the battery cables needed replacing.

13d

Do not use commas to set off restrictive (necessary) clauses, restrictive phrases, and restrictive appositives.

The circled commas should be omitted:

Everyone, who smokes cigarettes, risks losing about ten years of life. [restrictive clause: see **12d(1)**]

For years she has not eaten anything, seasoned with onions or garlic. [restrictive phrase: see **12d(1)**]

The word, *nope*, is an interesting substitute for *no*. [restrictive appositive: see **12d(1)**]

13e

Do not use a comma before the first item or after the last item of a series (including a series of coordinate adjectives).

The circled commas should be omitted:

Field trips were required in a few courses, such as, botany, geology, and sociology.

The company hires talented, smart, ambitious, women.

■ **Exercise 1** Study the structure of the following sentence; then answer the question that follows by giving a specific rule number (such as **13a**, **13d**) for each item. Be prepared to explain your answers in class.

> Now when you say "newly rich" you picture a middle-aged and corpulent man who has a tendency to remove his collar at formal dinners and is in perpetual hot water with his ambitious wife and her titled friends. —F. SCOTT FITZGERALD

Why is there no comma after (1) *Now,* (2) *say,* (3) *middle-aged,* (4) *man,* (5) *collar,* (6) *dinners,* or (7) *wife?*

■ **Exercise 2** Change the structure and the punctuation of the following sentences according to the pattern of the examples.

EXAMPLE

A motorcyclist saw our flashing lights**,** and he stopped to offer aid. [an appropriate comma: see **12a**]

A motorcyclist saw our flashing lights and stopped to offer aid. [second main clause reduced to a part of compound predicate—comma no longer needed]

1. The hail stripped leaves from trees, and it pounded early gardens.
2. Some science fiction presents newly discovered facts, and it predicts the future accurately.
3. Rob likes the work, and he may make a career of it.

EXAMPLE

If any students destroyed public property**,** they were expelled. [an appropriate comma: see **12b**]

Any students who destroyed public property were expelled. [introductory adverb clause converted to restrictive clause—comma no longer needed]

4. When people lead rather than demand, they often get good results.
5. If a boy is willing to work, he can get a job here.

■ **Exercise 3** In the following paragraph some of the commas are needed and some are superfluous. Circle all unnecessary commas. Prepare to explain (see Section **12**) each comma that you allow to stand.

[1]There are, at least, three kinds of fishermen. [2]First, is the boat owner. [3]He usually gets up at 4 a.m., grabs a thermos of coffee, picks up his favorite, fishing buddy, and goes to the exact spot, where the trout or bass are striking. [4]Fishing for a certain kind of fish, is his specialty, and he, generally, gets exactly the kind he goes after. [5]Next is the person, who fishes with friends on a crowded pier, jetty, or barge. [6]He expects the fish to come to him, and is happy to catch anything, fit to eat, such as, perch or carp. [7]The third type is the loner, the one who fishes in some out-of-the-way place on the bank, by himself. [8]After he anchors one, great big, wad of bait on his hook, he throws his line out, and props up his pole, so that he doesn't have to hold it. [9]Then, he leans back, watches the cloud formations, or lazily examines a leaf or flower. [10]He, sometimes, dozes. [11]Also, he daydreams. [12]Lounging there with a kind of half smile on his face, he enjoys his solitude. [13]His fishing pole is merely an excuse for being there. [14]He forgets to watch his line, and, to rebait his hook.

14
THE SEMICOLON

Use the semicolon between main clauses not linked by a coordinating conjunction and between coordinate elements containing commas.

Having the force of a coordinator, the semicolon is used chiefly between main clauses that are closely related. Compare the following structures.

> Some french fries are greasy. Others are not. I like them any way you fix them. [three simple sentences]
>
> Some french fries are greasy; others are not. I like them any way you fix them. [a semicolon linking the more closely related ideas]

If you can distinguish between main and subordinate clauses and between phrases and clauses (see **1d** and **1e**), you should have little trouble using the semicolon. As you study the rules in this section, notice that the semicolon is used only between closely related coordinate elements.

14a

Use the semicolon between two main clauses not linked by a coordinating conjunction. See also **12a**.

The coordinating conjunctions are *and, but, for, or, nor, so, yet.*

MAIN CLAUSE		MAIN CLAUSE
Subject + predicate	;	subject + predicate.

No person is born arrogant; arrogance must be taught.
—CLARA M. DOBAY

Small mammals tick fast, burn rapidly, and live for a short time; large mammals live long at a stately pace.
—STEPHEN JAY GOULD

Rule **14a** also applies in compound-complex sentences:

If the new business is a success, I'll take my share of the profits; if it isn't, I think I'll leave the country.

COMPARE If the new business is a success, I'll take my share of the profits. If it isn't, I think I'll leave the country.

Keep in mind that *however, therefore, for example, on the contrary,* and so on (see the list of conjunctive adverbs and transitional expressions on page 37) are not coordinating conjunctions. Often appearing at the beginning of a sentence, such adverbials frequently serve as transitional devices between sentences: see **32b(4)**. When placed between main clauses, they are preceded by the semicolon: see **3b**.

Once broken, the vase of friendship can be repaired; however, it is never quite the same as before.

COMPARE Once broken, the vase of friendship can be repaired. However, it is never quite the same as before.

For years I continued to resent my father; as a result, I became more and more like him.

COMPARE For years I continued to resent my father. As a result, I became more and more like him.

The comma after a conjunctive adverb or transitional expression is often omitted when the adverbial is not considered parenthetical or when the comma is not needed to prevent misreading.

> New Orleans is unique among American cities; indeed in many ways it is scarcely American. —PHELPS GAY

Sometimes, a semicolon (instead of the usual comma) precedes a coordinating conjunction when the writer wishes to make a sharp division between the two main clauses. See also **12a**, page 118.

> The female bees feed these lazy drones for a while; but they let them starve to death after the mating of the queen bee.

Note: Occasionally, a comma separates short, very closely related main clauses.

> We are strengthened by equality, we are weakened by it; we celebrate it, we repudiate it. —THOMAS GRIFFITH [a semicolon used between pairs of main clauses separated by commas]

When the second main clause explains or amplifies the first, a colon may be used between main clauses. See **17d**, page 159.

Caution: Do not overwork the semicolon: see **14c**. Often it is better to revise compound sentences according to the principles of subordination: see **24**.

■ **Exercise 1** Use semicolons where needed to eliminate errors in punctuation.

1. An engagement is not a marriage a family quarrel is not a broken home.
2. All members of my family save things they will never use, for example, my sister saves old calendars and bent or rusty nails.
3. Popular TV comedy series occasionally have spin-offs, from *The*

Mary Tyler Moore Show, for instance, there came *Rhoda, Lou Grant,* and *Too Close for Comfort.*

4. He took a course in the art of self-defense, later, during a class demonstration, he broke his wrist.
5. The motor in my car blew up, as a result, I had to use the city bus for a month.

14b

Use the semicolon to separate a series of items which themselves contain commas.

At our benefit flea market we sold cracked plates, cups, vases; rusty garden tools; discarded, rickety TV tables; and half-used tubes of lipstick.

■ **Exercise 2** Substitute a semicolon for any comma that could result in misreading.

1. All set for a fight, the three debaters on stage were Eric Dunn, a zero-population-growth advocate, K. C. Miles, a theologian, and Susan Osborn, president of the freshman class.
2. On the talk shows are entertainers, such as actors or comedians, experts from various fields, such as educators or religious leaders, and authors of best-selling books.

14c

Do not use a semicolon between parts of unequal grammatical rank.

Not between a clause and a phrase:

NOT Along came Harvey; the dormitory clown.

BUT Along came Harvey, the dormitory clown. [appositive phrase]

NOT We took a detour; the reason being that the bridge was under construction.

BUT We took a detour, the reason being that the bridge was under construction. [absolute phrase]

NOT Lucy has three topics of conversation; her courses, her career, and her travels.

BUT Lucy has three topics of conversation: her courses, her career, and her travels. [noun phrases]

Not between a main clause and a subordinate clause:

NOT If this report is true; then we should act now.

BUT If this report is true, then we should act now. [introductory adverb clause]

NOT We heard about the final decision; which really surprised us.

BUT We heard about the final decision, which really surprised us. [adjective clause]

NOT The truck needed repairs; although it would still run.

BUT The truck needed repairs, although it would still run. [adverb clause]

■ **Exercise 3** Find the semicolons used between parts of unequal rank and substitute a correct mark of punctuation. Do not change properly placed semicolons.

1. Don went jogging one afternoon; never returning; then he was numbered among the tens of thousands who disappear every year.
2. Although the educational TV channel is sometimes a bore; at least tedious ads do not interrupt the programs.
3. I have two main pet peeves; jokes that are pointless and animals that get on furniture.
4. Many times I've pushed the up button; after I've waited for as long as five minutes; the doors of two elevators roll open at once.
5. The tormented bull lowered his head in readiness for another charge; the one-sided contest not being over yet.

■ **Exercise 4** Compose four sentences to illustrate various uses of the semicolon.

Exercise on the Comma and the Semicolon

Study the following examples, which illustrate rules in Sections **12** and **14**. Using these examples as guides, punctuate sentences 1–10 appropriately.

12a Pat poured gasoline into the hot tank, for he had not read the warning in his tractor manual.

12b Since Pat had not read the warning in his tractor manual, he poured gasoline into the hot tank.
In very large print in the tractor manual, the warning is conspicuous.

12c Pat did not read the tractor manual, observe the warning, or wait for the tank to cool.
Pat was a rash, impatient young mechanic.

12d Pat did not read his tractor manual, which warned against pouring gasoline into a hot tank.
Pat, a careless young man, poured gasoline into the hot tank of his tractor.
First, warnings should be read.

12e A week before, he had glanced at the manual.

14a Pat ignored the warning in the tractor manual; he poured gasoline into the hot tank.
Pat poured gasoline into the hot tank; thus he caused the explosion.

14b At the hospital Pat said that he had not read the warning; that he had, of course, been careless; and that he would never again, under any circumstances, pour gasoline into a hot tank.

1. Many students in the mid-eighties deliberately registered for difficult courses for they set high standards for themselves.
2. Dr. Felipe a visiting professor from Kenya says that often it is not fun to learn but that it is always fun to know.
3. The stalls of the open market along the wharf were filled with tray after tray of glassy-eyed fish slender stalks of pink rhubarb mounds of home-grown tomatoes and jars of bronze honey.
4. Two or three scrawny mangy-looking hounds lay sprawled in the shade of the cabin.
5. While Diana was unpacking the camping gear and Grace was gathering firewood I began to pitch the tent.
6. After grabbing the grocery list from his wife Jerry stalked into the supermarket.

7. Still in high school we had to memorize dates and facts such as 1066 the Battle of Hastings 1914–1918 World War I 1939–1945 World War II and 1969 the first moon landing.
8. The dream home that they often talk about is a retreat in the Rockies to tell the truth however they seem perfectly happy in their mobile home on the outskirts of Kansas City.
9. The criminal was asking for mercy his victim was pleading for justice.
10. Chris and I felt that our blustery argument would never end however my weather-watching roommate reminded us that thunderstorms are usually of short duration.

15
THE APOSTROPHE

Use the apostrophe to indicate the possessive case (except for personal pronouns), to mark omissions in contractions, and to form certain plurals.

15a

Use the apostrophe to indicate the possessive case of nouns (including acronyms) and indefinite pronouns.

The possessive (or genitive) case shows ownership or a comparable relationship: *Donald's* car, two *weeks'* pay. The possessive case of nouns and of indefinite pronouns may be indicated by the use of *'s* or by the apostrophe alone.

everybody's friend the students' laughter

Occasionally, the idea of the possessive is indicated by the use of both an *of*-phrase and **'s**:

that pie of Al's [often called a double possessive]
COMPARE this description of Al [Al is described.]
this description of Al's [Al did the describing.]

A possessive may follow the word it modifies:

Is that old broken-down dune buggy **Frank's** or **Jane's**? [Compare "Frank**'s** or Jane**'s** dune buggy."]

(1) For singular nouns (including acronyms) and indefinite pronouns, add the apostrophe and s.

Sue's idea a day's work NASA's aim anyone's guess

Option: If a singular noun ends in *s*, add the apostrophe and *s* or only the apostrophe: Keats's poetry OR Keats' poetry.

(2) For plural nouns ending in s, add only the apostrophe. For plurals not ending in s, add the apostrophe and s.

her sons' room ten dollars' worth the Ameses' home
BUT men's watches women's names children's rights

(3) For compounds, add the apostrophe and s only to the last word.

my sister-in-law's shop someone else's turn
the Secretary of Labor's idea George Heming, Jr.'s reply
[Notice that no comma follows *Jr.*'s although *Jr.* is normally set off by commas.]

(4) To indicate individual ownership, add the apostrophe and s to each name.

the doctor's and the dentist's offices
Al's and Sue's cars [Note that *cars* is plural.]

Option: To indicate joint ownership, add the apostrophe and *s* only to the last name or to each name.

Al and Sue's car OR Al's and Sue's car

Note: Proper names (organizations, geographical locations, and so on) sometimes do not have the apostrophe or the apostrophe and *s*.

Devil's Island Devils Tower Devil Mountain

■ **Exercise 1** Change the modifier after the noun to a possessive form before the noun, following the pattern of the examples.

EXAMPLES

the laughter of the crowd	*the crowd's laughter*
suggestions made by James	*James's suggestions* OR *James' suggestions*

1. the acreage belonging to John L. Field III
2. the boat bought by the Weinsteins
3. the voices of Bess and Mary
4. the efforts of the editor-in-chief
5. the strategy that Doris uses
6. worth a quarter
7. ideas of somebody else
8. stories by Dickens
9. shoes for women
10. a song written by Henry and Ross

15b

Use the apostrophe to mark omissions in contractions and in numbers.

didn't he'll they're there's she'd
class of '91 o'clock [contraction of "of the clock"]

"Well, Curley's pretty handy," the swamper said skeptically. "Never did seem right to me. S'pose Curley jumps a big guy an' licks him. Ever'body says what a game guy Curley is."
—JOHN STEINBECK [See also **19b**.]

15c

Use the apostrophe and s to form certain plurals.

Use the apostrophe and *s* for the plural forms of lowercase letters and of abbreviations followed by periods.

his *e*'s and *o*'s no more *ibid.*'s two V.P.'s
[The 's is not italicized (underlined). See also **10d**.]

When needed to prevent confusion, the **'s** is used for the plural of capital letters and of words referred to as words.

too many *I*'s several *A*'s two *plus*'s the *ha ha*'s

Options:

the 1900's OR the 1900s his 7's OR his 7s
two *B*'s OR two *B*s the &'s OR the &s
her *and*'s OR her *and*s the VFW's OR the VFWs

15d

Do not use the apostrophe with the pronouns *his, hers, its, ours, yours, theirs,* or *whose* or with plural nouns not in the possessive case.

A friend of **theirs** knows a cousin of **yours**.
The **sisters** design **clothes** for **babies**.

Caution: Do not confuse *its* with *it's* or *whose* with *who's*:

Its motor is small. **It's** [It is] a small motor.
Whose responsibility is it? **Who's** [Who is] responsible?

■ **Exercise 2** Insert apostrophes where needed.

1. Many students attitudes changed in the mid-1980s.
2. Two of Mr. Hughes students won awards for their essays.
3. Those newsstands sell Marian Rosss homemade candy.
4. Theyre not interested in hockey; its roughness repels them.
5. Snapshots of the class of 90 cover Jerrys bulletin board.
6. "Its just one C.P.A.s opinion, isnt it?" Otis commented.
7. There are four *i*s and four *s*s in *Mississippi*.
8. Theres a difference between her attitude and theirs.
9. OPECs decision took a few economic analysts by surprise.
10. The computer confused my account with somebody elses.

16
QUOTATION MARKS

Use quotation marks for direct quotations (other than those set off from the text), for some titles, and for words used in a special sense. Place other marks of punctuation in proper relation to quotation marks.

Quotation marks (like scissors) are always used in pairs. The first mark indicates a beginning (meaning *quote*) and the second an ending (*unquote*). Do not carelessly omit or misplace the second quotation mark.

16a

Use quotation marks for direct quotations and in all dialogue. Set off long quotations by indention.

(1) Use double quotation marks for direct quotations. Use single quotation marks to enclose a quotation (or a minor title—see 16b) within a quotation.

Double quotation marks:

> “A good friend,” observes Claudia Miniken, “makes hills easier to climb.” [Quotation marks enclose only the quotation, not expressions like *she said* or *he replied*. Quotation marks are

not used for indirect quotations: Claudia Miniken said that hill-climbing is not so difficult when one has a good friend.]

According to Disraeli, Gladstone was a person who did not have "a single redeeming defect." [The quoted phrase is an integral part of the sentence.]

Disraeli once said, "He [Gladstone] has not a single redeeming defect." [Not a part of the direct quotation, the information inserted in brackets contributes to clarity.]

Single quotation marks:

"Earl keeps calling my idea 'the impossible dream,'" she said. [a quotation within a quotation]

"Edgar Allan Poe's 'A Predicament' is one of the funniest short stories I've ever read!" Chet exclaimed. [a title within a quotation]

(2) Use quotation marks for dialogue (directly quoted conversation).

In dialogue the standard practice is to write what each person says, no matter how short, as a separate paragraph. Expressions such as *he said*, as well as closely related bits of narrative, are included in the paragraph along with the direct quotations.

Through an interpreter, I spoke with a Bedouin man tending nearby olive trees.

"Do you own this land?" I asked him.

He shook his head. "The land belongs to Allah," he said.

"What about the trees?" I asked. He had just harvested a basket of green olives, and I assumed that at least the trees were his.

"The trees, too, are Allah's," he replied.

I marveled at this man who seemed unencumbered by material considerations . . . or so I was thinking when, as if in afterthought, he said, "Of course, I own the *olives!*"

—HARVEY ARDEN, "In Search of Moses"

(3) Set off long quotations of prose and poetry by indention.

Prose When you quote one paragraph or less, all lines of a long quotation (generally more than four lines) are indented ten spaces from the left margin and are double-spaced. When you quote two or more paragraphs, indent the first line of each complete paragraph thirteen spaces rather than the usual ten. Quotation marks are used only if they appear in the original.

Metal coins replaced bartering. Then paper money became more convenient to use than metal coins not only because it is easy to handle but also because it has other advantages. As Cetron and O'Toole say in Encounters with the Future,

> Printing more zeroes is all it takes on a bill to increase its value. Careful engraving makes it easy to recognize and difficult to counterfeit. The fact that private individuals cannot create it at will keeps it scarce. Karl Marx once said that paper money was valued "only insofar as it represents gold" but that may never have been true. (188)

Today, checks and credit cards are even more convenient than paper money.

An omission within a quotation is indicated by the use of ellipsis points: see **17i**.

For the proper documentation of sources in a research paper, see Section **34**.

Poetry Except for very special emphasis a quotation of three (or fewer) lines of poetry is handled like other short quotations—run in with the text and enclosed in quotation marks. A slash indicates the divisions between lines: see **17h**. Passages of more than three lines are set off from the text—double-spaced and indented ten spaces from the left margin. (Within the quotation the pattern of indention in the original should be followed as closely as possible.) Quotation marks are used only if they appear in the original. (Numbers in parentheses are often used to indicate the line numbers of the poem.)

```
Wordsworth deeply reveres nature.  In "My Heart
Leaps Up," he expresses a hope that his reverence
for its beauty will not diminish as he grows older:

          My heart leaps up when I behold
             A rainbow in the sky;
          So was it when my life began,
          So is it now I am a man,
          So be it when I shall grow old
             Or let me die!  (1–6)
```

■ **Exercise 1** Change each indirect quotation to a direct quotation and each direct quotation to an indirect one.

1. Doris said that she had a theory about me.
2. He says that he has read David Baltimore's "The Brain of a Cell."

3. A Weight Watcher, Eileen explained that she could eat as much as she wanted—of vegetables like spinach, eggplant, and zucchini.
4. Clyde asked, "Will you go to the opera with me?"
5. Last night Pruett said that he thought that Amanda's favorite expression was "Tell me about it!"

16b

Use quotation marks for minor titles (short stories, essays, short poems, songs, episodes of a radio or television series, articles in periodicals) and subdivisions of books.

Coral Browne starred in "An Englishman Abroad," part of the *Great Performances* series.

On the subway, I scanned Richard Sandza's "The Night of the Hackers" in an old issue of *Newsweek*.

Andrew A. Rooney's *Pieces of My Mind* contains essays like "Procrastination" and "The Power of Negative Thinking."

Use double quotation marks to enclose a minor title appearing in a longer italicized (underlined) title. Use single marks for one within a longer title enclosed in double quotation marks.

Modern Interpretations of "My Last Duchess"
"An Introduction to 'My Last Duchess'"

Note: Quotation marks are sometimes used to enclose titles of books, periodicals, and newspapers, but italics are generally preferred: see **10a**.

16c

Words used in a special or an ironic sense are sometimes enclosed in quotation marks.

His "castle" was a cozy little rattrap.
OR His so-called castle was a cozy little rattrap. [The use of *so-called* eliminates the need for quotation marks.]

> And I do mean good and evil, not "adjustment and deviance," the gutless language that so often characterizes modern discussions of psychological topics. —CAROL TAVRIS

Note: Either quotation marks or italics may be used in definitions such as the following. See also **10d**.

> "Ploy" means "a strategy used to gain an advantage."
> *Ploy* means "a strategy used to gain an advantage."
> *Ploy* means *a strategy used to gain an advantage.*

16d

Do not overuse quotation marks.

Do not use quotation marks to enclose a cliché (see **20c**).

REVISE A good debater does not "beat about the bush."
TO A good debater does not beat about the bush.

Do not use quotation marks for a *yes* or *no* in indirect discourse or for diction that you may consider questionable.

REVISE A "wimp" can't say "no" to anyone.
TO A wimp can't say no to anyone.

Quotation marks are not used for titles that head compositions.

■ **Exercise 2** Insert quotation marks where needed in the following sentences.

1. In a short story entitled Cloning, scientists turn one Einstein into three Einsteins.
2. Here, stoked means fantastically happy on a surfboard.
3. David enjoyed reading the short story A Circle in the Fire.
4. *Learning to Live Without Cigarettes* opens with a chapter entitled Sighting the Target.
5. Theresa said, My grandmother often said, When poverty comes in the door, love goes out the window.

16e

When using various marks of punctuation with quoted words, phrases, or sentences, follow the conventions of American printers.

(1) Place the period and the comma within the quotation marks.

“Jenny,” he said, “let’s have lunch.”
She replied, “OK, but first I want to finish ‘The Machine Stops.’”

Exception:

The author states: “Time alone reveals the just” (471). [The period follows the parenthetical reference to the source of the quotation.]

(2) Place the colon and the semicolon outside the quotation marks.

She spoke of “the protagonists”; yet I remembered only one in “The Tell-Tale Heart”: the mad murderer.

(3) Place the question mark, the exclamation point, and the dash within the quotation marks when they apply only to the quoted matter. Place them outside when they do not.

Within the quotation marks:

Pilate asked, “What is truth?”
Gordon replied, “No way!”
“Achievement—success!—,” states Heather Evans, “has become a national obsession.”
Why do children keep asking “Why?” [a question within a question—one question mark inside the quotation marks]

Outside the quotation marks:

What is the meaning of the term "half-truth"?
Stop whistling "All I Do Is Dream of You"!
The boss exclaimed, "No one should work for the profit motive!"—no exceptions, I suppose.

■ **Exercise 3** Insert quotation marks where they are needed.

1. Who wrote The Star-Spangled Banner?
2. Get aholt, instead of get hold, is still used in that region.
3. One of the prettiest songs in recent years is I Just Called to Say I Love You.
4. Last spring I discovered Frost's poem The Road Not Taken.
5. No, Peg said, I didn't agree to do that. I may be a softie, but I haven't gone bananas yet!
6. Have you read Judy Syfers' essay Why I Want a Wife?
7. We were watching Miss Ellie Comes Home, a *Dallas* episode.
8. Her favorite short story is First Confession; mine is A Rose for Emily.
9. Why cry over spilled milk? my grandmother used to ask. Be glad you have the milk to spill.
10. Catherine said, Do the townspeople ever say to me You're a born leader? Yes, lots of times, and when they do, I just tell them my motto is Lead, follow, or get the heck out of the way!

17

THE PERIOD AND OTHER MARKS

Use the period, question mark, exclamation point, colon, dash, parentheses, brackets, slash, and ellipsis points appropriately. For the use of the hyphen, see **18f**.

Notice how the marks in color below signal meaning and intonation.

> The days are dark. Why worry? The sun never stops shining!
>
> In *Lady Windermere's Fan* (1892) is this famous line: "I [Lord Darlington] can resist everything except temptation."
>
> According to *Consumer Reports*, "The electronic radio/clock . . . is extremely complicated—enough so to require five pages of instructions in the owner's manual."

The Period

17a

Use the period as an end mark and with some abbreviations.

(1) Use the period to mark the end of a declarative sentence and a mildly imperative sentence.

Everyone should drive defensively. [declarative]

Learn how to drive defensively. [mild imperative]

She asks how drivers can cross the city without driving offensively. [declarative sentence containing an indirect question]

"How can drivers cross the city without driving offensively?" she asked. [declarative sentence containing a direct question]

"Get with it!" he hollered. [declarative sentence containing an exclamation]

(2) Use periods after some abbreviations.

Mrs., Jr. A.D., B.C. A.M., P.M. vs., etc., et al.

Periods are not used with most abbreviations in ordinary writing (for example, *SSW*, *MVP*, *FM*, *mph*—see also page 111). The period is not used after clipped or shortened forms (*premed*, *lab*, *12th*) or after the postal abbreviation of a state (*NJ*, *TX*, *KY*).

When in doubt about punctuating an abbreviation, consult a good college dictionary. Dictionaries often list options, such as *USA* or *U.S.A.*, *CST* or *C.S.T.*

Caution: When an abbreviation ending in a period appears last in the sentence, do not add a second period:

Someday I hope to be an R.N.

The Question Mark

17b

Use the question mark after direct (but not indirect) questions.

Who started the rumor? [direct question]
BUT She asked who had started the rumor. [indirect question]

Did you hear her ask, "Are you accusing me of starting the rumor?" [a direct question within a direct question—followed by one question mark inside the quotation marks]

Declarative sentences may contain direct questions:

"Who started the rumor?" he asked. [No comma follows the question mark.]
He asked, "Who started the rumor?" [No period follows the question mark.]
She told me—did I hear her correctly?—who started the rumor. [interpolated question]

Questions are sometimes used between parts of a series:

Did they clean the attic? the basement? the whole house?
COMPARE Did they clean the attic? The basement? The whole house?

Note: A question mark within parentheses is used to express the writer's uncertainty as to the correctness of the preceding word, figure, or date:

Chaucer was born in 1340 (?) and died in 1400.

The Exclamation Point

17c

Use the exclamation point after an emphatic interjection and after other expressions to show strong emotion, such as surprise or disbelief.

Boo! What a game! Look at that windshield!

Use the exclamation point sparingly. Use a comma after

mild interjections; use a period after mildly exclamatory expressions and mild imperatives.

Oh, look at that windshield. How quiet the lake was.

Caution: Do not use a comma or a period after an exclamation point.

"Watch out!" he yelled. Jo exclaimed, "It's snowing!"

■ **Exercise 1** Illustrate the chief uses of the period, the question mark, and the exclamation point by composing and correctly punctuating brief sentences of the types specified.

1. a direct question
2. a mild imperative
3. a declarative sentence containing a quoted exclamation
4. a declarative sentence containing an indirect question
5. a declarative sentence containing an interpolated question

The Colon

17d

Use the colon as a formal introducer to call attention to what follows and as a mark of separation in scriptural and time references and in certain titles.

(1) The colon may direct attention to an explanation or summary, a series, or a quotation.

I was a bilingual child, but of a certain kind: "socially disadvantaged," the son of working-class parents, both Mexican immigrants. —RICHARD RODRIGUEZ

Of all the distinctions between man and animal, the characteristic gift which makes us human is the power to work with symbolic images: the gift of imagination.

—JACOB BRONOWSKI

Claire Safran points out two of the things that cannot be explained: "One of them is poltergeists. Another is teenagers." [A quoted sentence after a colon begins with a capital.]

The colon may introduce a second main clause when it explains or amplifies the first main clause:

The American conceives of fishing as more than a sport: it is his personal contest against nature. —JOHN STEINBECK

Similarly, a colon is occasionally used after one sentence to introduce the next sentence:

The sorrow was laced with violence: In the first week of demolition, vandals struck every night. —SMITHSONIAN

(2) Use the colon between figures in scriptural and time references and between titles and subtitles.

Then he quoted John 3:16. At 2:15 A.M. the phone rang.
Read *Megatrends: Ten New Directions Transforming Our Lives.*

Note: The colon is also used after the salutation of a business letter and in bibliographical data: see **35a(1)** and **34e(2)**.

(3) Do not use superfluous colons.

Be especially careful not to use an unnecessary colon between a verb and its complement or object, between a preposition and its object, or after *such as*.

NOT The winners were: Pat, Lydia, and Jack.
BUT The winners were Pat, Lydia, and Jack.
OR There were three winners: Pat, Lydia, and Jack.
OR The winners were as follows: Pat, Lydia, Jack.

NOT Many vegetarians do not eat dairy products, such as: butter, cheese, yogurt, or ice cream.
BUT Many vegetarians do not eat dairy products, such as butter, cheese, yogurt, or ice cream.

■ **Exercise 2** Punctuate the following sentences by adding colons. Put a check mark after any sentence that needs no change.

1. At 1230 A.M. he was still repeating his favorite quotation "TV is the opiate of the people."
2. The downtown streets are narrow, rough, and dirty.
3. Three states noted for their vacation areas are these Hawaii, Florida, and California.
4. During our tour of the library, our guide recommended that we find one of the following periodicals *Intellect, Smithsonian, Commentary,* or *The Chronicle of Higher Education.*
5. All their thoughts were centered on equal pay for equal work.

■ **Exercise 3** Decide whether to use a colon or a semicolon between the main clauses of the following sentences. See also **14a**.

1. These laws all have the same purpose they protect us from ourselves.
2. Some of these laws have an obvious purpose others seem senseless.
3. Few things are certain perhaps we could count them on one hand.
4. One thing is certain the future looks bright.

The Dash

17e

Use the dash to mark a break in thought, to set off a parenthetical element for emphasis or clarity, and to set off an introductory series.

On the typewriter, the dash is indicated by two hyphens without spacing before, between, or after. In handwriting, the dash is an unbroken line about the length of two hyphens.

(1) Use the dash to mark a sudden break in thought, an abrupt change in tone, or faltering speech.

A hypocrite is a person who—but who isn't?
—DON MARQUIS

When I was six I made my mother a little hat—out of her new blouse. —LILLY DACHÉ

Aunt Esther replied, "I put the key on the—in the—no, under the doormat, I think."

(2) Use the dash to set off a parenthetical element for emphasis or (if it contains commas) for clarity.

Lightning is an electrical discharge—an enormous spark.
—RICHARD E. ORVILLE

Instead, there has been a great deal of news in America about the side effects—all bad—of the good news.
—BEN J. WATTENBERG

Sentiments that human shyness will not always allow one to convey in conversation—sentiments of gratitude, of apology, of love—can often be more easily conveyed in a letter.
—ARISTIDES

(3) Use the dash after an introductory list or series.

Notice that in the main part of each of the following sentences a word like *all*, *these*, *that*, *such*, or *none* points to or sums up the meaning of the introductory list.

Keen, calculating, perspicacious, acute and astute—I was all of these. —MAX SHULMAN

Farmer, laborer, clerk—that is a brief history of the United States. —JOHN NAISBITT

Caution: Use the dash carefully in formal writing. Do not use dashes as awkward substitutes for commas, semicolons, or end marks.

Parentheses

17f

Use parentheses to set off parenthetical, supplementary, or illustrative matter and to enclose figures or letters when used for enumeration.

They call this illness Seasonal Affective Disorder (SAD).
—LOWELL PONTE [a first-time use of an acronym in an article—see **11e**]

Bernard Shaw once demonstrated that, by following the rules (up to a point!), we could spell *fish* this way: *ghoti*.
—JOHN IRVING [an exclamatory parenthetical expression]

In contrast, a judgment is subject to doubt if there is any possibility at all (1) of its being challenged in the light of additional or more accurate observations or (2) of its being criticized on the basis of more cogent or more comprehensive reasoning. —MORTIMER J. ADLER [In long sentences especially, the enumeration contributes to clarity.]

Notice in the next examples that the writer may choose between a parenthetical main clause and a parenthetical sentence. See also **9e**.

More stray cows came up to my lane (cows do like to get together as much as possible). —LEO SIMPSON

Strangely, he didn't seem to know much about cows. (That was when he told me that cows could not run downhill, and neither could bears.) —LEO SIMPSON

Punctuation of Parenthetical Matter

Dashes, parentheses, commas—all are used to set off parenthetical matter. Dashes set off parenthetical elements sharply and usually emphasize them:

Man's mind is indeed—as Luther said—a factory busy with making idols. —HARVEY COX

Parentheses usually deemphasize the elements they enclose:

> Man's mind is indeed (as Luther said) a factory busy with making idols.

Commas are the most frequently used separators:

> Man's mind is indeed, as Luther said, a factory busy with making idols.

Brackets

17g

Use brackets to set off interpolations in quoted matter and to replace parentheses within parentheses.

> The *Home Herald* printed the beginning of the mayor's speech: "My dear fiends [sic] and fellow citizens." [A bracketed *sic*—meaning "thus"—tells the reader that the error appears in the original.]
>
> Deems Taylor has written: "Not for a single moment did he [Richard Wagner] compromise with what he believed, with what he dreamed."
>
> Not every expert agrees. (See, for example, Malachi Martin's *Rich Church, Poor Church* [New York: Putnam's, 1984]).

The Slash

17h

Use the slash between terms to indicate that either term is applicable and to mark line divisions of quoted poetry. See also **16a(3)**.

Note that the slash is used unspaced between terms, but with a space before and after it between lines of poetry.

> Today visions of the checkless/cashless society are not quite as popular as they used to be. —KATHRYN H. HUMES

> Equally rare is a first-rate adventure story designed for those who enjoy a smartly told tale that isn't steeped in blood and/or sex. —JUDITH CRIST

> When in "Mr. Flood's Party" the hero sets down his jug at his feet, "as a mother lays her sleeping child / Down tenderly, fearing it may awake," one feels Robinson's heart to be quite simply on his sleeve. —WILLIAM H. PITCHARD

■ **Exercise 4** Correctly punctuate each of the following sentences by supplying commas, dashes, parentheses, brackets, or the slash. Prepare to explain the reason for all marks you add, especially those you choose for setting off parenthetical matter.

1. Gordon Gibbs or is it his twin brother? plays the drums.
2. Joseph who is Gordon's brother is a lifeguard at the Beachfront Hotel.
3. "I admit that I" he began, but his voice broke; he could say no more.
4. This organization needs more of everything more money, brains, initiative.
5. Some of my courses for example, French and biology demand a great deal of work outside the classroom.
6. In the TV version of *The Lone Ranger,* Jay Silverheels 1918–1980 played the role of Tonto.
7. This ridiculous sentence appeared in the school paper: "Because of a personal fool sic the Cougars failed to cross the goal line during the last seconds of the game."
8. Body language a wink or yawn nose-rubbing or ear-pulling folded arms or crossed legs can often speak much louder than words.
9. Gently rolling hills, rich valleys, beautiful lakes these things impress the tourist in Connecticut.
10. Some innovations for example the pass fail system did not contribute to grade inflation.

Ellipsis Points

17i

Use ellipsis points (three spaced periods) to mark an omission from a quoted passage and to mark a reflective pause or hesitation.

(1) Use ellipsis points to indicate an omission within a quoted passage.

Original: If—or is it when?—these computers are permitted to talk to one another, when they are interlinked, they can spew out a roomful of data on each of us that will leave us naked before whoever gains access to the information. (From Walter Cronkite, "Foreword," *The Rise of the Computer State* by David Burnham [New York: Random, 1983], viii.)

OMISSION WITHIN A QUOTED SENTENCE

As Walter Cronkite has observed, "If . . . these computers are permitted to talk to one another . . . , they can spew out a roomful of data on each of us that will leave us naked before whoever gains access to the information." [The comma after the second group of ellipsis points could be omitted, but it marks the end of an introductory adverb clause and contributes to the grammatical integrity of the sentence.]

OMISSION AT THE END OF A QUOTED SENTENCE

If an omission at the end of the quoted sentence coincides with the end of your sentence, use a period before the three ellipsis points, leaving no space before the period. If a parenthetical reference is cited, however, place the period after the second parenthesis.

According to Walter Cronkite, "If—or is it when?—these computers are permitted to talk to one another, when they are interlinked, they can spew out a roomful of data on each of us. . . ." [OR "each of us . . ." (viii).]

OMISSION OF A SENTENCE OR MORE

Use a period before ellipsis points to mark the omission of a sentence or more (even a paragraph or more) within a quoted passage.

Original: There's an uncertainty in our minds about the engineering principles of an elevator. We've all had little glimpses into the dirty, dark elevator shaft and seen the greasy cables passing each other. They never look totally safe. The idea of being trapped in a small box going up and down on strings induces a kind of phobia in all of us. (From Andrew A. Rooney, *Pieces of My Mind* [New York: Atheneum, 1984], 121.)

Andrew A. Rooney writes about everyday experiences—for example, riding an elevator: "There's an uncertainty in our minds about the engineering principles of an elevator. . . . The idea of being trapped in a small box going up and down induces a kind of phobia in all of us." [A sentence comes both before and after the period and ellipsis points.]

To indicate the omission of a full line or more in quoted poetry, use spaced periods covering a whole line.

All I can say is—I saw it!
. . . . . .
Impossible! Only—I saw it! —ROBERT BROWNING

(2) Use ellipsis points to mark a reflective pause or hesitation.

Love, like other emotions, has causes . . . and consequences. —LAWRENCE CASLER

> It's a bird . . . it's a plane . . . well, it's the Gossamer Penguin, a 68-pound flying machine fueled only by the sun.
> —CATHLEEN McGUIGAN

> "It's well for you . . ." began Lucille. She bit the remark off.
> —ELIZABETH BOWEN [a deliberately unfinished statement]

Ellipsis points to show a pause may also come after the period at the end of a sentence:

> All channels are open. The meditation is about to begin. . . . —TOM ROBBINS

■ **Exercise 5** Beginning with *According to John Donne,* or with *As John Donne has written,* quote the following passage, omitting the words placed in brackets. Use three or four periods as needed to indicate omissions.

> No man is an island [entire of itself;] every man is a piece of the continent, a part of the main. [If a clod be washed away by the sea, Europe is the less, as well as if a promontory were, as well as if a manor of thy friend's or of thine own were]. Any man's death diminishes me because I am involved in mankind [and therefore never send to know for whom the bell tolls; it tolls for thee].
> —JOHN DONNE

■ **Exercise 6** First, observing differences in meaning and emphasis, use ellipsis points for the dash, commas, and italicized words in the following sentences. Then write two sentences of your own to illustrate the use of ellipsis points to mark a pause or hesitation.

1. My father was dying—*and, I wondered,* what would happen to us?
2. Our lives would have been different if *he had lived.*

■ **Exercise 7** Punctuate the following sentences (selected and adapted from *The Atlantic*) by supplying appropriate end marks, commas, colons, dashes, and parentheses. Do not use unnecessary punctuation. Be prepared to explain the reason for each mark you add, especially when you have a choice of correct marks (for example, commas, dashes, or parentheses).

1. Freeways in America are all the same aluminum guardrails green signs white lettering

2. "Is it is it the green light then" was all I managed to say
3. I tell you again What is alive and young and throbbing with historic current in America is musical theater
4. Things aren't helped by the following typo "The second study involved 177,106 of the approximately 130,000 refugees"
5. "Judy" she exploded "Judy that's an awful thing to say" She raised an arm to slap her daughter but it wouldn't reach
6. Emily formerly Mrs. Goyette caught McAndless' sleeve where no one could see and tugged it briefly but urgently
7. At last she had become what she had always wished to be a professional dancer
8. My own guess is that sociobiology will offer no comfort to thinkers conservatives or liberals who favor tidy ideas about what it means to be human
9. As one man put it "Rose Bowl Sugar Bowl and Orange Bowl all are gravy bowls"
10. "Good and" can mean "very" "I am good and mad" and "a hot cup of coffee" means that the coffee not the cup is hot

SPELLING AND DICTION

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18

SPELLING AND HYPHENATION

Spell every word according to established usage as shown by your dictionary. Hyphenate words in accordance with current usage.

Spelling

Because problems with spelling are usually highly individual, one of the best ways to improve your spelling is to keep, for study and reference, a record of those words (correctly spelled) that you have misspelled: see **8f**.

Always proofread to detect misspellings, many of which are slips of the pen or errors in typing. If you have access to a computer that singles out such mistakes for you to correct, use it as a time-saving tool; but be aware of its limitations—for example, its inability to recognize a misspelling that spells some other word, such as *hole* for *whole*.

If you have any doubt about a correct spelling, consult your dictionary. Note the syllabication, pronunciation, and any form changes. Check the meaning to be sure you have found the word you have in mind. Watch for such restrictive labels as *British* or *Chiefly British*:

BRITISH	connexion	humour	centre	offence	realise
AMERICAN	connection	humor	center	offense	realize

In ordinary writing, do not use spellings labeled *obsolete* or *archaic*, *dialectal* or *regional*, *nonstandard* or *slang*.

NOT	afeard	heighth	chaw	boughten
BUT	afraid	height	chew	bought

If your dictionary lists two unlabeled spellings, either form is correct—for example, *fulfil* or *fulfill*, *symbolic* or *symbolical*, *girlfriend* or *girl friend*.

18a

Do not allow mispronunciation to cause you to misspell a word.

Although pronunciation is often not a dependable guide to spelling, mispronunciation does frequently lead to misspelling. In the following words, trouble spots are in boldface.

athlete	drowned	modern	represent
barbarous	everyone	perspire	surprise
candidate	gratitude	quantity	umbrella

As you check pronunciations in the dictionary, give special attention to /ə/, the symbol for a neutral vowel sound in unaccented syllables, usually an indistinct *uh* sound (as in *confidence*). Be especially careful not to omit letters representing /ə/. (The term *schwa* is used to refer to this vowel sound or to its phonetic symbol.)

A word that is difficult to spell may have alternate pronunciations. Of these, one may be a better guide to spelling. Here are examples of such words:

arctic	government	literature	veteran
February	interest	sophomore	where

Do not misspell words like *and* or *than* because they are not stressed in speech.

We had ham and [NOT *an*] eggs.
The movie is even more exciting than [NOT *then*] the book.

18b

Distinguish between words of similar sound and spelling; use the spelling required by the meaning.

Words such as *forth* and *fourth* or *sole* and *soul* sound alike but have vastly different meanings. Be sure to choose the right word for your context.

A number of frequently confused spellings may be studied in groups:

Contractions and possessive pronouns:

It's best to wait.	The team did **its** best.
You're required to attend.	**Your** attendance is required.
There's a change in plans.	**Theirs** have changed.

Single words and two-word phrases:

It's an **everyday** event.	It happens nearly **every day**.
Maybe that is true.	That **may be** true.
I ran **into** trouble.	I ran **in to** get it.
Nobody cared.	The ghost had **no body**.

Singular nouns ending in **nce** *and plural nouns ending in* **nts**:

not much **assistance**	too many **assistants**
for **instance**	just **instants** ago
even less **patience** with	several **patients**

As you study the following list, use your dictionary to check the meaning of words not thoroughly familiar to you. You may find it helpful to devise examples of usage such as these:

breath—a deep breath	**breathe**—to breathe deeply
passed—had passed	**past**—in the past

Words Frequently Confused

accept, except
access, excess
adapt, adopt
advice, advise
affect, effect
aisles, isles
alley, ally
allude, elude
allusion, illusion
already, all ready
altar, alter
altogether, all together
always, all ways
angel, angle
ascent, assent
assistance, assistants
baring, barring, bearing
birth, berth
board, bored
born, borne
break, brake
breath, breathe
buy, by
canvas, canvass
capital, capitol
censor, censure, sensor
choose, chose
cite, site, sight
clothes, cloths
coarse, course
complement, compliment
conscience, conscious
council, counsel
credible, creditable
cursor, curser
dairy, diary
decent, descent, dissent
desert, dessert
detract, distract
device, devise
dominant, dominate
dual, duel
dyeing, dying
elicit, illicit
envelop, envelope
fair, fare
faze, phase
formerly, formally
forth, fourth
forward, foreword
gorilla, guerrilla
hear, here
heard, herd
heroin, heroine
hole, whole
holy, wholly
horse, hoarse
human, humane
instance, instants
its, it's

later, latter
led, lead
lesson, lessen
lightning, lightening
lose, loose
maybe, may be
minor, miner
moral, morale
of, off
passed, past
patience, patients
peace, piece
persecute, prosecute
perspective, prospective
personal, personnel
plain, plane
pray, prey
precede, proceed
predominant, predominate
presence, presents
principle, principal
prophecy, prophesy
purpose, propose
quiet, quite
respectfully, respectively
right, rite, write
road, rode
sense, since
shown, shone
stationary, stationery
statue, stature, statute
straight, strait
taut, taunt
than, then
their, there, they're
through, thorough
to, too, two
tract, track
waist, waste
weak, week
weather, whether
were, where
who's, whose
your, you're

18c

Distinguish between the prefix and the root.

The root is the base to which prefixes and suffixes are added. Notice in the following examples that no letter is added or dropped when the prefix is added to the root.

dis-	disagree, disappear	mis-	misspent, misspell
im-	immortal, immoral	re-	reelect [OR re-elect]
un-	unnecessary, unnoticed	ir-	irrational, irregular

18d

Apply the rules for adding suffixes.

(1) Dropping or retaining a final unpronounced e

Drop the *-e* before a suffix beginning with a vowel:

age	aging	scarce	scarcity
desire	desirable	fame	famous

Retain the *-e* before a suffix beginning with a consonant:

care	careful	safe	safety
mere	merely	manage	management

Options: *judgment* or *judgement*, *likable* or *likeable*

Some exceptions: *acreage*, *mileage*, *argument*, *ninth*, *truly*, *wholly*

To keep the sound /s/ of *-ce* or /j/ of *-ge*, do not drop the final *e* before *-able* or *-ous*:

noticeable changeable outrageous courageous

Similarly, keep the *e* before *-ance* in *vengeance*.

■ **Exercise 1** Practice adding suffixes to words ending in an unpronounced *e*.

EXAMPLES

-ing: rise, lose, guide — *rising, losing, guiding*
-ly, -er, -ness: late — *lately, later, lateness*

1. -ly: like, safe, sure
2. -able, -ing, -ment: excite
3. -ing: come, notice, hope
4. -ing, -less: use

5. -ous: continue, courage
6. -ful: care, hope, use
7. -ing, -ment, -able: argue
8. -ly, -ing: complete
9. -able: desire, notice
10. -ing, -ment: manage

(2) Doubling a final consonant before a suffix

Double a final consonant before a suffix beginning with a vowel if both (a) the consonant ends a stressed syllable or a one-syllable word and (b) the consonant is preceded by a single vowel.

One-syllable words:		*Words stressed on last syllable:*	
drag	dragged	abhor	abhorrent
hid	hidden	begin	beginning
shop	shoppers	occur	occurrence
stun	stunning	regret	regrettable
wet	wettest	unwrap	unwrapped

Compare benefited, reference [stressed on first syllable]

■ **Exercise 2** Write the present participle (*-ing* form) and the past tense of each verb: *rob*—robbing, robbed.

admit	conceal	hope	plan	stop
brag	grip	jog	rebel	audit

(3) Changing or retaining a final *y* before a suffix

Change the *-y* to *i* before suffixes—except *-ing*.

apply → applies, applied, appliance OR applying
study → studies, studied OR studying
happy → happily, happiness, happier, happiest

Exceptions: Verbs ending in *y* preceded by a vowel do not change the *y* before *-s* or *-ed: stay, stays, stayed.* Following the same pattern of spelling, nouns like *joys* or *days* have *y* before *s*. The following irregularities in spelling are especially troublesome:

lays, laid pays, paid [*Compare* says, said.]

(4) Retaining a final *l* before *-ly*

Do not drop a final *l* when you add *-ly*:

real—really usual—usually cool—coolly formal—formally

■ **Exercise 3** Add the designated suffixes to the following words.

1. -able: vary, ply
2. -er: funny, carry
3. -ous: vary, luxury
4. -ly: easy, final
5. -ed: supply, stay
6. -ing: study, worry
7. -d: pay, lay
8. -hood: lively, likely
9. -ness: friendly, lonely
10. -ly: usual, cool

(5) Adding -s or -es to form the plural of nouns

Form the plural of most nouns by adding *-s* to the singular:

two boys many nations a few scientists
several safes three cupfuls all the radios

both sisters-in-law [chief word pluralized]
the Dudleys and the Berrys [proper names]

Note: To form the plural of some nouns ending in *f* or *fe*, change the ending to *ve* before adding the *s*: *a thief, two thieves; one life, our lives.*

Add *-es* to singular nouns ending in *s*, *ch*, *sh*, or *x*:

many losses these mailboxes the Rogerses
two approaches a lot of ashes two Dorises
[Note that each plural above makes an extra syllable.]

Add *-es* to singular nouns ending in *y* preceded by a consonant, after changing the *y* to *i*:

eighty—eighties industry—industries
company—companies

Note: Although *es* is often added to a singular noun ending in *o* preceded by a consonant, usage varies:

echoes	heroes	potatoes	vetoes	[-es only]
autos	memos	pimentos	pros	[-s only]
nos/noes	mottos/mottoes		zeros/zeroes	[-s or -es]

Exceptions: Irregular plurals (including retained foreign spellings) are not formed by adding *s* or *es*.

SINGULAR	woman	goose	analysis	alga	species
PLURAL	women	geese	analyses	algae	species

■ **Exercise 4** Supply plural forms (including any optional spelling) for the following words, applying rule **18d**. (If a word is not covered by the rule, use your dictionary.)

1. belief	6. bath	11. radius	16. phenomenon
2. theory	7. hero	12. scarf	17. halo
3. church	8. story	13. wife	18. child
4. genius	9. wish	14. speech	19. handful
5. Kelly	10. forty	15. tomato	20. rodeo

18e

Apply the rules to avoid confusion of *ei* and *ie*.

When the sound is /ē/ (*ee*), write *ie* (except after *c*, in which case write *ei*).

				(after *c*)	
chief	grief	pierce	wield	ceiling	deceive
field	niece	relief	yield	conceit	perceive

When the sound is other than /ē/ (*ee*), usually write *ei*.

counterfeit	foreign	heifer	heir	sleigh	vein
forfeit	freight	height	neighbor	stein	weigh

Exceptions: friend, mischief, seize, sheik

■ **Exercise 5** Fill in the blanks with the appropriate letters: *ei* or *ie*.

1. p____ce
2. ach____ve
3. rec____ve
4. n____gh
5. fr____ght
6. ap____ce
7. bel____f
8. conc____ve
9. th____r
10. dec____t
11. n____ce
12. sh____ld
13. w____rd
14. shr____k
15. pr____st

Words Frequently Misspelled

You may find it helpful to study the following list in units of ten or twenty words at a time. Consult your dictionary for the exact meanings of any words you are not sure of.

	absence		acquaintance		affected
	acceptable		acquire		affectionately
	accessible		acquitted		aggravate
	accidentally		across		aggressive
	accommodate		actually		alcohol
	accompanied		address		allotted
	accomplish		admission		all right
	accumulate		adolescent		a lot of
	accuracy		advice		always
10	achievement	20	advised	30	amateur

among
analysis
analyze
annihilate
announcement
annual
anxiety
anywhere
apartment
40 apiece

apology
apparent
appearance
appoint
appreciate
appropriate
approximately
arguing
argument
50 arrangement

arrest
article
aspirin
assassination
associate
athlete
athletics
attacked
attendance
60 attendant

authentic
average
awkward
bachelor
balance
bargain
basically
beginning
belief
70 believed

beneficial
benefited
biscuit
boundaries
breath
breathe
brilliant
bulletin
bureaucracy
80 burglar

business
busy
cafeteria
calendar
candidate
career
category
ceiling
cemetery
90 certain

challenge
changeable
changing
characteristic
chief
children
chocolate
choice
choose
100 chosen

coarsely
column
coming
commercial
commission
commitment
committed
committee
comparative
110 compelled

competence
competition
completely
conceited
conceivable
concentrate
condemn
confidence
conscience
120 conscientious

conscious
consistency
consistent
contradict
control
controlled
controlling
controversial
convenience
130 convenient
desirable
despair
desperate
destroy
develop
dictionary
difference
different
dilemma
160 dining
embarrass
emphasize
empty
enemy
entirely
environment
equipment
equipped
escape
190 especially

coolly
correlate
counterfeit
courteous
criticism
criticize
cruelty
curiosity
curious
140 dealt
disagree
disappearance
disappoint
disapprove
disastrous
discipline
discussion
disease
dispensable
170 disturbance
everything
evidently
exaggerate
exceed
excellence
excellent
except
exercise
exhaust
200 existence

deceive
decided
decision
defense
define
definitely
definition
descend
describe
150 description
divide
divine
dormitory
ecstatic
effect
efficiency
eighth
elaborately
eligible
180 eliminate
expense
experience
explanation
extraordinary
extremely
familiar
fascinate
favorite
February
210 finally

financially
forehead
foreign
forfeit
forty
forward
friend
gauge
generally
220 government
imitate
immediately
immense
incidentally
incredible
independent
indispensable
inevitable
infinite
250 influential
literature
lively
loneliness
lonely
lose
lying
magazine
maintenance
maneuver
280 manual

governor
grammar
grammatically
grief
guaranteed
guard
guidance
happened
harass
230 height
initiative
innocence
intellectual
intelligence
intelligent
interest
interpret
interrupt
introduce
260 irrelevant
manufacture
marriage
material
mathematics
meant
medicine
mere
messenger
miniature
290 minutes

hero
heroes
hindrance
humor
hypocrisy
hypocrite
ignorant
illogical
imaginary
240 imagine
irresistible
irritated
knowledge
laboratory
legitimate
leisure
liable
library
license
270 lightning
mischievous
missile
morning
mortgage
muscles
mysterious
naturally
necessary
nickel
300 niece

ninety
ninth
noticeable
noticing
nuclear
nuisance
occasionally
occur
occurred
310 occurrence

omission
omitted
opinion
opponent
opportunity
opposite
optimism
organize
origin
320 original

paid
pamphlet
parallel
particular
pastime
peculiar
performance
perhaps
permanent
330 permissible

personal
physical
physician
planned
pleasant
poison
possess
possession
possible
340 possibly

practically
prairie
precede
preferred
prejudiced
preparation
prepare
presence
prevalent
350 privilege

probably
procedure
proceed
profession
professor
prominent
pronunciation
propaganda
prophecy
360 prophesy

psychology
publicly
pumpkin
purpose
pursue
quantity
quiet
quite
quizzes
370 realize

really
receipt
receive
receiving
recognize
recommend
reference
referred
referring
380 regular

relieve
remembrance
repetition
representative
reproduce
restaurant
rhythm
ridiculous
roommate
390 sacrifice

safety
salary
schedule
secretary
seize
separate
sergeant
severely
sheriff
400 shining

superintendent
supersede
suppose
suppress
surely
surprise
surround
susceptible
suspicious
430 swimming

trafficked
tragedy
transferred
tremendous
tried
tries
trouble
truly
twelfth
460 tyranny

similar
simply
since
sincerely
skiing
sophomore
specimen
speech
sponsor
410 strength

symbol
sympathize
technique
temperament
temperature
tendency
than
their
themselves
440 then

unanimous
unconscious
undoubtedly
unmistakably
unnecessary
until
usage
useful
useless
470 using

strict
stubbornness
studying
subtlety
succeed
successful
succession
sufficient
suicide
420 summary

therefore
thorough
thought
through
till
tobacco
together
tomorrow
tournament
450 traffic

usually
vacuum
valuable
varies
various
vegetable
vengeance
venomous
vice
480 view

vigilance
villain
violence
visible
vitamins
waive
warrant
warring
weather
490 Wednesday
weird
where
wherever
whether
whichever
wholly
whose
wield
wintry
500 withdrawal
woman
women
worshiped
wreck
write
writing
written
yield

Hyphenation

18f

Hyphenate words to express the idea of a unit and to avoid ambiguity. For the division of words at the end of a line, see **8d**.

Notice in the following examples that the hyphen links (or makes a compound of) two or more words that function as a single word.

We planted forget-me-nots and Johnny-jump-ups. [nouns]
He hand-fed them. I double-parked. Hard-boil an egg. [verbs]
Was it an eyeball-to-eyeball confrontation? [adjectival]

Consult a good recent dictionary when you are not sure of the form of compounds, since some are connected with hyphens (*eye-opener, cross-examine*), some are written separately (*eye chart, cross fire*), and others are written as one word (*eyewitness, crossbreed*).

(1) Use the hyphen to join two or more words serving as a single adjective before a noun.

a well-known surgeon
BUT a surgeon who is well known

chocolate-covered peanuts
BUT peanuts covered with chocolate

a ten-year-old city bus
BUT a city bus ten years old

"I reject get-it-done, make-it-happen thinking," he says.
—THE ATLANTIC

In a series, hyphens are carried over:

second-, third-, or fourth-class mail

Note: The hyphen is generally omitted after an adverb ending in *-ly*:

a brand-new product BUT a completely new product
soft-spoken words BUT softly spoken words

■ **Exercise 6** Convert the following word groups according to the pattern of the examples.

EXAMPLES

an initiation lasting two months	*a two-month initiation*
ideas that shake the world	*world-shaking ideas*

1. a house with six rooms
2. sharks that eat people
3. fingers stained with ink
4. cheese two years old
5. a person who loves cats
6. books costing twenty dollars
7. vigils that last all night
8. parents who solve problems
9. ponds covered with lilies
10. a highway with two lanes

(2) Use the hyphen with spelled out compound numbers from twenty-one to ninety-nine (or twenty-first to ninety-ninth).

forty-six, fifty-eighth BUT three hundred twenty

Note: Usage varies regarding the hyphenation of spelled out fractions. The hyphen is required, however, only when the fraction functions as a compound modifier. See also **18f(1)**.

almost one-half full BUT eating only one half of it
a two-thirds vote BUT two thirds of the voters

(3) Use the hyphen to avoid ambiguity or an awkward combination of letters or syllables between prefix and root or suffix and root.

a dirty movie-theater [Compare "a dirty-movie theater."]
to re-sign a petition [Compare "to resign a position."]
semi-independent, shell-like BUT semifluid, childlike

(4) Use the hyphen with the prefixes *ex-* ("former"), *self-*, *all-*; with the suffix *-elect;* and between a prefix and a capitalized word.

ex-wife self-help all-inclusive mayor-elect
mid-September non-Biblical anti-American

Note: The hyphen is also used with figures or letters such as *mid-1980s* or *T-shirt*, as well as with zip codes having more than five numbers: Dallas, TX 75392-0041.

■ **Exercise 7** Refer to **18f** and to your dictionary as you convert each phrase (or words within each phrase) to a compound or to a word with a prefix. Use hyphens when needed.

EXAMPLES

glasses used for water	*water glasses* OR *waterglasses*
not Communistic	*non-Communistic*
a job that pays $45,000 a year	*a $45,000-a-year job*

1. respect for oneself
2. men who smoke cigars
3. ham cured with sugar
4. a latch used at night
5. in the shape of a V
6. a wax for all purposes
7. streets covered with snow
8. flights from Nome to L.A.
9. a sale of one or two days
10. cars fifteen years old

19

GOOD USAGE AND GLOSSARY

Use a good dictionary to help you select the words that express your ideas exactly.

You can find valuable information about words in a good college dictionary, such as one of the following:

The American Heritage Dictionary
Funk & Wagnalls Standard College Dictionary
The Random House Dictionary
Webster's New Collegiate Dictionary
Webster's New World Dictionary

Occasionally you may need to refer to an unabridged dictionary or to a special dictionary: see the two lists on pages 402–3.

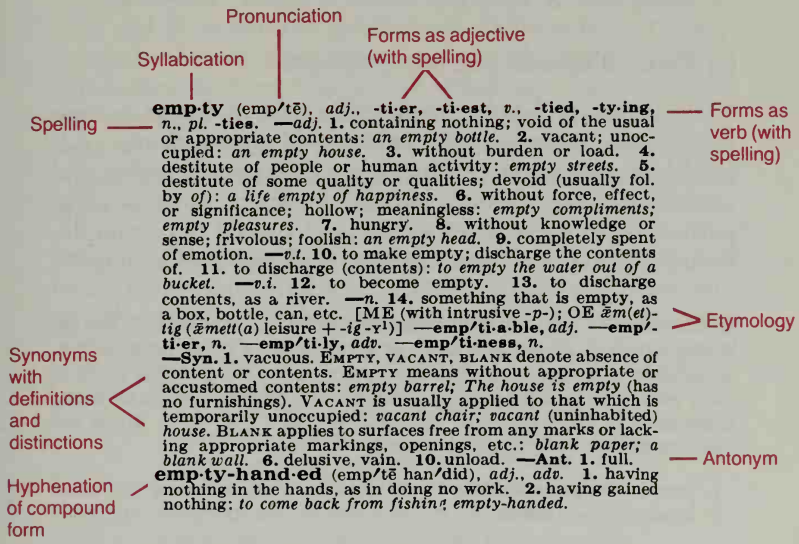
19a

Use a good dictionary intelligently.

Examine the introductory matter as well as the arrangement and presentation of material in your dictionary so that you can easily find the information you need. Note meanings of any special abbreviations your dictionary uses.

A sample dictionary entry follows. First, note the definitions of *empty* as an adjective, as a transitive verb, as an

intransitive verb, as a noun, and as part of an idiomatic phrase (with *of*). Next, observe the examples of usage. Finally, note the various other kinds of information (labeled in color) that the dictionary provides.



emp·ty (emp′tē), *adj.*, **-ti·er, -ti·est,** *v.*, **-tied, -ty·ing,** *n.*, *pl.* **-ties.** —*adj.* **1.** containing nothing; void of the usual or appropriate contents: *an empty bottle.* **2.** vacant; unoccupied: *an empty house.* **3.** without burden or load. **4.** destitute of people or human activity: *empty streets.* **5.** destitute of some quality or qualities; devoid (usually fol. by *of*): *a life empty of happiness.* **6.** without force, effect, or significance; hollow; meaningless: *empty compliments; empty pleasures.* **7.** hungry. **8.** without knowledge or sense; frivolous; foolish: *an empty head.* **9.** completely spent of emotion. —*v.t.* **10.** to make empty; discharge the contents of. **11.** to discharge (contents): *to empty the water out of a bucket.* —*v.i.* **12.** to become empty. **13.** to discharge contents, as a river. —*n.* **14.** something that is empty, as a box, bottle, can, etc. [ME (with intrusive *-p-*); OE *æm(et)tig* (*æmett(a)* leisure + *-ig* -Y¹)] —**emp′ti·a·ble,** *adj.* —**emp′ti·er,** *n.* —**emp′ti·ly,** *adv.* —**emp′ti·ness,** *n.* —**Syn. 1.** VACUOUS. EMPTY, VACANT, BLANK denote absence of content or contents. EMPTY means without appropriate or accustomed contents: *empty barrel; The house is empty* (has no furnishings). VACANT is usually applied to that which is temporarily unoccupied: *vacant chair; vacant* (uninhabited) *house.* BLANK applies to surfaces free from any marks or lacking appropriate markings, openings, etc.: *blank paper; a blank wall.* **6.** delusive, vain. **10.** unload. —**Ant. 1.** full.

emp·ty-hand·ed (emp′tē han′did), *adj.*, *adv.* **1.** having nothing in the hands, as in doing no work. **2.** having gained nothing: *to come back from fishing empty-handed.*

(1) Spelling, syllabication, and pronunciation

Your dictionary describes both written and spoken language: you can check spelling and word division as well as pronunciation of unfamiliar words. Notice above the way words are divided into syllables (syllabication) by the use of dots or sometimes accent marks. (For end-of-line division of words, see **8d**.) A key to the sound symbols is provided at the bottom of the entry pages as well as in the front of the dictionary. A primary stress mark (′) normally follows the syllable that is most heavily accented. Secondary stress marks follow lightly accented syllables.

■ **Exercise 1** With the aid of your dictionary, write out the words below using sound symbols and stress marks to show the correct pronunciation (or a correct one if options are given).

1. performance
2. incongruous
3. harass
4. Mozart
5. nuclear
6. interest
7. tuque
8. patois
9. advertisement
10. minutia

(2) Parts of speech and inflected forms

Your dictionary labels the possible uses of words in sentences—for instance, *adj.* (adjective), *adv.* (adverb), *v.t.* (verb, transitive). It also lists ways that nouns, verbs, and modifiers change form to indicate number, tense, or comparison or to serve as other parts of speech (for example, under *repress*, *v.t.*, you may also find *repressible*, *adj.*).

■ **Exercise 2** With the aid of your dictionary, classify each of the following words as a verb (transitive or intransitive), a noun, an adjective, an adverb, a preposition, or a conjunction. Give the principal parts of each verb, the plural (or plurals) of each noun, and the comparative and superlative of each adjective and adverb. (Note that some words are used as two or more parts of speech.)

1. permit
2. lonely
3. sweet-talk
4. tattoo
5. subtle
6. for
7. late
8. bring
9. crisis
10. fine

(3) Definitions and examples of usage

Observe whether your dictionary gives the most common meaning of a word first or arranges the definitions in historical order. Notice also that examples of a word used in phrases or sentences often clarify the definition.

■ **Exercise 3** Study the definitions of any five of the following pairs of words, paying special attention to any examples of usage in your dictionary; then write sentences to illustrate the shades of difference in meaning.

1. rot—putrefy
2. sensual—sensuous
3. lethargy—lassitude
4. insolent—rude

5. mercy—clemency
6. inspire—motivate
7. contradict—deny
8. brutal—cruel
9. jaded—a jade
10. draw—draft

(4) Synonyms and antonyms

Lists and discussions of synonyms in dictionaries often help to clarify the meaning of closely related words. Studying denotations and connotations of words with similar meanings will help you choose words more exactly and convey more subtle shades of meaning. Lists of antonyms are also helpful because they provide words that mean the opposite of a word.

Note: For more complete lists of synonyms, antonyms, and related and contrasted words, refer to a special dictionary or a thesaurus. The following is a sample thesaurus entry.

> **empty** *adj.* **1** *Our voices echoed in the empty house:* vacant, unoccupied, uninhabited, bare, void. **2** *He didn't want to retire and lead an empty life:* aimless, meaningless, without substance, vacuous, insignificant, worthless, purposeless, futile, unfulfilled, idle, hollow; shallow, banal, trivial, inane, insipid, frivolous. —*v.* **3** *Empty the glass before putting it in the dishwasher. The Mississippi empties into the Gulf of Mexico:* pour out, drain, dump, void, evacuate; discharge, flow, debouch.
> ***Ant.*** **1** full, stuffed, crammed, packed, jammed; occupied, inhabited. **2** meaningful, significant, substantial, useful, valuable, worthwhile, purposeful, fulfilled, busy, full, rich, vital, interesting, serious. **3** fill, pack, put in, stuff, cram, jam; receive.

Before choosing a synonym or closely related word from such a list, look it up in the dictionary to make sure that it expresses your meaning exactly. Although *void*, *idle*, and *inane* are all listed as synonyms of *empty*, they have different meanings.

■ **Exercise 4** With the aid of your dictionary or thesaurus, list two synonyms and one antonym for each of the following words.

1. ugly 2. pleasure 3. defy 4. support 5. stingy

(5) Origin: development of the language

In college dictionaries the origin of a word—also called its *derivation* or *etymology*—is shown in square brackets. For example, after *expel* might be this information:

[<L *expellere* <*ex-* out + *pellere* to drive, thrust]

This means that *expel* is derived from (<) the Latin (L) word *expellere*, which is made up of *ex-*, meaning "out," and *pellere*, meaning "to drive or thrust." Breaking up a word, when possible, into *prefix—root—suffix* will often help to get at the basic meaning of a word.

	prefix		*root*		*suffix*
interruption	**inter-** between	+	**rupt** to break	+	**-ion** act of
transference	**trans-** across	+	**fer** to carry	+	**-ence** state of

The bracketed information given by a good dictionary is especially rich in meaning when considered in relation to the historical development of our language.

The parenthetical abbreviations for languages here and on the next few pages are those commonly used in bracketed derivations in dictionaries. English is one of the Indo-European (IE) languages, a group of languages apparently derived from a common source. Within this group of languages, many of the more familiar words are remarkably alike. Our word *mother*, for example, is *mater* in Latin (L), *meter* in Greek (Gk.), and *matar* in ancient Persian and in the Sanskrit (Skt.) of India. Such words, descended from or borrowed from the same form in a common parent language, are called *cognates*. The large number of cognates and the many correspondences in sound and structure in

most of the languages of Europe and some languages of Asia indicate that they are derived from the common language that linguists call Indo-European, which it is believed was spoken in parts of Europe about six thousand years ago. By the opening of the Christian era the speakers of this language had spread over most of Europe and as far east as India, and the original Indo-European had developed into eight or nine language families. Of these, the chief ones that influenced English were the Hellenic (Greek) group on the eastern Mediterranean, the Italic (Latin) on the central and western Mediterranean, and the Germanic in northwestern Europe. English is descended from the Germanic.

Two thousand years ago the Hellenic, the Italic, and the Germanic branches of Indo-European each comprised a more or less unified language group. After the fall of the Roman Empire in the fifth century, the several Latin-speaking divisions developed independently into the modern Romance languages, chief of which are Italian, French, and Spanish. Long before the fall of Rome the Germanic group was breaking up into three families: (1) East Germanic, represented by the Goths, who were to play a large part in the history of the last century of the Roman Empire before losing themselves in its ruins; (2) North Germanic, or Old Norse (ON), from which modern Danish (Dan.), Swedish (Sw.), Norwegian (Norw.), and Icelandic (Icel.) derive; and (3) West Germanic, the direct ancestor of English, Dutch (Du.), and German (Ger.).

The English language may be said to have begun about the middle of the fifth century, when the West Germanic Angles, Saxons, and Jutes began the conquest of what is now England and either absorbed or drove out the Celtic-speaking inhabitants. (Celtic—from which Scots Gaelic, Irish Gaelic, Welsh, and other languages later developed—is another member of the Indo-European family.) The next six or seven hundred years are known as the Old English (OE) or Anglo-Saxon (AS) period of the English language.

The fifty or sixty thousand words then in the language were chiefly Anglo-Saxon, with a small mixture of Old Norse words as a result of the Danish (Viking) conquests of England beginning in the eighth century. But the Old Norse words were so much like the Anglo-Saxon that they cannot always be distinguished.

The transitional period from Old English to Modern English—about 1100 to 1500—is known as Middle English (ME). The Norman Conquest began in 1066. The Normans, or "Northmen," had settled in northern France during the Viking invasions and had adopted Old French (OF) in place of their native Old Norse. Then, crossing over to England by the thousands, they made French the language of the king's court in London and of the ruling classes—both French and English—throughout the land, while the masses continued to speak English. Only toward the end of the fifteenth century did English become once more the common language of all classes. But the language that emerged at that time had lost most of its Anglo-Saxon inflections and had taken on thousands of French words (derived originally from Latin). Nonetheless, it was still basically English, not French, in its structure.

The kinds of changes that occurred during the development of the English language (until it was partly stabilized by printing, introduced in London in 1476) are suggested by the following passages, two from Old English and two from Middle English.

> Ælc þāra þe þās mīn word gehīerþ, and þā wyrcþ, biþ gelīc
> *Thus each who hears these my words, and does them, is like*
>
> þǣm wīsan were, sē his hūs ofer stān getimbrode. Þā cōm þǣr
> *a wise man, who builds his house on a stone. Then there came*
>
> regen and micel flōd, and þǣr blēowon windas, and āhruron on
> *rain and a great flood, and blowing winds, and a roaring in*
>
> þǣt hūs, and hit nā ne fēoll: sōþlīce hit wǣs ofer stān getimbrod.
> *that house, and it did not fall: truly it was built on stone.*
>
> [Matthew 7:24–25, tenth century]

Hē ærest gescēop eorðan bearnum
He first created for earth's children

heofon tō hrōfe, hālig Scyppend.
heaven as a roof, holy creator.

[From Caedmon's Hymn, about eighth century]

Therfor ech man that herith these my wordis, and doith hem, shal be maad lijk to a wise man, that hath bildid his hous on a stoon. And reyn felde doun, and flodis camen, and wyndis blewen, and russchiden into that hous; and it felde not doun, for it was foundun on a stoon.

[Matthew 7:24–25, fourteenth century]

A knight ther was, and that a worthy man,
That fro the tyme that he first bigan
To ryden out, he loved chivalrye,
Trouthe and honour, fredom and curteisye.

[From Chaucer's Prologue to the *Canterbury Tales,* about 1385]

A striking feature of Modern English (that is, English since 1500) is its immense vocabulary. As already noted, Old English used some fifty or sixty thousand words, very largely native Anglo-Saxon; Middle English used perhaps a hundred thousand words, many taken through the French from Latin and others taken directly from Latin; and unabridged dictionaries today list over four times as many. To make up this tremendous word hoard, we have borrowed most heavily from Latin, but we have drawn some words from almost every known language. English writers of the sixteenth century were especially eager to interlace their works with words from Latin authors. And, as the English pushed out to colonize and to trade in many parts of the globe, they brought home new words as well as goods. Modern science and technology have drawn heavily from the Greek. As a result of all this borrowing, English has become one of the richest and most cosmopolitan of languages.

In the process of enlarging our vocabulary we have lost most of our original Anglo-Saxon words. But those that are left make up the most familiar, most useful part of our vocabulary. Practically all our simple verbs, our articles, conjunctions, prepositions, and pronouns are native Anglo-Saxon; and so are many of our familiar nouns, adjectives, and adverbs. Every speaker and writer uses these native words over and over, much more frequently than the borrowed words. Indeed, if every word is counted every time it is used, the percentage of native words runs very high—usually between 70 and 90 percent. Milton's percentage was 81, Tennyson's 88, Shakespeare's about 90, and that of the King James Bible about 94. English has been enriched by its extensive borrowings without losing its individuality; it is still fundamentally the *English* language.

■ **Exercise 5** With the aid of your dictionary, give the etymology of each of the following words:

1. aspirin
2. geriatrics
3. hallmark
4. ketchup
5. laser
6. laugh
7. OK
8. quasar
9. Teflon
10. veal

(6) Special usage labels

In your dictionary, you will find special usage labels for words or particular definitions of words that differ from general (or unlabeled) usage. Here is a sampling of labels frequently used, each of them found in two or more college dictionaries:

unalienable	*Archaic, Obsolete*	inalienable
lift	*Informal, Colloquial*	plagiarize
nowheres	*Nonstandard, Dialect, Colloquial*	not anywhere, nowhere
nerd	*Slang*	an ineffectual person

The classification of usage is often difficult and controversial

because our language is constantly changing. Good writers try to choose the words, whatever their labels, that exactly fit the audience and the occasion, informal or formal.

■ **Exercise 6** Classify the following words and phrases according to the usage labels in your dictionary. If a word has no special usage label, classify it as *General*. If a given definition of a word has a usage label, give the meaning after the label.

EXAMPLES
job—general
bluejohn—dialectal for *skim milk*
nutty—informal for *silly*, slang for *insane*

1. doll
2. dude
3. funky
4. gofer
5. holler
6. lout
7. macho
8. snigger
9. unto
10. vittle

19b

Use informal words only when appropriate to the audience.

Words or expressions labeled *Informal* or *Colloquial* in college dictionaries are standard English and are used by writers every day, particularly in informal writing, especially dialogue. On occasion, informal words can be used effectively in formal writing, but they are usually inappropriate. Unless an informal expression is specifically called for, use the general English vocabulary, the unlabeled words in your dictionary.

INFORMAL	dopey	gypped	bellybutton
GENERAL	stupid	swindled	navel

Contractions are common in informal English, especially in dialogue: see the examples on page 145. But contracted forms (like *won't* or *there's*) are usually written out (*will not*, *there is*) in a formal composition—which is not as casual or spontaneous as conversational English is.

■ **Exercise 7** Make a list of ten words or phrases you would consider informal. Then check your dictionary to see how (or if) each definition you have in mind is labeled.

19c

Use slang only when appropriate to the audience.

Slang words, including certain coinages and figures of speech, are variously considered as breezy, racy, extremely informal, nonstandard, facetious, taboo, offbeat, or vigorous. On occasion, slang can be used effectively, even in formal writing. Below is an example of the effective use of the word *spiel*, still labeled by dictionaries as *Slang*:

> Here comes election year. Here come the hopefuls, the conventions, the candidates, the spiels, the postures, the press releases, and the TV performances. Here comes the year of the hoopla. —JOHN CIARDI

A few years ago the word *hoopla* was also generally considered as slang, but now dictionaries disagree: one classifies this word *Standard* (unlabeled); another, *Colloquial* (*Informal*); still another, *Slang*. Like *hoopla*, words such as *spiel*, *spiffy*, *uptight*, *raunchy*, *schlep*, and *party pooper* have a particularly vivid quality; they soon may join former slang words such as *sham* and *mob* as part of the general English vocabulary.

But much slang is trite, tasteless, and inexact. For instance, when used to describe almost anything disapproved of, *gross* becomes inexact, flat.

Caution: As you avoid the use of ineffective slang in your writing, remember that many of the most vivid short words in our language are general, standard words. Certain long words can be as inexact and as drab as trite slang. For examples of the ineffective use of big words, see Exercise 9, page 201.

■ **Exercise 8** Replace the italicized words in the following sentences with more exact words or specific phrases.

1. After dress rehearsal the whole cast *goofed off.*
2. Lately the weather has been *lousy* on weekends.
3. Jean's new haircut is *dynamite*.
4. That *wisecrack ticked* him *off.*

19d

Use regional words only when appropriate to the audience.

Regional or dialectal usages (also called localisms or provincialisms) should normally be avoided in writing outside the region where they are current. Speakers and writers may, however, safely use regional words known to the audience they are addressing.

REGIONAL Monty was **fixing to** feed his steak to the **critter**.
GENERAL Monty was **about to** feed his steak to the **dog**. [OR *animal* OR *creature*]

19e

Avoid nonstandard words and usages.

Words and expressions labeled by dictionaries as *Nonstandard* or *Illiterate* should be avoided in most writing—for example, "They's no use" for "There's no use." Many expressions of this kind are not listed in college dictionaries.

19f

Avoid archaic and obsolete words.

All dictionaries list words (and meanings for words) that have long since passed out of general use. Such words as *ort* (fragment of food) and *yestreen* (last evening) are still found in dictionaries because these words, once the standard vocabulary of great authors, occur in our older literature and must be defined for the modern reader.

A number of obsolete or archaic words—such as *worser* (for *worse*) or *holp* (for *helped*)—are still in use but are now nonstandard.

19g

Use technical words and jargon only when appropriate to the audience.

When writing for the general reader, avoid all unnecessary technical language. The careful writer will not refer to a mechanical computational process as an *algorithm* or a need for bifocals as *presbyopia*. (Of course, the greater precision of technical language makes it desirable when the audience can understand it, as when one physician writes to another.)

Jargon is technical slang that is tailored specifically for a particular occupation. It can be an efficient shortcut for specialized concepts, but you should use jargon only when you can be sure that all your readers understand it.

19h

Avoid overwriting, an ornate or flowery style, or distracting combinations of sounds.

Overwriting, as well as distracting combinations of sounds, calls attention to words rather than to ideas. Such writing makes for slow, difficult reading.

ORNATE	The majority believes that the approbation of society derives primarily from diligent pursuit of allocated tasks.
BETTER	Most people believe success results from hard work.
DISTRACTING	The use of catalytic converters is just one contribution to the solution of the problem of air pollution.
BETTER	The use of catalytic converters is just one way to help solve the problem of air pollution.

Also avoid the overuse of alliteration (repetition of the same consonant sound), as in "Some people shun the seashore."

■ **Exercise 9** Using simple, formal, straightforward English, rewrite the following sentences (from Edwin Newman's *A Civil Tongue*).

1. We have exceptional game plan capabilities together with strict concerns for programming successful situations.
2. In order to improve security, we request that, effective immediately, no employees use the above subject doors for ingress and egress to the building.
3. We will also strategize with the client on ways to optimize usage of the spots by broadcast management.
4. Muzak helps human communities because it is a nonverbal symbolism for the common stuff of everyday living in the global village.
5. These precautions appeared to be quite successful in dissuading potential individuals with larcenous intent.

Glossary of Usage

19i

Consider your purpose and your audience as you consult the following glossary to determine appropriate usage.

The following short glossary covers only the most common usage problems. See **18b** for a supplementary list of frequently confused words.

The entries in this glossary are authoritative only to the extent that they describe current usage. The usage labels included do not duplicate the description in any one dictionary, but justification for each label can usually be found in at least two of the leading dictionaries. For a discussion of the restrictive labels used in dictionaries, see **19a(6)**.

As you study the descriptions of usage in this glossary, keep in mind the following categories:

GENERAL	Words or expressions in the Standard English vocabulary—listed in dictionaries without special usage labels.
INFORMAL	Words or expressions that dictionaries label *Informal* or *Colloquial*—used in speech and in informal writing.

STANDARD	All general and informal words or expressions.
NONSTANDARD	Words or expressions labeled in dictionaries as *Archaic*, *Illiterate*, *Nonstandard*, *Obsolete*, *Slang*, or *Substandard*—words not considered a part of the standard English vocabulary. See also **19c**, **e**, and **f**.

a, an Use *a* before the sound of a consonant: **a** yard, **a** U-turn, **a** one-base hit. Use *an* before a vowel sound: **an** empty can, **an** M.D., **an** ax, **an** X-ray.

above Acceptable as a modifier or as a noun in such references as "in the paragraph above" or "none of the above." Some writers, however, avoid "the above."

accidently, accidentally *Accidentally* is the correct form.

ad, advertisement Use the full word in your formal writing.

adverse, averse *Adverse* describes something as "hostile, antagonistic": **adverse** criticism. *Averse* means "having feelings of hostility against or repugnance for": He is **averse** to criticism.

advise Nonstandard as a substitute for the noun *advice*: the doctor's **advice** [NOT advise].

affect, effect The verb *affect* means "to influence, attack" or "to touch the emotions." The noun *effect* means "result of a cause."

Smoking **affects** the heart. His tears **affected** her deeply.
Drugs have side **effects**. The **effect** on sales was good.

When used as a verb, *effect* means "to produce as an effect": The medicine **effected** a complete cure.

aggravate Widely used for *annoy* or *irritate*. Many writers, however, restrict the meaning of *aggravate* to "intensify, make worse": Noises **aggravate** a headache.

a half a Omit one of the *a*'s: half a loaf, a half loaf

ahold of Informal for "a hold of, a grasp upon something," as in "to get ahold of a rope."

ain't A nonstandard contraction generally avoided in writing, unless used in dialogue or for humorous effect.

alibi Appropriate in a legal context but informal when used in place of "to give an excuse" or for the noun *excuse*.

allusion, illusion An *allusion* is a casual or indirect reference. An *illusion* is a false idea or an unreal image.

The author's **allusion** to a heaven on earth amused me.
The author's concept of a heaven on earth is an **illusion**.

a lot Sometimes misspelled as *alot*.

already, all ready *Already* means "before or by the time specified." *All ready* means "completely prepared."

The theater was **already** full by seven o'clock.
The cast was **all ready** for the curtain call.

alright Not yet a generally accepted spelling of *all right*.

altogether, all together *Altogether* means "wholly, thoroughly." *All together* means "in a group."

That law is **altogether** unnecessary.
They were **all together** in the lobby.

A.M., P.M. (OR a.m., p.m.) Use only with figures.

NOT The wedding begins at ten thirty in the **a.m.**
BUT The wedding begins at 10:30 **A.M.** [OR at ten thirty in the morning]

among, between Prepositions with plural objects (including collective nouns). As a rule, use *among* with objects denoting three or more (a group), and use *between* with those denoting only two (or twos).

walked **among** the crowd, quarreling **among** themselves
a choice **between** war and peace, reading **between** the lines

amount of, number of *Amount of* is followed by singular nouns; *number of*, by plural nouns.

an **amount of** money, light, work, or postage [singular]
a **number of** coins, lights, jobs, or stamps [plural]

See also **a number, the number.**

an See **a, an.**

and etc. *Etc.* is an abbreviation of *et* ("and") *cetera* ("other things"). Omit the redundant *and.* See also **etc.**

and/or Now acceptable in general writing. Some writers, however, avoid the form because they consider it distracting.

and which, and who Do not use *and* before only one *which* or *who* clause. The *and* may be used to link two subordinate clauses.

They are competent volunteers **who** [NOT and who] work overtime.
OR They are volunteers *who are competent* **and** *who work overtime.* [two subordinate clauses]

a number, the number As subjects, *a number* is generally plural and *the number* is singular. Make sure that the verb agrees with the subject.

A number of options **are** available.
The number of options **is** limited.

anyone, any one; everyone, every one Distinguish between each one-word and two-word compound. *Anyone* means "any person at all"; *any one* refers to one of a group. Similarly, *everyone* means "all," and *every one* refers to each one in a group.

Was **anyone** hurt? Was **any one** in the family hurt?
Everyone should attend. **Every one** of them should attend.

anyways, anywheres Nonstandard for *anyway, anywhere.*

as (1) Do not use *as* instead of the preposition *like* in making a comparison: Natalie, **like** [NOT as] her mother, is a smart shopper.

(2) In your formal writing, do not use *as* instead of *if, that,* or *whether* after such verbs as *feel, know, say,* or *see:* I do not know **if** [NOT as] my adviser is right.

(3) To avoid even a slight chance of ambiguity, many writers prefer not to use *as* for *because, since,* or *while.*

PREFERRED **While** [NOT As] it was raining, we watched TV.
OR **Because** [NOT As] it was raining. . . .

as far as Not acceptable as a substitute for the phrasal preposition *as for:* **As for** fasting [NOT As far as fasting], many doctors discourage it for weight loss.

at Redundant after *where*. See **where . . . at, where . . . to.**

awful Overworked for *ugly*, *shocking*, *very bad*. Informal as a substitute for *very*, as in "awful important."

awhile, a while *Awhile*, an adverb, is not used as the object of a preposition: We rested **awhile**. COMPARE We rested for **a while**.

back of Informal for *behind* or *in back of*.

backwards Use *backward* [NOT backwards] as an adjective: a **backward** motion.

bad, badly The adverb *badly* is preferred after most verbs. But either *bad* or *badly* is now standard in the sense of "ill" or "sorry," and writers now usually prefer *bad* after such verbs as *feel* or *look*.

The organist plays **badly**. Charles feels **bad**.

because See **reason . . . because.**

beef, bellyache Slang for *complain* or *grumble*.

being as, being that Nonstandard for *since*, *because*.

beside, besides Always a preposition, *beside* usually means "next to," sometimes "apart from." As a preposition meaning "in addition to" or "other than," *besides* is now more common in writing than *beside*. When used adverbially, *besides* means "also" or "moreover."

Marvin was sitting **beside** Bunny.
Besides countless toys, these children have their own TV set.
The burglars stole our silver—and my stereo **besides**.

better, had better Do not omit the *had* in your formal writing: We **had** better consider history as we plan for our future.

between See **among, between.**

bias, prejudice Synonyms in the sense of "a preconceived opinion" or "a distortion of judgment." But a bias may be in favor of or may be against, whereas a prejudice is against. Many writers do not use *bias* for *discrimination* because they consider the usage bureaucratic jargon.

borrow off, borrow from Use *borrow from* in your writing.

bottom line An overworked term for "outcome, upshot," or "the final result."

brass Slang for "high-ranking officials" and informal for "insolence, impudence."

bug Slang as a verb for *annoy* or *spy on* and as a noun for *fanatic* or *hidden microphone.*

bunch Informal if used to refer to a group of people.

burger, hamburger In your formal writing, use the full word.

bursted Archaic for *burst.*

but what Informal after *no* or *not* following such expressions as "no doubt" or "did not know."

INFORMAL There was no doubt but what they would win.
GENERAL There was no doubt **that** they would win.

but which, but who Do not use *but* before one *which* or *who* clause. *But* may be used to link two subordinate clauses.

It is a needed change which [NOT but which] will not be accepted.
OR It is a change *which is needed* but *which will not be accepted.* [two subordinate clauses]

can, may Interchangeable when permission is sought. But formal English distinguishes between *can* referring to ability and *may* referring to permission in such sentences as these:

Can student nurses give injections? [Are they able to?]
May student nurses give injections? [Are they permitted to?]

can't hardly, can't scarcely Use *can hardly, can scarcely.*

cause of . . . on account of, due to Redundant. Omit the *on account of* or *due to;* or recast to avoid wordiness.

WORDY One cause of misunderstandings is on account of lack of communication.

BETTER One cause of misunderstandings is lack of communication.

CONCISE Lack of communication causes misunderstandings.

center about, center around Informal for "to be focused on or at" or for "center on."

compare to, compare with Formal English prefers *compare to* for the meaning "regard as similar" and *compare with* for the meaning "examine to discover similarities or differences."

The speaker **compared** the earth **to** a lopsided baseball.
Putting one under the other, the expert **compared** the forged signature **with** the authentic one.

complementary, complimentary *Complementary* means "completing" or "supplying needs." *Complimentary* means "expressing praise" or "given free."

His talents and hers are **complementary**.
Admiring the performance, he made several **complimentary** remarks.

conscious, conscience An adjective, *conscious* means "aware, able to feel and think." A noun, *conscience* means "the sense of right and wrong."

When I became **conscious** of my guilt, my **conscience** started bothering me.

consensus of opinion Redundant. Omit the *of opinion.*

could of Nonstandard for *could have.* See **of.**

couple, couple of Informal for *two* or for *several* in such phrases as "a couple aspirin," "a couple more gallons of paint," or "in just a couple of seconds."

different from In the United States the preferred preposition after *different* is *from*. But the less formal *different than* is accepted by many writers if the expression is followed by a clause.

The Stoic philosophy is **different from** the Epicurean.
The outcome was **different from** what I expected.
OR The outcome was **different than** I had expected.

differ from, differ with *Differ from* means "to be unlike." *Differ with* means "to disagree."

disinterested Many writers restrict the meaning of *disinterested* to "impartial" or "lacking prejudice": a **disinterested** referee. They use *uninterested* to mean "indifferent, lacking in interest."

don't Unacceptable when used for *doesn't:* He **doesn't** [NOT don't] agree.

due to Usually avoided in formal writing when used as a preposition in place of *because of* or *on account of:* **Because of** [NOT Due to] holiday traffic, we arrived an hour late.

each other Not used as the subject of a verb in formal writing.

NOT We hoped each other would keep in touch.
BUT Each of us hoped the other [OR others] would keep in touch.

effect See **affect, effect.**

emigrate from, immigrate to The prefix *e-* (a variant of *ex-*) means "out of"; *im-* (a variant of *in-*) means "into." To *emigrate* is to go out of one's own country to settle in another. To *immigrate* is to come into a different country to settle there. The corresponding adjective or noun forms are *emigrant* and *immigrant*. (Compare *export*, *import*.)

Many workers **emigrated from** Mexico. The number of **emigrants** increased during the 1970s.

Many Mexicans **immigrated to** the United States. These **immigrant** workers contributed to the growth of our economy.

eminent, imminent *Eminent* means "distinguished." *Imminent* means "about to happen, threatening."

Charlotte is an **eminent** scientist.
Bankruptcy seemed **imminent**.

enthuse Informal for "to show enthusiasm."

etc. Appropriate informally but used sparingly in formal writing. Many writers prefer to substitute *and so on* or *and so forth.* (Since *etc.* means "and other things," *and etc.* is redundant.)

NEEDLESS Ordinary games like Monopoly, backgammon, etc., did not interest these electronics hobbyists.
REVISED Ordinary games like Monopoly and backgammon did not interest these electronics hobbyists.

ever so often, every so often *Ever so often* means "very often, frequently." *Every so often* means "every now and then, occasionally."

everyone, every one See **anyone, any one.**

except, accept To *except* is to exclude or make an exception of. To *accept* is to approve or receive.

These laws **except** [exclude] juveniles.
These schools **accept** [admit] juveniles.

expect Informal for *suppose*, *surmise*, or *presume.*

explicit, implicit *Explicit* means "expressed directly or precisely." *Implicit* means "implied or expressed indirectly."

The advertisement was **explicit**: "All sales final."

Reading between the lines, I understood the **implicit** message.

fantastic Informal—overworked for "extraordinarily good" or "wonderful, remarkable."

farther, further Used interchangeably. Some writers, however, prefer *farther* in references to geographic distance: six miles **far-**

ther. *Further* is used as a synonym for *additional* in more abstract references: **further** delay, **further** proof.

fewer, less Informally used interchangeably to mean "not many." Formally, *fewer* (used with plural nouns) refers to *how many*, and *less* (used with singular nouns) refers to *how much*.

fewer noises, **fewer** hours, **fewer** children
less noise, **less** time

figure Informal for *believe, think, conclude,* or *predict.*

fixing to Regional or dialectal for "planning to, getting ready to," or "about to": Congress was **about to** [NOT fixing to] adjourn.

flunk Informal for *fail,* as in an examination or test.

folks Informal for *parents, relatives.*

former Refers to the first named of two. If three or more items are named, use *first* and *last* instead of *former* or *latter.*

The Folger and the Huntington are two famous libraries; the **former** is in Washington, D.C., and the latter is in San Marino, California.

fun Informal if used adjectively, as in "a fun person," "a fun car."

further See **farther, further.**

get Useful in numerous idioms but not appropriate formally in such expressions as "get with the times," "always gets in with his instructors," and "a stubborn attitude that gets me."

go, goes Informal for *say, says.*

INFORMAL I go, "Hello there!" Then he goes, "Glad to see you!"
GENERAL I **say**, "Hello there!" Then he **says**, "Glad to see you!"

good In your formal writing, do not use *good* as an adverb: Watson played **well** [NOT good] under pressure.

great Overworked informally for *skillful, good, clever, enthusi-*

astic, or *very well*, as in "really great at guessing the answers" or "with everything going great for us."

guy(s) Informal for *any person(s)*.

had drank, had drunk Today a number of authorities accept *had drank* as a part of our general vocabulary. But many do not. *Had drunk* is fully established usage.

had of, had have Nonstandard for *had*.

NOT I wish I had of [OR had have] said that.
BUT I wish I **had** said that.

had ought, hadn't ought Use *ought*, *ought not*, or *oughtn't*.

half a, a half, a half a Use *half a* or *a half* in your writing.

hang Useful in numerous idioms but slang in such expressions as "a hang-up about guns" and "to hang out in video arcades."

hanged, hung Informally interchangeable in the sense of "put to death by hanging." Formally, it is *hanged* (often used figuratively nowadays) that refers to such an act.

When my parents supplied enough rope, I usually **hanged** myself—but not always.

hardly, scarcely Words with negative force, usually considered nonstandard if used with an unnecessary negative like *not*, *nothing*, or *without*.

I **could hardly** quit then. [NOT couldn't hardly]
Hardly anything went right today. [NOT hardly nothing]
The motion passed **with scarcely** a protest. [NOT without scarcely]

hisself Nonstandard for *himself*.

hooked on Slang for *addicted to* or *obsessed with*.

hopefully Still questionable for *I hope* or *it is hoped*.

how come Informally used as a substitute for *why*.

illusion See **allusion, illusion.**

immigrate See **emigrate from, immigrate to.**

implicit See **explicit, implicit.**

imply, infer Most writers carefully distinguish between *infer* (meaning "draw a conclusion based on evidence") and *imply* ("suggest without actually stating").

His attitude **implies** that money is no problem.
I **infer** from his attitude that money is no problem.

incidently, incidentally *Incidentally* is the correct form.

include When precisely used, *include* (*includes*, *included*) precedes an incomplete rather than a complete list.

Precipitation **includes** sleet and hail.
COMPARE Precipitation has four forms: rain, snow, sleet, and hail.

inferior than Use *inferior to* or *worse than.*

ingenious, ingenuous *Ingenious* means "clever, resourceful"; *ingenuous* means "open, frank," "artless."

This electric can opener is an **ingenious** device.
Don's **ingenuous** smile disarms the critics.

input Useful as a computer term but questionable in the sense of "a voice in" or "an active role," as in "Students had no input in these decisions."

in regards to, with regards to Nonstandard for *in regard to*, *with regard to*, or *as regards.*

into Informal for "interested in" or "involved with," as in "We are into computers now."

irregardless Nonstandard for *regardless.*

its, it's *Its* is a possessive pronoun ("for *its* beauty"). *It's* is a contraction of *it is* ("*It's* beautiful!") or of *it has* ("*It's* been a beautiful day!").

kick Slang or very informal in such expressions as "to kick in my share," "just for kicks," "often kicking around town."

kind, sort Singular forms, which may be modified by *this* or *that*. The use of *these* or *those* is increasingly common but is still questionable.

QUESTIONABLE These kind of arguments are deceptive.
PREFERRED **These kinds** of arguments are deceptive.
OR **This kind** of argument is deceptive.

kind of, sort of Informal when used adverbially in the sense of "to a degree, somewhat, a bit" or "in a way" (as in "kind of silly," "sort of hesitated," or "kind of enjoying it").

kind of a, sort of a Omit the *a* in your formal writing: NOT "this kind of a tour" BUT "this *kind of* tour."

later, latter Comparative forms of *late* often confused in writing. In modern English, *later* (like *sooner*) refers to time; *latter* (like *former*) refers to one of two—to the second one (but not to the last of several).

We set a **later** date. They arrived **later** than usual.
She wrote a song and a play. The **latter** won a prize.

See also **former.**

lay (laid, laying) Nonstandard for *lie* (*lay, lain, lying*) in the sense of "to rest or recline."

I should **lie** down [NOT lay]. Had he **lain** down [NOT laid]?
The truck **was lying** [NOT laying] on its side.

learn Nonstandard for *teach, instruct, inform.*

leave Nonstandard for *let* except when followed by an object and *alone*, as in "*Leave* [OR let] them alone."

Let sleeping dogs lie. **Let** her go. **Let** the baby be.

less See **fewer, less.**

let's us Redundant. Use *let's* or *let us.*

liable to Informally used in place of *likely to* in reference to mere probability. Formally, *liable to* not only denotes likelihood or possibility but also suggests the idea of harm or danger.

INFORMAL It's liable to be cooler soon. [mere likelihood]
GENERAL The roof is **liable** to collapse. [likelihood + danger]

lie (lay, lain, lying) Nonstandard for *lay* (*laid*, *laying*) in the sense of "put, place."

Onion slices are then **laid** [NOT lain] on the fillet.
Last night I **laid** [NOT lay] my homework aside.

like Widely used as a conjunction (in place of *as*, *as if*, or *as though*) in conversation and in public speaking. Formal English, however, still rejects the use of *like* as a conjunction.

FORMAL He drives **as** [NOT like] I did before my accident.
OR He drives **the way** I did before my accident.
FORMAL They acted **as though** [NOT like] they owned the town.

lose, loose *Lose* is a verb: did **lose**, will **lose**. *Loose* is chiefly an adjective: a **loose** belt.

may be, maybe Do not confuse the verb phrase *may be* with the adverb *maybe*.

The story **may be** [OR might be] true.
Maybe [OR Perhaps] the story is true.

me and Nonstandard as part of a compound subject.

NONSTANDARD Me and Drake took an early flight.
STANDARD Drake and I took an early flight.

might could Dialectal or regional for *could* or *might be able*.

mighty Informal for *very* or *extremely* (as in "mighty fine" or "mighty big").

morale, moral *Morale* (a noun) refers to mood or spirit. *Moral* (chiefly an adjective) refers to right conduct or ethical character.

the **morale** of our team, affecting **morale**, low **morale**
a **moral** person, **moral** judgments, an im**moral** act

most Informal if used instead of *almost*, as in "most everyone."

Ms. (OR **Ms)** Correctly used before a woman's name but not before her husband's name: **Ms.** Martha Jamison OR **Ms.** Jamison [NOT Ms. Philip Jamison].

much Use *many* [NOT much] to modify plural nouns: **many** children, too **many** facts. See also **fewer, less.**

myself Not acceptable formally and still questionable informally as a replacement for the subjective form *I* or the objective *me.*

My sister and **I** [NOT myself] prefer soccer.
He confided in Hayden as well as **me** [NOT myself].

nauseous Generally avoided in writing as a substitute for *nauseated.*

no . . . nor Use *no . . . or* in compound phrases: no water **or** food.

not . . . no/none/nothing Nonstandard when the two negatives have a negative meaning.

NOT	We didn't have no fun.	We could not do nothing about it.
BUT	We didn't have any fun.	We could do nothing about it.

nowheres Nonstandard or regional for *nowhere.*

number See **amount of, number of; a number, the number.**

of Do not write *of* for an unstressed *have.*

COMPARE	I could have it done. [stressed] I could have done it. [unstressed]
NONSTANDARD	I might of [may of, could of, would of, must of, should of, ought to of] said that.
STANDARD	I might **have** [may *have,* could *have,* would *have,* must *have,* should *have,* ought to *have*] said that.

off of In formal writing, omit the *of* after *off* in such phrases as "fell off of the ladder."

OK, O.K., okay All three are acceptable spellings. However, a more specific word usually replaces *OK* in a formal context.

parameter Informal for *boundary* or *perimeter*.

party Unacceptable in general writing when used for *person*.

per Used especially in commercial writing. Many authors prefer to use *per* only in Latinisms ("per capita," "per se," or "per cent/percent").

plenty Informal when used adverbially to mean *quite* or *sufficiently* (as in "plenty good enough") or adjectivally for *plenty of* ("in plenty time").

plus Many writers do not use or accept *plus* as a substitute for *and* between main clauses (see **12a**)—or for conjunctive adverbs like *moreover*, *besides*, or *in addition* placed between main clauses or sentences.

P.M. See **A.M., P.M.**

prep Informal for *prepare*, *preparation*, or *preparatory*. Use the full word in your formal writing.

principal, principle Distinguish between *principal*, an adjective or noun meaning "chief" or "chief official," and the noun *principle*, meaning "fundamental truth."

> A **principal** factor in his decision was his belief in the **principle** that men and women are born equal.

raise, rise *Raise* (*raised, raising*) means "to lift or cause to move upward, to bring up or increase." *Rise* (*rose, risen, rising*) means "to get up, to move or extend upward, ascend." *Raise* (a transitive verb) takes an object; *rise* (an intransitive verb) does not.

> Retailers **raised** prices. Retail prices **rose** sharply.

rarely ever In formal writing, either omit the *ever*, or use *hardly* instead of *rarely*.

> He **rarely** mentions money. OR He **hardly ever** mentions it.

real Informal as an adverb meaning *very*, as in "real tired."

reason . . . is because Formal usage prefers *that* instead of *because.*

The reason why he missed the test was that he overslept.
OR He missed the test because he overslept.

reckon Informal for *guess, think.*

relate to Overworked in the sense of "be sympathetic with, understand" or "respond to in a favorable manner," as in "I don't relate to algebra."

respectively, respectfully *Respectively* means "in the order designated." *Respectfully* means "showing respect."

I considered becoming a farmer, a landscape artist, and a florist, **respectively**.
They considered the rabbi's suggestion **respectfully**.

rise See **raise, rise.**

says Avoid the use of *says* for *said* after a past-tense verb: stood up and **said** [NOT says].

scarcely See **hardly, scarcely.**

seldom ever Omit the *ever* in your formal writing.

set, setting Nonstandard for *sit* or *sat, sitting.* It is the verb *sit* (NOT *set*) that means "be seated or be situated."

He **sat** [NOT set] up awhile. I was **sitting** [NOT setting] here.

sit Occasionally misused for *set* (put, place): to **set** something [NOT to sit something].

so, so that *So that* is preferred in formal writing when there is even a remote possibility of ambiguity.

AMBIGUOUS We stay with Uncle Ed so we can help him out. [Does *so* mean *therefore* or *so that*?]
PREFERRED We stay with Uncle Ed **so that** we can help him out.

someone, some one See **anyone, any one.**

somewheres Nonstandard for *somewhere*.

sort See **kind, sort.**

sort of a Omit the *a* in your formal writing.

stationary, stationery *Stationary* means "in a fixed position"; *stationery* means "writing paper and envelopes."

subsequently Do not confuse with *consequently*. *Subsequently* means "afterward, occurring later." *Consequently* means "as a result, therefore."

The last three pages of the novel are missing; **consequently**, [NOT subsequently] I do not know the ending.

suppose to, supposed to Be sure to add the *-d*: was **supposed** to do that.

sure Informal for *surely* or *certainly*.

their, there, they're *Their* is the possessive form of *they; there* is ordinarily an adverb or an expletive; *they're* is a contraction of *they are*.

There is no explanation for **their** refusal.
They're installing a traffic light **there**.

theirself, theirselves Nonstandard for *themselves*.

them Nonstandard when used adjectivally: **those** apples OR **these** apples [NOT them apples].

then Sometimes incorrectly used for *than*. Unlike *then*, *than* does not relate to time.

Last summer, we paid more **than** that. [Compare "We paid more *then*."]

Other **than** a social-security check, they had no income.

these kind, these sort, those kind, those sort See **kind, sort.**

this here, that there, these here, them there Nonstandard expressions. Use *this*, *that*, *these*, *those*.

thusly Grammatically redundant. Write *thus* (already an adverb without the *-ly*).

to Redundant after *where*. See **where . . . at, where . . . to.**

to, too Distinguish the preposition *to* from the adverb *too*.

If it isn't **too** cold Saturday, let's go **to** the state fair.

try and Informal for *try to*.

type Informal for *type of* (as in "that type program").

use to, used to Be sure to add the *-d* to *use* unless the auxiliary is accompanied by *did* in questions or in negative constructions.

He **used** to sail.	We **used** to argue about trifles.
Did he **use** to sail?	We didn't **use** to argue about trifles.

used to could Nonstandard for *used to be able*.

very Omit when superfluous (as in "very unique" or "very terrified"). If you tend to overuse *very* as an intensifier, try using more exact words; in place of "very strange," for example, try *outlandish*, *grotesque*, or *bizarre*.

wait on Informal for *wait for:* Planes do not **wait for** [NOT wait on] us.

want in, want out Informal for "want to enter, want to leave."

ways Informal for *way* when referring to distance, as in "It's a long ways to Chicago."

where Informal for *that* in such sentences as "I saw in the paper where the strike had been settled."

where . . . at, where . . . to Omit the superfluous *at*, *to*.

NOT	Where is she at?	Where is she going to?
BUT	Where is she?	Where is she going?

which Use *who* or *that* to refer to persons.

-wise An overused adverb-forming suffix. Such recent coinages as *computerwise*, *advertisingwise*, or *cost-benefit-analysiswise* are generally unacceptable in college writing.

without Dialectal or regional for *unless*.

with regards to Use *with regard to* or *as regards*.

would of Nonstandard for *would have*. See **of.**

your, you're *Your* is the possessive of *you*: on **your** desk. *You're* is a contraction of *you are*: **You're** a winner.

you was Nonstandard for *you were*.

zap Slang for *destroy, jolt*.

20 EXACTNESS

Choose words that are exact, idiomatic, and fresh.

Especially when writing, strive to choose words which express your ideas and feelings exactly. If you can make effective use of the words you already know, you need not have a huge vocabulary. Good writing often consists of short, familiar words:

> The ball was loose, rolling free near the line of scrimmage. I raced for the fumble, bent over, scooped up the ball on the dead run, and turned downfield. With a sudden burst of speed, I bolted past the line and past the linebackers. Only two defensive backs stood between me and the goal line. One came up fast, and I gave him a hip feint, stuck out my left arm in a classic straight-arm, caught him on the helmet, and shoved him to the ground. The final defender moved toward me, and I cut to the sidelines, swung sharply back to the middle for three steps, braked again, and reversed my direction once more. The defender tripped over his own feet in confusion. I trotted into the end zone, having covered seventy-eight yards on my touchdown run, happily flipped the football into the stands, turned and loped casually toward the sidelines. Then I woke up.
>
> —JERRY KRAMER, *Farewell to Football*

Adding to your vocabulary, however, will help you become a better writer. When you discover a valuable new word, make it your own by mastering its spelling, meaning, and exact use.

20a

Select the word that expresses your idea exactly.

(1) Choose the word that precisely denotes what you have in mind.

WRONG A loud radio does not detract me when I am reading a good novel. [*Detract* means "to subtract a part of" or "to remove something desirable."]

RIGHT A loud radio does not **distract** me when I am reading a good novel. [*Distract* means "to draw the attention away."]

INEXACT Arnold was willing to pay the bill, and his billfold was empty. [*And* adds or continues.]

EXACT Arnold was willing to pay the bill, **but** his billfold was empty. [*But* contrasts.]

WRONG What they did was unjustful. [nonstandard]

RIGHT What they did was **unjust**.

WRONG He never reverts to himself as an expert.

RIGHT He never **refers** to himself as an expert.

OR He never **reminds** anyone that he is an expert.

■ **Exercise 1** The italicized words in the following sentences are wrong or inexact. Correct the errors and replace inexact words with exact ones.

1. Every gardener should have a *compote* bin.
2. My father's curly hair and dimples gave him a *childish* appearance.
3. Todd *flouts* his wealth.
4. They did not do anything about this *disjustice*.
5. The lyrics are perfectly *adopted* to the music.

6. Perhaps she just missed getting that job by some *misfortunate* chance.
7. I frequently consult the classified ads, *and* I can seldom find what I want.
8. She didn't say it but she *intimidated* it.
9. Hurricanes are *seasonable*.
10. Liquor *effects* the brain and nervous system.

■ **Exercise 2** With the aid of your dictionary, give the exact meaning of each italicized word in the quotations below. (Italics have been added.)

1. Ignorance of *history* is dangerous. —JEFFREY RECORD

   Those who cannot remember *the past* are condemned to repeat it. —GEORGE SANTAYANA

2. The capacity for rage, spite and aggression is part of our endowment as *human beings.* —KENNETH KENISTON

   Man, all down his history, has defended his uniqueness like a point of honor. —RUTH BENEDICT

3. Travel is no cure for melancholia; space-ships and time machines are no *escape* from the human condition. —ARTHUR KOESTLER

   Well, Columbus was probably regarded as an *escapist* when he set forth for the New World. —ARTHUR C. CLARKE

4. Once, a full high school education was the best achievement of a minority; today, it is the *barest minimum* for decent employment or self-respect. —ERIC SEVAREID

   Study and planning are an *absolute prerequisite* for any kind of intelligent action. —EDWARD BROOKE

5. We had a *permissive* father. He *permitted* us to work. —SAM LEVENSON

(2) Choose the word with the connotation, as well as the denotation, appropriate to the idea you wish to express.

The *denotation* of a word is what the word actually refers to in the physical world. According to the dictionary, the word *beach* denotes "the shore of a body of water, especially when sandy or pebbly." The *connotation* of a word is what the word suggests or implies. *Beach*, for instance, may con-

note natural beauty, warmth, surf, water sports, fun, sunburn, crowds, or even gritty sandwiches.

A word may be right in one situation, wrong in another. *Female parent*, for instance, is a proper expression in a biology laboratory, but it would be very inappropriate to say "John wept because of the death of his female parent." *Female parent* used in this sense is literally correct, but the connotation is wrong. The more appropriate word, *mother*, conveys not only the meaning denoted by *female parent* but also the reason why John wept. The first expression simply implies a biological relationship; the second includes emotional suggestions.

■ **Exercise 3** Give one denotation and one connotation for each of the following words.

1. golden	2. mountain	3. star	4. Alaska	5. liberal
6. computer	7. jogging	8. law	9. success	10. baboon

■ **Exercise 4** Prepare for a class discussion of word choice. After the first quotation below are several series of words that the author might have used but did not select. Note the differences in meaning when an italicized word is substituted for the related word at the head of each series. Be prepared to supply your own alternatives for each of the words that follow the other four quotations.

1. Creeping gloom hits us all. The symptoms are usually the same: not wanting to get out of bed to start the day, failing to smile at ironies, failing to laugh at oneself. —CHRISTOPHER BUCKLEY
   a. gloom: *sadness, depression, melancholy*
   b. hits: *strikes, assaults, infects, zaps*
   c. usually: *often, frequently, consistently, as a rule*
   d. failing: *too blue, unable, neglecting, too far gone*
2. Our plane rocked in a rain squall, bobbed about, then slipped into a patch of sun. —THEODORE H. WHITE
   a. rocked b. bobbed c. slipped d. patch
3. The morning tides are low, the breeze is brisk and salty, and the clams squirt up through the sand and tunnel back down almost faster than you can dig. —ANN COMBS
   a. morning b. brisk c. squirt d. tunnel

4. Stereotypes economize on our mental effort by covering up the blooming, buzzing confusion with big recognizable cut-outs. —ROBERT L. HEILBRONER
   a. economize b. effort c. blooming d. recognizable e. cut-outs
5. No emotion is so corrosive of the system and the soul as acute envy. —HARRY STEIN
   a. corrosive b. system c. soul d. acute e. envy

(3) Choose the specific and concrete word rather than the general and abstract one.

A *general* word is all-inclusive, indefinite, sweeping in scope. A *specific* word is precise, definite, limited in scope.

GENERAL	SPECIFIC	MORE SPECIFIC / CONCRETE
food	fast food	pizza
prose	fiction	short stories
place	city	Cleveland

An *abstract* word deals with concepts, with ideas, with what cannot be touched, heard, or seen. A *concrete* word has to do with particular objects, with the practical, with what can be touched, heard, or seen.

ABSTRACT WORDS	democracy, loyal, evil, hate, charity
CONCRETE WORDS	mosquito, spotted, crunch, wedding

Often, writers tend to use too many abstract or general words, leaving their writing drab and lifeless. As you select words to fit your context, be as specific and concrete as you can. For example, instead of the word *bad*, consider using a more precise adjective.

bad planks: rotten, warped, scorched, knotty, termite-eaten

bad children: rowdy, rude, ungrateful, selfish, perverse

bad meat: tough, tainted, overcooked, contaminated

To test whether or not a word is specific, ask one or more

of these questions about what you want to say: Exactly who? Exactly what? Exactly when? Exactly where? Exactly how? As you study the following examples, notice what a difference specific, concrete words can make in the expression of an idea. Notice, too, how specific details can be used to expand or develop ideas.

VAGUE I always think of a good museum as one that is very big.

SPECIFIC I always think of a good museum as one I get lost in. —EDWARD PARKS

VAGUE Before long a lot of desktop tools will be replaced by terminals.

SPECIFIC Before long the functions of most desktop business tools—calculator, telephone, typewriter, memo pad, and appointment book, to name a few—will be replaced with a single "engine," or terminal. —PAUL CAMPBELL

VAGUE I remember my pleasure at discovering new things about language.

SPECIFIC I remember my real joy at discovering for the first time how language worked, at discovering, for example, that the central line of Joseph Conrad's *Heart of Darkness* was in parentheses. —JOAN DIDION

Notice in the second sentence below how specific details can be used to develop an idea.

> Much of a Cuban's day is spent waiting. People wait for taxis, for buses, for newspapers, for ice cream, for cakes, for restaurants, for movies, for picture postcards. —STANLEY MEISLER

All writers use abstract words and generalizations when these are vital to the communication of ideas, as in the following sentence:

> He is immortal, not because he alone among creatures has an

inexhaustible voice, but because he has a soul, a spirit capable of compassion and sacrifice and endurance.

—WILLIAM FAULKNER

To be effective, however, the use of these words must be based upon clearly understood and well-thought-out ideas.

■ **Exercise 5** Replace the general words and phrases in italics with specific ones.

1. I always think of a shopping mall as *very big*.
2. *A lot of people* are threatened by *pollution*.
3. The *movie* was *great*.
4. Aunt Grace served *the same thing* every Sunday.
5. I explained my overdraft to my parents by telling them I had bought *some things I needed*.
6. Backpacking has *numerous advantages*.
7. The *dog walked* over to his *food*.
8. My father looked at my grade in science and said *what I least expected to hear*.
9. *Various aspects of the television show* were criticized *in the newspaper*.
10. *Cities* have their *problems*.

(4) Use figurative language appropriately.

A *figure of speech* is a word or words used in an imaginative rather than in a literal sense. The two chief figures of speech are the *simile* and the *metaphor*. A *simile* is an explicit comparison between two things of a different kind or quality, usually introduced by *like* or *as*. A *metaphor* is an implied comparison of dissimilar things. In a metaphor, words of comparison, such as *like* or *as*, are not used.

SIMILES

The first thing people remember about failing at math is that it felt like sudden death. —SHEILA TOBIAS

She shot me a glance that would have made a laser beam seem like a birthday candle. —LARRY SERVAIS

The bowie knife is as American as a half-ton pickup truck. —GEOFFREY NORMAN

The two men passed through the crowd as easily as the Israelites through the Red Sea. —WILLIAM X. KIENZLE

He was like a piece of rare and delicate china which was always being saved from breaking and which finally fell. —ALICE WALKER

METAPHORS

Dress is language. —LANCE MORROW

Successful living is a journey toward simplicity and a triumph over confusion. —MARTIN E. MARTY

The white spear of insomnia struck two hours after midnight, every night. —GAIL SHEEHY

Wolf pups make a frothy ribbon of sound like fat bubbling. —EDWARD HOAGLAND [a metaphor and a simile]

Single words are often used metaphorically:

These roses must be **planted** in good soil. [literal]

A man's feet must be **planted** in his country, but his eyes should survey the world. —GEORGE SANTAYANA [metaphorical]

We always **sweep** the leaves out of the garage. [literal]

She was letting her imagination **sweep** unchecked round every rock and cranny of the world that lies submerged in the depths of our unconscious being. —VIRGINIA WOOLF [metaphorical]

Similes and metaphors are especially valuable when they are concrete and point up essential relationships that cannot otherwise be communicated. (For faulty metaphors, see **23c**.) Similes and metaphors can also be extended throughout a paragraph of comparison. See **32d(10)**.

Two other frequently used figures of speech are *hyperbole* and *personification*. *Hyperbole* is deliberate overstatement or fanciful exaggeration.

> I, for one, don't expect till I die to be so good a man as I am at this minute, for just now I'm fifty thousand feet high—a tower with all the trumpets shouting. —G. K. CHESTERTON

Personification is the attribution to the nonhuman (objects, animals, ideas) of characteristics possessed only by the human.

> Time talks. It speaks more plainly than words. . . . It can shout the truth where words lie. —EDWARD T. HALL

■ **Exercise 6** Complete each sentence with an effective simile, metaphor, hyperbole, or personification.

EXAMPLES

The grass rolls out to the bleachers like *a freshly brushed billiard table.* —JAY WRIGHT

As dam builders, Americans are a nation of *beavers*.
—THOMAS Y. CANBY

1. Sightseers flocked around the TV crew like _____.
2. Viewed from outer space, the earth is _____.
3. The mosquitoes in those weeds _____.
4. The third hurricane of the season slashed through Louisiana swamps _____.
5. Death in a hovel or in a penthouse is _____.
6. Like _____, the class sat speechless.
7. The lecture was as _____.
8. Her eyes looked like _____.
9. Surging forward, the crowd _____.
10. Constant bickering is as _____.
11. She was as self-confident as _____.
12. The alarm sounded like _____.

20b

Choose expressions that are idiomatic.

Be careful to use idiomatic English, not unidiomatic approximations. *She talked down to him* is idiomatic. *She talked under to him* is not. Occasionally the idiomatic use of

prepositions may prove difficult. If you are uncertain which preposition to use with a given word, check the word in the dictionary. For instance, *agree* may be followed by *about, on, to,* or *with.* The choice depends on the context. Writers often have trouble with expressions such as these:

according **to** the plan [NOT with]
accuse **of** perjury [NOT with]
comply **with** rules [NOT to]
conform **to/with** standards [NOT in]
die **of** cancer [NOT with]
in accordance **with** policy [NOT to]
independent **of** his family [NOT from]
inferior **to** ours [NOT than]
jealous **of** others [NOT for]

Many idioms—such as *kick the bucket, put up a fight,* and *in full swing*—defy literal interpretation. That is, their meanings cannot be understood from the individual meanings of their elements. As you encounter idioms that are new to you, master their meanings just as you would any new word.

■ **Exercise 7** Write sentences using each of the following idioms correctly. Use your dictionary as necessary.

1. agree with, agree to, agree on
2. differ from, differ with, differ about
3. wait on, wait for
4. necessity for, necessity of
5. part from, part with

20c

Choose fresh expressions instead of trite, worn-out ones.

Such expressions as *to the bitter end, lazy as the day is long,* and *dead as a doornail* were once striking and effec-

tive. Excessive use, however, has drained them of their original force and made them clichés. Some euphemisms (pleasant-sounding substitutions for more explicit but possibly offensive words) are not only trite but wordy—for example, *laid to rest* for *buried* or *pecuniary difficulties* for *debt*. Many political slogans and the catchy phraseology of advertisements soon become hackneyed. Faddish or trendy expressions like *interface*, *impacted*, *viable*, *input*, or *be into* (as in "I am into dieting") are so overused that they quickly lose their force.

Nearly every writer uses clichés from time to time because they are so much a part of the language, especially of spoken English, and do contribute to the clear expression of ideas in written English.

> We feel free when we escape—even if it be but **from the frying pan into the fire**. —ERIC HOFFER

It is often possible to give a fresh twist to an old saying or a well-known literary passage.

> If a thing is worth doing, it is worth doing badly.
> —G. K. CHESTERTON

> Into each life a little sun must fall. —L. E. SISSMAN

> Washington is Thunder City—full of the sound and fury signifying power. —TOM BETHELL [Compare Shakespeare's "full of sound and fury, / Signifying nothing." —*Macbeth*]

Proverbs and familiar expressions from literature or the Bible, many of which have become a part of everyday language, can often be used effectively in your own writing.

> Our lives are empty of belief. They are **lives of quiet desperation**. —ARTHUR M. SCHLESINGER, JR. [Compare Thoreau's *Walden*: "The mass of men lead lives of quiet desperation."]

> Slowly but steadily, in the following years, a new vision began gradually to replace the dream of political power—a

powerful movement, the rise of another ideal to guide the unguided, another **pillar of fire by night** after a clouded day.
—W. E. B. DU BOIS [Compare Exodus 13:21: "And the Lord went before them . . . by night in a pillar of fire, to give them light."]

Good writers, however, do not rely too heavily on the words of others; they choose their own words to communicate their own ideas.

■ **Exercise 8** From the following list of trite expressions—only a sampling of the many in current use—select ten that you often use or hear, and replace them with carefully chosen words or phrases.

EXAMPLES
a bolt from the blue *a shock*
beyond the shadow of a doubt *undoubtedly*

1. a chip off the old block
2. a crying shame
3. abreast of the times
4. after all is said and done
5. as cold as ice
6. as happy as a lark
7. at the crack of dawn
8. at one fell swoop
9. bored to tears/death
10. follow in the footsteps of
11. hoping against hope
12. in the last analysis
13. in this day and age
14. little bundle of joy
15. over and done with
16. selling like hotcakes
17. slept like a log
18. stick to your guns
19. straight from the shoulder/hip
20. the depths of despair
21. the powers that be
22. the spitting image of
23. the picture of health
24. working like a Trojan

■ **Exercise 9** Choose five of the ten items below as the basis for five original sentences. Use language that is exact, idiomatic, and fresh.

EXAMPLES
the appearance of her hair
Her hair poked through a broken net like stunted antlers.
—J. F. POWERS
OR
Her dark hair was gathered up in a coil like a crown on her head.
—D. H. LAWRENCE

1. the look on his face
2. her response to fear

3. the way she walks
4. the condition of the streets
5. spring in the air
6. the noises of the city
7. the appearance of the room
8. the scene of the accident
9. the final minutes of play
10. the approaching storm

■ **Exercise 10** Read the two paragraphs below in preparation for a class discussion of the authors' choice of words—their use of exact, specific language to communicate their ideas.

[1]Eating artichokes is a somewhat slow and serious business. [2]You must concentrate, focusing on each leaf as you break it off at its fleshy base, dip it in its sauce and draw it carefully to your mouth (being careful not to drip). [3]Between your front teeth it goes, and you scrape off the deliciously blanketed flesh. [4]Languorously you work this combination of flavors and sensations to the back of your mouth, where all the subtleties of the artichoke unfold and mingle with the sharp, rich sauce; and now your taste buds get the full, exciting impact. [5]Down it goes, and you pluck another leaf, sometimes methodically, working around the base of this thistle bud, sometimes with abandon. [6]Yet you can never really "bolt" an artichoke; there is always a measure of pause with each leaf, as it is torn, dipped and tasted.

—MARTHA ROSE SHULMAN, "An Artichoke Memoir"

[1]The biblical story does not present the departure from Egypt as an everyday occurrence, but rather as an event accompanied by violent upheavals of nature. [2]Grave and ominous signs preceded the Exodus: clouds of dust and smoke darkened the sky and colored the water they fell upon with a bloody hue. [3]The dust tore wounds in the skin of man and beast; in the torrid glow vermin and reptiles bred and filled air and earth; wild beasts, plagued by sand and ashes, came from the ravines of the wasteland to the abodes of men. [4]A terrible torrent of hailstones fell, and a wild fire ran upon the ground; a gust of wind brought swarms of locusts, which obscured the light; blasts of cinders blew in wave after wave, day and night, night and day, and the gloom grew to a prolonged night, and blackness extinguished every ray of light. [5]Then came the tenth and most mysterious plague: the Angel of the Lord "passed over the houses of the children of Israel . . . when he smote the Egyptians, and delivered our houses" (Exodus 12:27). [6]The slaves, spared by the angel of destruction, were implored amid groaning and weeping to leave the land the same night. [7]In the ash-gray dawn the multitude moved, leaving behind scorched fields and ruins where a few hours before had been urban and rural habitations.

—IMMANUEL VELIKOVSKY, *Ages in Chaos*

21

WORDINESS AND NEEDLESS REPETITION

Avoid wordiness. Repeat a word or phrase only when it is needed for emphasis or clarity.

Wordiness is the use of more words than necessary to express an idea.

WORDY In the early part of the month of August, a hurricane was moving threateningly toward Houston.

REVISED In early August, a hurricane was threatening Houston.

Needless repetition of words or phrases distracts the reader and blurs meaning.

REPETITIOUS This **interesting** instructor knows how to make an un**interesting** subject **interesting**.

REVISED This instructor knows how to make a dull subject interesting.

For the effective use of repetition in parallel structures, for emphasis, and as a transitional device, see **26b**, **29e**, and **32b(3)**, respectively.

Wordiness

21a

Make every word count; omit words or phrases that add nothing to the meaning.

(1) Avoid tautology (the use of different words that say the same thing).

WORDY Commuters going back and forth to work or school formed carpools.

CONCISE Commuters formed carpools.

WORDY Each writer has a distinctive style, and he or she uses this in his or her own works.

CONCISE Each writer has a distinctive style.

Notice the useless words in brackets below:

yellow [in color]	circular [in shape]
at 9:45 P.M. [that night]	return [back]
[basic] essentials	rich [and wealthy] nations
bitter [-tasting] salad	small [-size] potatoes
but [though]	to apply [or utilize] rules
connect [up together]	[true] facts

Avoid grammatical redundancy—such as a double subject (subject + subjective pronoun), double comparison, or double negative.

my sister [she] is [more] easier than could[n't] hardly

(2) Do not use many words when a few will express the idea well. Omit unnecessary words.

WORDY **In the event that** the grading system is changed, expect complaints **on the part of** the students.

CONCISE **If** the grading system is changed, expect com-

plaints **from** the students. [Two words take the place of eight.]

WORDY **As far as sexism is concerned, it seems to me that** a woman can be as guilty of sexism as a man.

CONCISE A woman can be as guilty of sexism as a man. [Unnecessary words are deleted.]

One or two words can replace expressions such as these:

at this point in time	**now**
has the capability of working	**can work**
made contact by personal visits	**visited**
on account of the fact that	**because**
somewhere in the neighborhood of $2500	**about $2500**

One exact word can say as much as many. (See also **20a**.)

spoke in a low and hard-to-hear voice	**mumbled**
persons who really know their particular field	**experts**

Notice below that the words in brackets are not necessary.

because [of the fact that]	was [more or less] hinting
[really and truly] fearless	by [virtue of] his authority
fans [who were] watching TV	the oil [that exists] in shale

■ **Exercise 1** Revise each sentence to eliminate tautology.

1. The exact date has not been set and is not known to us.
2. During the last two innings, many senseless mistakes occurred without any apparent reason for them.
3. Long lines of starving refugees in need of food were helped by the Red Cross volunteer people.
4. Perhaps maybe the chief cause or reason for obesity in people who are overweight is lack of exercise.
5. The tall skyscraper buildings form a dark silhouette against the evening sky.

■ **Exercise 2** Substitute one or two words for each item.

1. in this day and age
2. has the ability to sing

3. was of the opinion that
4. in a serious manner
5. prior to the time that
6. did put in an appearance
7. located in the vicinity of
8. has a tendency to break
9. during the same time that
10. involving too much expense

■ **Exercise 3** Delete unnecessary words below.

1. It seems to me to be obvious.
2. Because of the fact that Larry was there, the party was lively.
3. Other things being equal, it is my opinion that all of these oil slicks, whether they are massive or not so big, do damage to the environment to a greater or lesser degree.
4. As for the nature of biased newscasts, I can only say that I realize that reporters have to do some editing, though they may not use the finest type of judgment when they are underscoring, as it were, some of the stories and downplaying others.

21b

Eliminate needless words by combining sentences or by simplifying phrases and clauses.

Note differences in emphasis as you study the following examples.

WORDY The grass was like a carpet. It covered the whole playground. The color of the grass was blue-green.

CONCISE A carpet of blue-green grass covered the whole playground.

WORDY A few of the listeners who had become angry called in so that they would have the opportunity of refuting the arguments set forth by Ian.

CONCISE A few angry listeners called in to refute Ian's arguments.

■ **Exercise 4** Following the pattern of the examples, condense the sentences on page 238.

EXAMPLE
These were theories which were, in essence, concerned with politics.
These were political theories.

1. These are pitfalls that do, of course, pose a real danger.
2. This is an act which, in truth, partakes of the nature of aggression.

EXAMPLE
It was a house built with cheap materials.
It was a cheaply built house.

3. It was a garden planned with a great deal of care.
4. It was a speech delivered with a lot of passion.

EXAMPLE
The stories written by Carson McCullers are different from those composed by Flannery O'Connor.
Carson McCullers' stories are different from Flannery O'Connor's.

5. The dishes prepared by her husband are not as good as those fixed by her father.
6. The ideas shared by the students were different from those promoted by the advertiser.

EXAMPLE
It is unfortunate. A few come to college so that they can avoid work.
Unfortunately, a few come to college to avoid work.

7. It is inevitable. Corporations produce goods so that they can make a profit.
8. It is predictable. Before an election legislators reduce taxation so that they can win the approval of voters.

EXAMPLE
The forces that were against gun control ran an advertisement that covered two pages.
The anti-gun control forces ran a two-page advertisement.

9. A group that is in favor of labor wants vacations that last two months.
10. One editorial against "nukes" stressed the need for plants that are state controlled.

■ **Exercise 5** Restructure or combine sentences to reduce the number of words.

1. These hazards are not visible, and they cause accidents, many of which are fatal ones.
2. The United States was being invaded. What I mean by that is a takeover of land. Foreign investors were buying up farms.
3. In spite of the fact that my parents did not approve of it, I was married to Evelyn last June.
4. The fire chief made the recommendation saying that wooden shingles should not be used on homes now being built or in the future.

Needless Repetition

21c

Avoid needless repetition.

NEEDLESS His uncle is not like her uncle. Her uncle takes more chances.

REVISED His uncle is not like hers. Hers takes more chances.

NEEDLESS I think that he knows that that girl is not the one for him to marry.

REVISED I think he knows he should not marry that girl.

Note: Avoid the distracting repetition of a word (or part of a word) used in different senses.

CARELESS Even at the graveside services, the brothers kept quarreling. It was a grave situation.

BETTER . . . It was a **serious** situation.

Do not unintentionally use jingles like "compared the fare there." A repetition of sounds can be distracting: see **19h**.

21d

Eliminate needless repetition by using pronouns and elliptical constructions.

Use a pronoun instead of needlessly repeating a noun or substituting a clumsy synonym. If the reference is clear, several pronouns may refer to the same antecedent.

NEEDLESS The hall outside these offices was empty. The hall had dirty floors, and the walls of this corridor were full of gaudy portraits.

REVISED The hall outside these offices was empty. It had dirty floors, and its walls were full of gaudy portraits.

The writer of the following sentence uses an elliptical construction. The omitted words (shown here in brackets) will be understood by the reader without being repeated.

> Prosperity is the goal for some people, fame [is the goal] for others, and complete independence [is the goal] for still others. . . . —RENÉ DUBOS

Sometimes, as an aid to clarity, commas are used to mark omissions that avoid repetition.

> Family life in my parents' home was based upon a cosmic order: Papa was the sun; Mamma, the moon; and we kids, minor satellites. —SAM LEVENSON

For effective use of the repetition of words or phrases, see **29e**.

■ **Exercise 6** Revise each sentence to eliminate wordiness and needless repetition.

1. The manager returned the application back because of illegible handwriting that could not be read.
2. In this day and time, it is difficult today to find in the field of science a

chemist who shows as much promise for the future as Joseph Blake shows.

3. From time to time during one's life, one needs to remember that one who is learning to walk has to put one foot before the other one.
4. When the fans in the stadium shout and yell, the shouting and yelling is deafening, and so the total effect of all this is that it is a contributing factor in decisions to stay home and watch the games on TV.
5. A distant hurricane or a seaquake can cause a tidal wave. This wave can form when either occurs.
6. A comedy of intrigue (or a situation comedy) is a comedy that relies on action instead of characterization for its comedy.
7. In my family, schoolwork came first, chores came second, fun and games came next, and discussions came last.
8. Numerous products can be made from tobacco. The nicotine from this plant is used in pesticides. A sugar extracted from tobacco helps control blood pressure.

22

OMISSION OF NECESSARY WORDS

Do not omit a word or phrase necessary to the meaning of the sentence.

If you omit necessary words in your compositions, your mind may be racing ahead of your pen, or your writing may reflect omissions in your spoken English.

The analyst talked about the tax dollar goes. [The writer thought "talked about where" but did not write *where*.]
You better be there on time! [When speaking, the writer omits *had* before *better*.]

To avoid omitting necessary words, proofread your compositions carefully and study **22a–c**.

22a

Do not omit a necessary article, pronoun, conjunction, or preposition. See also **26b**.

(1) Omitted article or pronoun

INCOMPLETE	The first meeting was held on other campus.
COMPLETE	The first meeting was held on **the** other campus.

INCOMPLETE I know a man had a horse like that.
COMPLETE I know a man **who** had a horse like that.

To avoid ambiguity, it is often necessary to repeat a pronoun or an article before the second part of a compound.

AMBIGUOUS A friend and helper stood nearby. [One person or two?]
CLEAR A friend and **a** helper stood nearby. [two persons clearly indicated by repetition of *a*]
ALSO CLEAR My mother and father were there. [clearly two persons—repetition of *my* before *father* not necessary]

(2) Omitted conjunction or preposition

CONFUSING Fran noticed the passenger who was sleeping soundly had dropped his wallet in the aisle. [The reader may be momentarily confused by "noticed the passenger."]
BETTER Fran noticed **that** the passenger who was sleeping soundly had dropped his wallet in the aisle.

INFORMAL I had never seen that type movie before.
GENERAL I had never seen that type **of** movie before.

When two verbs requiring different prepositions are used together, do not omit the first preposition. See also **20b**.

INCOMPLETE Such comments neither contribute nor detract from his reputation.
COMPLETE Such comments neither contribute **to** nor detract from his reputation.

In sentences such as the following, if you omit the conjunction, use a comma in its place.

> The English used the paints chiefly on churches at first**,** then later on public buildings and the homes of the wealthy.
> —E. M. FISHER [Compare "on churches at first *and* then later on public buildings."]

> The fact is**,** very few people in this society make a habit of

thinking in ethical terms. —HARRY STEIN [Compare "The fact is *that* very few people. . . ."]

■ **Exercise 1** Insert needed words below.

1. Gary reminded Sheila Richard might not approve.
2. What kind course to take is the big question.
3. Winter and spring breaks the campus is dead.
4. She lent me a dollar then decided to take it back.
5. The trouble was my good pair shoes got stolen.
6. Boynton will not ask nor listen to any advice.
7. Fires had burned for weeks were still not out.
8. The book which he referred was not in our library.
9. It is the exception proves the rule.
10. The recipe calls for a variety spices.

22b

Avoid awkward omission of verbs and auxiliaries.

AWKWARD	Preston has never and cannot be wholly honest with himself.
BETTER	Preston has never **been** and cannot be wholly honest with himself.
INCOMPLETE	Since I been in college, some of my values have changed.
COMPLETE	Since I **have** been in college, some of my values have changed.
INCOMPLETE	This problem easy to solve.
COMPLETE	This problem **is** easy to solve.
INCOMPLETE	As far as the speed limit, many drivers think they have to drive that fast.
COMPLETE	As far as the speed limit **is concerned**, many drivers think they have to drive that fast.
LESS WORDY	**As for** the speed limit, many drivers think they have to drive that fast.

Option: In sentences such as the following, the omission or inclusion of the second verb is optional.

The sounds were angry, the manner violent.
—A. E. VAN VOGT [omission of second verb]

The sounds were angry, the manner **was** violent. [inclusion of second verb]

22c

Do not omit words needed to complete comparisons.

INCOMPLETE Broken bottles around a swimming area are more dangerous than picnic tables.

COMPLETE Broken bottles around a swimming area are more dangerous than **around** picnic tables.

INCOMPLETE Snow here is as scarce as Miami.

COMPLETE Snow here is as scarce as **it is in** Miami.

CONFUSING Sometimes counselors help an alcoholic less than the rest of the family.

CLEAR Sometimes counselors help an alcoholic less than **they do** the rest of the family.

OR Sometimes counselors help an alcoholic less than the rest of the family **does**.

INCOMPLETE The amateur's performance was as good, possibly even better than, the professional's.

COMPLETE The amateur's performance was as good **as**, possibly even better than, the professional's.

In a comparison such as the following, the word *other* may indicate a difference in meaning:

O'Brien runs faster than any player on the team. [O'Brien is apparently not on the team. In context, however, this may be an informal sentence meaning that O'Brien is the fastest of the players on the team.]

O'Brien runs faster than any **other** player on the team. [*Other* clearly indicates that O'Brien is on the team.]

■ **Exercise 2** Supply needed words in verb phrases and in comparisons.

1. They been trying to make small cars safe.
2. The consumers better listen to these warnings.
3. Ed's income is less than his wife.
4. Bruce admires Cathy more than Aline.
5. Fiberglass roofs are better.
6. The scenery here is as beautiful as any place.
7. I always have and always will like to read the comics.
8. One argument was as bad, maybe even worse than, the other.
9. The ordinance never has and never will be enforced.
10. The crusty old man irritates his roommate more than the cranky young nurse.

22d

When used as intensifiers in formal writing, *so*, *such*, and *too* are generally (but not always) followed by a completing phrase or clause.

The line was **so** long that we decided to skip lunch.
Bill has **such** a hearty laugh that it is contagious.
Laura was **too** angry to think straight.

■ **Exercise 3** Insert words where needed.

1. I had my senior year a strange type virus.
2. As far as Boston, I could see the people were proud of their history.
3. The group is opposed and angered by these attempts to amend the Constitution.
4. It good to talk with a person has a similar problem.
5. In our state the winter is as mild as Louisiana.
6. The mystery of the stolen jewels reminds me mysteries like Sherlock Holmes.
7. The lawyer had to prove whatever the witness said was false.
8. Here is the hole which the rabbit escaped.
9. If Jack gets a job which he is not trained, he will fail.
10. The stadium was already filled with people and still coming.

EFFECTIVE SENTENCES

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23
SENTENCE UNITY

Write unified sentences.

Good writing is unified: it sticks to its purpose. Whether in sentences, paragraphs (see **32**), or whole compositions (**33**), unity is achieved when all the parts contribute to fulfilling the writer's aim. A sentence may lack unity because it combines unrelated ideas (see **23a**) or may have excessive details (**23b**) or may contain mixed metaphors, mixed constructions (**23c**), or faulty predication (**23d**). Clear, precise definitions (**23e**) often depend upon careful attention to sentence unity.

23a

Make the relationship of ideas in a sentence immediately clear to the reader.

UNRELATED Alaska has majestic glaciers, but most Americans must travel great distances. [unity thwarted by a gap in the thought]

RELATED Alaska has majestic glaciers, but to see them most Americans must travel great distances.

■ **Exercise 1** All the sentences below contain ideas that are apparently unrelated. Adding words when necessary, rewrite each of the sentences to indicate clearly a relationship between ideas. If you cannot establish a close relationship, put the ideas in separate sentences.

1. There are many types of bores at social gatherings, but I prefer a quiet evening at home.
2. A telephone lineman who works during heavy storms can prove a hero, and cowards can be found in any walk of life.
3. Jones was advised to hire a tutor in French immediately, but the long hours of work at the florist shop kept his grades low.
4. Macbeth was not the only man to succumb to ambition, and Professor Stetson, for example, likes to draw parallels between modern men and literary characters.
5. Birds migrate to the warmer countries in the fall and in the summer get food by eating worms and insects that are pests to the farmer.

23b

Do not allow excessive detail to obscure the central thought of a sentence.

EXCESSIVE DETAIL In 1788, when Andrew Jackson, then a young man of twenty-one years who had been living in the Carolinas, still a virgin country, came into Tennessee, a turbulent place of unknown opportunities, to enforce the law as the new prosecuting attorney, he had the necessary qualifications for the task.

ADEQUATE DETAIL In 1788, when Andrew Jackson came into Tennessee as the new prosecuting attorney, he had the necessary qualifications for the task.

As you strive to eliminate excessive detail, remember that length alone does not make a sentence ineffective. Your purpose sometimes requires a long, detailed sentence. Even a sentence of paragraph length can be unified by parallel structure, balance, rhythm, effectively repeated connectives, and careful punctuation.

The rediscovery of fresh air, of home-grown food, of the delights of the apple orchard under a summer sun, of the swimming pool made by damming the creek that flows through the meadow, of fishing for sun perch or catfish from an ancient rowboat, or of an early morning walk down a country lane when the air is cool—all of these things can stir memories of a simpler time and a less troubled world.

—CASKIE STINNETT, "The Wary Traveler"

■ **Exercise 2** Revise each sentence to eliminate excessive detail.

1. The fan that Joan bought for her brother, who frets about any temperature that exceeds seventy and insists that he can't stand the heat, arrived today.
2. Flames from the gas heater that was given to us three years ago by friends who were moving to Canada licked at the chintz curtains.
3. After finishing breakfast, which consisted of oatmeal, toast, and coffee, Sigrid called the tree surgeon, a cheerful man approximately fifty years old.
4. At last I returned the book that I had used for the report which I made Tuesday to the library.
5. A course in business methods helps undergraduates to get jobs and in addition helps them to find out whether they are fitted for business and thus to avoid postponing the crucial test, as so many do, until it is too late.

23c

Avoid mixed metaphors and mixed constructions.

(1) Do not mix metaphors. See also 20a(4).

MIXED Playing with fire can get you into deep water.
BETTER Playing with fire can result in burned fingers.

MIXED Her climb up the ladder of success was nipped in the bud.

BETTER Her climb up the ladder of success was soon halted.
OR Her promising career was nipped in the bud.

(2) Do not mix constructions.

MIXED When Howard plays the hypochondriac taxes his wife's patience. [adverb clause + predicate]
REVISED When Howard plays the hypochondriac, he taxes his wife's patience. [adverb clause, main clause]
OR Howard's playing the hypochondriac taxes his wife's patience. [subject + predicate]

MIXED It was an old ramshackle house but which was quite livable.
REVISED It was an old ramshackle house, but it was quite livable.
OR It was an old ramshackle house which was quite livable. [noun + adjective clause]

Note: Sometimes a sentence is flawed by the use of a singular noun instead of a plural one: "Hundreds who attended the convention drove their own **cars** [NOT car]."

23d

Avoid faulty predication.

Faulty predication occurs when the subject and predicate do not fit each other logically.

FAULTY One book I read believes in eliminating subsidies. [A person, not a thing, believes.]
REVISED The author of one book I read believes in eliminating subsidies.
OR One book I read says that subsidies should be eliminated.

FAULTY An example of discrimination is an apartment owner, especially after he has refused to rent to people with children. [The refusal, not the owner, is an example of discrimination.]

REVISED An example of discrimination is an apartment owner's refusal to rent to people with children.

■ **Exercise 3** Revise each sentence to eliminate faulty predication, a mixed construction, or a mixed metaphor.

1. Another famous story from American history is Christopher Columbus.
2. One example of a rip-off would be a butcher, because he could weigh his heavy thumb with the steak.
3. When people avoid saying or doing something tactless shows they have good manners.
4. Like a bat guided by radar, Mark was always surefooted in his business dealings.
5. Could anyone be certain why George resigned or where did he find a better job?
6. For Don, money does grow on trees, and it also goes down the drain quickly.
7. Because his feet are not the same size explains the difficulty he has finding shoes that fit.
8. I felt like a grain of sand crying out in the wilderness.
9. When children need glasses causes them to make mistakes in reading and writing.
10. The forecast of subnormal temperatures in late March was predicted by the National Weather Service.

23e

Avoid awkward definitions. Define a word or an expression clearly and precisely. See also **32d(7)**.

(1) Avoid faulty *is-when* or *is-where* definitions.

FAULTY Banishing a man is where he is driven out of his country. [Banishing is an act, not a place.]

REVISED Banishing a man is driving him out of his country.

FAULTY Unlike a fact, a value judgment is when you express personal opinions or preferences.

REVISED Unlike a fact, a value judgment is a personal opinion or preference.

(2) Write clear, precise definitions.

A short dictionary definition may be adequate when you need to define a term or a special meaning of a word that may be unfamiliar to your reader.

> Here *galvanic* means "produced as if by electric shock." [See also the note on page 152.]

Giving a synonym or two may clarify the meaning of a term. Often such synonyms are used as appositives.

> A dolt is a dullard, a blockhead.
>
> *Magendo,* or black-market corruption, is flourishing.
>
> —KEN ADELMAN
>
> If you press your forefinger gently against your closed eyelid for a minute or less, you will probably start to see phosphenes: shapes and colors that march and swirl across your darkened field of view. —JEARL WALKER [word substitutions with restrictive details]

Writers frequently show—rather than tell—what a word means by giving examples.

> Many homophones (*be* and *bee, in* and *inn, see* and *sea*) are not spelling problems.

A "formal definition" first states the term to be defined and puts it into a class, then differentiates the term from other members of its class.

> A phosphene [term] is a luminous visual image [class] that results from applying pressure to the eyeball [differentiation].

You may formulate your own definitions of the concepts you wish to clarify.

> Questions are windows to the mind.
> —GERARD I. NIERENBERG [use of a metaphor—see also **20a(4)**]

> Clichés are sometimes thought of as wisdom gone stale.
> —JOSEPH EPSTEIN

■ **Exercise 4** Define any two of the following terms.

1. blintz
2. uncanny
3. love
4. peer
5. neurotic
6. Bren gun
7. stupid
8. blanch
9. humanism
10. integrity

24

SUBORDINATION AND COORDINATION

Use subordination to relate ideas concisely and effectively. Use coordination to give ideas equal emphasis.

One of the marks of mature writing is the ability to relate ideas effectively by subordination and coordination.

Subordinate means "being of lower structural rank." In the following sentence, the italicized subordinate elements are grammatically dependent on the sentence base (subject + compound predicate) in boldface.

> *Since I was sixteen years old at the time and had been graduated from high school,* **I knew a great deal and had opinions** *on a variety of subjects that I thought anyone else in the office would consider it a privilege to hear.* —EDWIN NEWMAN

As this example shows, grammatically subordinate structures may contain very important ideas.

Coordinate means "being of equal structural rank." Coordination gives equal grammatical emphasis to two or more ideas. In the following sentence, each main clause (subject + predicate) is a coordinate element.

> These are mysteries performed before our very eyes; we can see every detail, and yet they are still mysteries.
>
> —ANNIE DILLARD

Coordination gives equal emphasis not only to two or more clauses but also to two or more words, phrases, or sentences. See also Section **26**.

tactless, abrasive language [coordinate adjectives]
on the roof or *in the attic* [compound prepositional phrases]
I have not gone on a diet. Nor *do I intend to.* [sentences linked by coordinating conjunction]

A study of this section should help you to use subordination effectively when you revise a series of short, choppy simple sentences (see **24a**) or stringy compound ones (**24b[1]**). It should also help you use coordination to secure the grammatical emphasis you want (**24b[2]**) and to eliminate faulty subordination (**24c**). If you cannot distinguish between phrases and clauses and between subordinate and main clauses, see **1d** and **1e**.

24a

Use subordination to combine a series of related short sentences into longer more effective units.

CHOPPY He stood there in his buckskin clothes. One felt in him standards and loyalties. One also felt a code. This code is not easily put into words. But this code is instantly felt when two men who live by it come together by chance.

BETTER As he stood there in his buckskin clothes, one felt in him standards, loyalties, a code which is not easily put into words, but which is instantly felt when two men who live by it come together by chance.

—WILLA CATHER

When combining a series of related sentences, first choose

a sentence base (subject + predicate); then use subordinate elements to relate the other ideas to the base. (Coordination is also used to combine short sentences, but inexperienced writers tend to use too much of it: see **24b**.)

(1) Use adjectives and adjective phrases.

CHOPPY The limbs were covered with ice. They sparkled in the sunlight. They made a breathtaking sight.

BETTER *Sparkling in the sunlight,* the *ice-covered* limbs made a breathtaking sight. [participial phrase and hyphenated adjectival]

(2) Use adverbs or adverb phrases.

CHOPPY Season the chicken livers with garlic. Use a lot of it. Fry them in butter. Use very low heat.

BETTER Season the chicken livers *heavily* with garlic, and *slowly* fry them in butter. [Note the use of both subordination and coordination.]

OR *After seasoning the chicken livers heavily with garlic, slowly* fry them in butter.

CHOPPY His face was covered with white dust. So were his clothes. The man looked like a ghost.

BETTER *His face and clothes white with dust,* the man looked like a ghost. [first two sentences combined in an absolute phrase]

(3) Use appositives and contrasting elements.

CHOPPY These kindnesses were acts of love. They were noticed. But they were not appreciated.

BETTER These kindnesses—*acts of love*—were noticed *but not appreciated.*

(4) Use subordinate clauses.

Subordinate clauses are linked and related to main clauses

by such markers as *who, that, when,* and *if.* See the lists of these markers (subordinating conjunctions and relative pronouns) on page 20.

CHOPPY The blizzard ended. Then helicopters headed for the mountaintop. It looked dark and forbidding.

BETTER *As soon as the blizzard ended,* helicopters headed for the mountaintop, *which looked dark and forbidding.* [adverb clause and adjective clause]

Caution: Do not use *but* or *and* before *which, who,* or *whom* when introducing a single adjective clause, as in "Irene is a music major who can play several instruments [NOT and who]." See also **23c(2)**.

■ **Exercise 1** Combine the following short sentences into longer sentences by using effective subordination and coordination. (If you wish, keep a short sentence or two for emphasis: see **29h**.)

[1]I have just read "The Idea of a University" by John Henry Newman. [2]I am especially interested in his views regarding knowledge. [3]He says that knowledge is its own reward. [4]It is not just a means to an end. [5]Newman says knowledge is a treasure in itself. [6]I had looked upon knowledge only in terms of practical results. [7]One result would be financial security. [8]But that was before I read this essay. [9]Now I accept Newman's definition of knowledge. [10]Such knowledge is worth pursuing for its own sake.

24b

Do not string main clauses together when some ideas should be subordinated. Use coordination to give ideas equal emphasis.

Do not overwork coordinating connectives like *and, then, and then, so, and so, but, however, therefore.* For ways to revise stringy or loose compound sentences, see **30c**. Methods of subordination that apply to combining two or

more sentences also apply to revising faulty or excessive coordination in a single sentence: see **24a**.

(1) Do not blur your emphasis with stringy compound sentences; subordinate some ideas to others.

AWKWARD I wanted to go to college, so I mowed and trimmed lawns all summer, and that way I could earn my tuition.

BETTER *Because I wanted to go to college*, I mowed and trimmed lawns *to earn my tuition.*

AWKWARD Burns won, and it was a landslide vote, but he had rigged the election.

BETTER Burns, *who had rigged the election*, won by a landslide vote.

OR *Having rigged the election*, Burns won by a landslide vote.

(2) Use coordination to give ideas equal emphasis.

The offer was tempting, but I didn't accept it. [equal grammatical stress on the offer and the refusal]

COMPARE Although the offer was tempting, I didn't accept it. [stress on the refusal]

Although I didn't accept it, the offer was tempting. [stress on the offer]

■ **Exercise 2** Revise each sentence by using effective subordination and coordination.

1. First she selected a lancet and sterilized it, and then she gave the patient a local anesthetic and lanced the infected flesh.
2. Yesterday I was taking a shower, so I did not hear the telephone ring, but I got the message in time to go to the party.
3. Two ambulances tore by, and an oncoming bus crowded a truckload of laborers off the road, but nobody got hurt.
4. Jean Henri Dunant was a citizen of Switzerland, and he felt sorry for Austrian soldiers wounded in the Napoleonic Wars; therefore, he started an organization, and it was later named the Red Cross.
5. The administrators stressed career education, and not only did they

require back-to-basics courses, but they also kept students informed about job opportunities.

24c

Avoid faulty or excessive subordination.

FAULTY I have never before known a man like Ernie, who is ready to help anybody who is in trouble that involves finances.

BETTER I have never before known a man like Ernie, who is ready to help anybody in financial trouble. [one subordinate clause reduced to a phrase, another reduced to an adjective]

■ **Exercise 3** Observing differences in emphasis, convert each pair of sentences below to (*a*) a simple sentence, (*b*) a compound sentence consisting of two main clauses, and (*c*) a complex sentence with one main clause and one subordinate clause.

EXAMPLE

Male sperm whales occasionally attack ships. These whales jealously guard their territory.

a. *Jealously guarding their territory, male sperm whales occasionally attack ships.*
b. *Male sperm whales occasionally attack ships; these whales jealously guard their territory.*
c. *Since male sperm whales jealously guard their territory, they occasionally attack ships.*

1. The men smuggled marijuana into Spain. They were sentenced to six years in prison.
2. The council first condemned the property. Then it ordered the owner's eviction.
3. Uncle Oliver applied for a patent on his invention. He learned of three hundred such devices already on the market.
4. The border guards delayed every tourist. They carefully examined passports and luggage.

■ **Exercise 4** Prepare for a discussion of the subordination and the coordination of ideas in the paragraph below.

[1]Going by canoe is often the best—and sometimes the only—way to go. [2]Some difficult country can't be reached any other way, and once you arrive, the aches of paddling and sitting unsupported on a canoe seat seem a small price to pay for being there. [3]One such place is the Boundary Waters area along the border of northeastern Minnesota and Ontario. [4]The terrain is rolling and pocked by thousands of glacier lakes. [5]Some are no more than bowls of rock that hold the accumulated clear green water; others are spring-fed and dark. [6]The maze of lakes, islands, and portage trails is inhabited by all sorts of wildlife: beaver, otter, loons, and bear. [7]It is a landscape suited to the canoe and has in fact been canoe country since the time of the fur-trading voyageurs—hard Frenchmen whose freighters were up to twenty-five feet long and required eight paddlers.

—GEOFFREY NORMAN, "Rapid Transit"

25

MISPLACED PARTS, DANGLING MODIFIERS

Avoid needless separation of related parts of the sentence. Avoid dangling modifiers.

25a

Avoid needless separation of related parts of the sentence.

As a rule, place modifiers near the words they modify. Note how the meaning of the following sentences changes according to the position of modifiers:

Rex **just** died with his boots on.
Rex died with **just** his boots on.
Just Rex died with his boots on.

The man **who drowned** had tried to help the child.
The man had tried to help the child **who drowned**.

(1) In formal English, modifiers such as *almost, only, just, even, hardly, nearly,* and *merely* are regularly placed immediately before the words they modify.

The truck costs **only** $450. [NOT only costs]
He works **even** during his vacation. [NOT even works]

■ **Exercise 1** Circle each misplaced modifier; draw an arrow to show its proper position.

1. The explosion only killed one person.
2. The transistor nearly cost fifty dollars.
3. On Thanksgiving Day the guests almost ate all the turkey.
4. Compulsive talkers hardly show any interest in what other people may have to say.

(2) The position of a modifying prepositional phrase should clearly indicate what the phrase modifies.

MISPLACED A garish poster attracts the visitor's eye **on the east wall**.

BETTER A garish poster **on the east wall** attracts the visitor's eye.

MISPLACED One student said that such singing was not music but a throat ailment **in class**.

BETTER **In class** one student **said** that such singing was not music but a throat ailment.

OR One student **said in class** that such singing was not music but a throat ailment.

■ **Exercise 2** Circle each misplaced prepositional phrase below; draw an arrow to show its proper position.

1. Newspapers carried the story of the quarterback's fumbling in every part of the country.
2. Lucille bakes date muffins just for her friends with pecans in them.
3. At the picnic Gertrude served sundaes to hungry guests in paper cups.
4. The professor made it clear why plagiarism is wrong on Monday.

(3) Adjective clauses should be placed near the words they modify.

MISPLACED We bought gasoline in Arkansas at a small country store **which cost $10.25**.

BETTER At a small country store in Arkansas, we bought gasoline **which cost $10.25**.

(4) Avoid "squinting" constructions—modifiers that may refer to either a preceding or a following word.

SQUINTING Jogging **often** relaxes her.
BETTER **Often**, jogging relaxes her.
OR It relaxes her to jog **often**.

(5) Avoid the awkward separation of the sentence base and the awkward splitting of an infinitive.

AWKWARD **I had** in spite of my not living in a neighborhood as fine as Jane's a healthy **measure** of pride. [awkward separation of a verb from its object]

BETTER In spite of my not living in a neighborhood as fine as Jane's, **I had** a healthy **measure** of pride.

AWKWARD Hawkins is the man **to**, if we can, **nominate** for governor. [awkward splitting of an infinitive]

BETTER Hawkins is the man **to nominate** for governor if we can.

Splitting an infinitive is often not only natural but desirable.

For her to **never** complain seems unreal.
I wished to **properly** understand programming.

■ **Exercise 3** Revise the sentences to eliminate squinting modifiers or needless separation of related sentence parts.

1. An official warned the hunter not to carry a rifle in a car that was loaded.
2. Selby said in the evening he would go.
3. Marvin wanted to, because he was winning, finish the game.
4. Harriet promised when she was on her way home to stop at the library.
5. The car advertised in last night's paper which is only two years old is in excellent condition.

25b

Avoid dangling modifiers.

Although any misplaced word, phrase, or clause can be said to dangle, the term *dangling* is applied primarily to verbal phrases that do not refer clearly and logically to another word or phrase in the sentence.

To correct a dangling modifier, rearrange the words in the sentence to make the modifier clearly refer to the right word, or add words to make the meaning clear and logical.

(1) Avoid dangling participial phrases.

DANGLING **Discouraged by low grades**, dropping out seemed to make sense.

REVISED **Because I was discouraged by low grades**, dropping out seemed to make sense.

OR **Discouraged by low grades**, I thought dropping out made sense.

Placed after the sentence base, the participial phrase in the revision below refers to the subject.

DANGLING The evening passed very pleasantly, **playing backgammon and swapping jokes.**

REVISED **They** passed the evening very pleasantly, **playing backgammon and swapping jokes.**

(2) Avoid dangling phrases containing gerunds or infinitives.

DANGLING **Instead of watching the late show**, a novel was read.

REVISED **Instead of watching the late show**, Hilary read a novel.

DANGLING **Not able to swim that far**, a lifeguard came to my rescue.

REVISED **I was not able to swim that far**, so a lifeguard came to my rescue.
OR **Because I was not able to swim that far**, a lifeguard came to my rescue.

(3) Avoid dangling elliptical adverb clauses.

Elliptical clauses have words that are implied rather than stated.

DANGLING **When confronted with these facts**, not one word was said.
REVISED **When confronted with these facts, nobody** said a word.
OR **When they were confronted with these facts**, not one word was said.

DANGLING **Although only a small boy**, my father expected me to do a man's work.
REVISED **Although I was only a small boy**, my father expected me to do a man's work.

Note: Sentence modifiers (see page 524) are considered standard usage, not danglers.

To judge from reports, all must be going well.
His health is fairly good, **considering his age**.

■ **Exercise 4** Revise the following sentences to eliminate dangling modifiers. Put a check mark after any sentence that needs no revision.

1. While wondering about this phenomenon, the sun sank from view.
2. By standing and repeating the pledge, the meeting came to an end.
3. Once made, you must execute the decision promptly.
4. Prepare to make an incision in the abdomen as soon as completely anesthetized.
5. After sitting there awhile, it began to snow, and we went indoors.
6. Darkness having come, we stopped for the night.
7. Having taken his seat, we began to question the witness.
8. Ready to pitch camp, the windstorm hit.

9. The convicts did not yield, thinking they could attract the support of the press.
10. Burned to the ground, the Welches had to build a new house.

■ **Exercise 5** Combine the two sentences in each item below into a single sentence. Use an appropriately placed verbal phrase or elliptical clause as an introductory parenthetical element.

EXAMPLES

We were in a hurry to leave Yellowstone. The dented fender was not noticed.
Being in a hurry to leave Yellowstone, we did not notice the dented fender.

A person may sometimes be confused. At such times he ought to ask questions.
When confused, a person ought to ask questions.

1. The statue has a broken arm and nose. I think it is an interesting antique.
2. James sometimes worried about the world situation. At such times joining the Peace Corps seemed to him a good idea.
3. I read the first three questions on the test. The test covered materials that I had not studied.
4. Larry was only twelve years old. His teachers noticed his inventive abilities.
5. I turned on the flashers and lifted the hood. A passing motorist, I thought, might see my predicament, slow down, and offer me a ride.

26
PARALLELISM

Use parallel structure to express matching ideas.

Parallel (grammatically equal) sentence elements regularly appear in lists or a series, in compound structures, in comparisons using *than* or *as*, and in contrasted elements. As the examples below illustrate, parallelism contributes to clarity, rhythm, and ease in reading.

> Music expresses, at different moments, **serenity or exuberance, regret or triumph, fury or delight.** —AARON COPLAND
>
> **Listening** is as much a persuasive technique as **speaking**. —GERARD I. NIERENBERG [a comparison with *as . . . as*]

Many parallel elements are linked by a coordinating conjunction (such as *and, or, but*) or by correlatives (such as *neither . . . nor, whether . . . or*). Others are not. In the following examples, verbals used as subjects and complements are parallel in form.

> **To define** flora is **to define** climate. —NATIONAL GEOGRAPHIC
>
> **Seeing** is **deceiving**. It's **eating** that's **believing**. —JAMES THURBER

Parallel structures are also used in topic outlines: see **33f**, page 370.

Faulty parallelism disrupts the balance of coordinate elements:

FAULTY We are not so much **what we eat** but **the thoughts we think.** [The coordinate elements differ in grammatical form.]

REVISED We are not so much **what we eat** but **what we think.**

OR We are not so much **the food we eat** but **the thoughts we think.**

If you cannot readily distinguish between parts of speech and between types of phrases and clauses, study Section **1**.

26a

For parallel structure, balance nouns with nouns, prepositional phrases with prepositional phrases, main clauses with main clauses, and so on.

As you study the parallel words, phrases, clauses, and sentences that follow, notice that repetition can be used to emphasize the balanced structure.

(1) Parallel words and phrases

People begin to feel || **faceless**
and || **insignificant.** —S. L. HALLECK

The two most powerful words in the world today are
not || **guns and money,**
but || **wheat and oil.** —FREDERIC BIRMINGHAM

She had || **no time to be human,**
|| **no time to be happy.** —SEAN O'FAOLAIN

(2) Parallel clauses

Almost all of us want things || **that we do not need**
and fail to want things || **that we do need.**
—MORTIMER J. ADLER

> Top soil, once blown away, can never be returned;
> virgin prairie, once plowed, can never be reclaimed.
> —MARILYN COFFEY

(3) Parallel sentences

> When I breathed in, I squeaked.
> When I breathed out, I rattled. —JOHN CARENEN

> The danger of the past was that men became slaves.
> The danger of the future is that men may become robots.
> —ERICH FROMM

■ **Exercise 1** Underline the parallel structures. Then write sentences containing parallel (1) words, (2) phrases, (3) clauses, and (4) sentences.

1. Many plants are pollinated by animals, such as bees, birds, or bats. —NATIONAL GEOGRAPHIC
2. Carpets are bought by the yard and worn by the foot.
—A. R. SPOFFORD
3. To say that some truths are simple is not to say they are unimportant. —WILLIAM J. BENNETT
4. Reading through *The Origin* is like eating Cracker Jacks and finding an I O U note at the bottom of the box. —JOHN FLUDAS
5. The earth's nearest neighbor has mountains taller than Everest, valleys deeper than the Dead Sea rift, and highlands bigger than Australia. —NEWSWEEK
6. There might be some people in the world who do not need flowers, who cannot be surprised by joy, but I haven't met them.
—GLORIA EMERSON
7. Booms typically attract an oversupply of trained specialists; busts generate an undersupply. —CHRIS WELLES
8. Think before you speak. Read before you think. —FRAN LEBOWITZ

26b

To make the parallel clear, repeat a preposition, an article, the *to* of the infinitive, or the introductory word of a phrase or clause.

The reward rests not || **in the task**
but || **in the pay.** —JOHN K. GALBRAITH

Life is || **a mystery**
and || **an adventure**
which he shares with all living things.
—JOSEPH WOOD KRUTCH

It is easier || **to love humanity as a whole**
than || **to love one's neighbor.** —ERIC HOFFER

It is the things we think we know—
|| **because** they are so elementary
or || **because** they surround us—
that often present the greatest difficulties when we are actually challenged to explain them. —STEPHEN JAY GOULD

■ **Exercise 2** Insert words needed to bring out the parallel structure in the following sentences.

1. They would lie on the battlefield without medical attention for an hour or day.
2. Two things I intend to do: to try and succeed.
3. I told him politely that I could not go and I had reasons.
4. I finally realized that one can learn much more by studying than worrying.
5. On the safari Eva took photographs of a tiger and elephant.

26c

Use parallel structures with correlatives (*both . . . and; either . . . or; neither . . . nor; not only . . . but also; whether . . . or*).

FAULTY Either they obey the manager or get fired.

PARALLEL Either || **they obey the manager**
or || **they get fired.**

PARALLEL They either || **obey the manager**
or || **get fired.**

FAULTY Whether drunk or when he was sober, he liked to pick a fight.

PARALLEL Whether || **drunk**
or || **sober,**
he liked to pick a fight.

FAULTY Not only practicing at 6 a.m. during the week, but the team also scrimmages on Sunday afternoons.

PARALLEL The team
not only || **practices at 6 a.m. during the week**
but also || **scrimmages on Sunday afternoons.**

OR Not only does the team practice at 6 a.m. during the week, but it also scrimmages on Sunday afternoons. [The *also* may be omitted.]

■ **Exercise 3** Revise each sentence by using parallel structure to express parallel ideas.

1. Shirley not only likes to play tennis but watching basketball.
2. Our personalities are shaped by both heredity and what type of environment we have.
3. My friend asked me whether the trip would be delayed or to be ready to start on Friday as planned.
4. He was quiet and in a serious mood after the lecture.
5. People fall naturally into two classes: the workers and those who like to depend on others.

■ **Exercise 4** First study the parallelism in the sentences below. Then use one of the sentences as a structural model for a sentence of your own.

1. What is true of coral and of all other forms of marine life is also true of whales. —JACQUES-YVES COUSTEAU
2. The day I liked best in New York was the fall evening when the lights went out. The elevators stopped, the subways stopped, the neon stopped. Factories, presses, and automatic doughnut fryers—everything ground to a halt. —MARGARET A. ROBINSON

3. Calm, relaxed people get ulcers as often as hard-pressed, competitive people do, and lower-status workers get ulcers as often as higher-status ones. —CAROL TAVRIS
4. Each word has been weighed, each thought has been evaluated, and each point carefully considered. —ZIG ZIGLAR

27 SHIFTS

Avoid needless shifts in grammatical structures, in tone or style, and in viewpoint.

Abrupt, unnecessary shifts—for example, from past to present, from singular to plural, from formal diction to slang, from one perspective to another—obscure meaning and make for difficult reading.

27a

Avoid needless shifts in tense, mood, and voice. See also Section 7.

SHIFT During their talk Harvey **argued** against overkill while his brother **discusses** the dangers of unpreparedness. [shift from past to present tense]

BETTER During their talk Harvey **argued** against overkill while his brother **discussed** the dangers of unpreparedness. [both verbs in the past tense]

SHIFT If I **were** rich and if my father **was** still alive, my life would be different. [shift from subjunctive to indicative mood]

BETTER If I **were** rich and if my father **were** still alive, my

life would be different. [verbs in the subjunctive mood]

SHIFT The old man finally **had to enter** a nursing home, but it **was** not **liked** by him. [The voice shifts from active to passive.]

BETTER The old man finally **had to enter** a nursing home, but he **did** not **like** it. [Both verbs are active.]

When using the literary present, as in summarizing plots of novels and plays, avoid slipping from the present into the past tense.

Romeo and Juliet fall in love at first sight, marry secretly, and die [NOT *died*] together in the tomb within the same hour.

27b

Avoid needless shifts in person and in number. See also **6b**.

SHIFT **One** reads for pleasure during **our** spare time. [shift from third person to first person]

BETTER **We** read for pleasure during **our** spare time. [first person]

OR **You** read for pleasure during **your** spare time. [second person]

OR **People** read for pleasure during **their** spare time. [third person]

SHIFT The senior class **is** planning to ask six faculty members to **their** spring dance. [shift in number]

BETTER The senior class **is** planning to ask six faculty members to **its** spring dance.

■ **Exercise 1** Correct all needless shifts in tense, mood, voice, person, and number.

1. After his easy victory, Kurt strutted over to me and asks a smart-aleck question.
2. Martínez recommended that property taxes be raised and spend wisely for the poor.

3. Marvin added meat to the frozen pizza, and then it was baked fifteen minutes by him.
4. Every bystander was suspect, so they were taken away for questioning.
5. I was told that billions of germs live on one's skin and that you should bathe often.

27c

Avoid needless shifts from indirect to direct discourse. See also **26a.**

SHIFT The Gordons wonder **how the thieves got the tape deck out** and **why didn't they steal the tapes?** [shift from indirect to direct discourse]

BETTER The Gordons wonder **how the thieves got the tape deck out** and **why they didn't steal the tapes.** [two indirect questions]

OR The Gordons asked, "**How did the thieves get the tape deck out? Why didn't they steal the tapes?**"

SHIFT The secretary said **that he was sick** and **would I please read the minutes.** [shift from indirect to direct discourse]

BETTER The secretary said **that he was sick** and **asked me to read the minutes.** [indirect discourse]

27d

Avoid needless shifts in tone or style.

INAPPROPRIATE Journalists who contend that the inefficiency of our courts will lead to the total elimination of the jury system are **nuts.** [Replace *nuts* (slang) with a word like *wrong* or *uninformed*.]

INAPPROPRIATE The darkness of the auditorium, the monotony of the ballet, and the strains of music drifting sleepily from the orchestra aroused in me a desire to **sack out.**

27e

Avoid needless shifts in perspective or viewpoint.

FAULTY PERSPECTIVE The underwater scene was dark and mysterious; the willows lining the shore dipped gracefully into the water. [The perspective abruptly shifts from beneath the surface of the water to above it.]

BETTER The underwater scene was dark and mysterious; **above**, the willows lining the shore dipped gracefully into the water.

■ **Exercise 2** Correct all needless shifts. Put a check mark after any sentence that needs no revision.

1. A woman stepped forward, grabs the mugger's belt, snatches the purses, and got lost in the crowd.
2. A vacation is enjoyed by everyone because it refreshes the mind and body.
3. Hilary spent her summers in Wisconsin but flew to Arizona for the winters.
4. Jim wondered whether Jack had left and did he say when he would return?
5. Every cook has their own recipes for making chili.
6. She told them that there is somebody in the room.
7. If Louis really likes someone, he would make any sacrifice for them.
8. Take your raincoat. They will be needed.
9. The outside of the building looks like a fortress; the comfortable furnishings seem out of place.
10. The instructor asked me why I missed class and will I take the makeup quiz on Tuesday?

■ **Exercise 3** Revise the following paragraph to eliminate all needless shifts.

[1]He was a shrewd businessman, or so it had always seemed to me. [2]He has innocent-looking eyes, which are in a baby face, and swaggered when he walks. [3]When questioned about his recent windfall, he up and says, "I'm lucky enough to have the right contacts." [4]Not one name was mentioned by him; moreover, his reluctance to discuss his business transactions was evident. [5]Take these comments for what they are worth; they may help one in your dealings with this big shot.

28

REFERENCE OF PRONOUNS

Make a pronoun refer unmistakably to its antecedent.
See also **6b**.

Each boldfaced pronoun below clearly refers to its italicized antecedent, a single word or a word group:

> *Languages* are not invented; **they** grow with our need for expression. —SUSANNE K. LANGER
>
> There is no *country* in the world **whose** population is stationary. —KENNETH BOULDING
>
> Thus, *being busy* is more than merely a national passion; **it** is a national excuse. —NORMAN COUSINS

Without any loss of clarity, a pronoun can often refer to a noun that follows:

> Unlike **their** predecessors, today's *social workers* cannot exclusively seek middle-class, home-owning, two-parent, one-career families for the children they want to place.
> —MARSHA TRUGOT

As you edit your compositions, check to see that the meaning of each pronoun is immediately obvious. If there is any chance of confusion, repeat the antecedent, use a synonym for it, or recast your sentence.

28a

Avoid an ambiguous reference.

When a pronoun could refer to either of two possible antecedents, the ambiguity confuses, or at least inconveniences, your reader. (A pronoun, of course, may clearly refer to two or more antecedents: "*Jack* and *Jill* met *their* Waterloo.")

AMBIGUOUS Lisa wrote to Jennifer every day when she was in the hospital.

CLEAR When Lisa was in the hospital, she wrote to Jennifer every day.

OR When Jennifer was in the hospital, Lisa wrote to her every day.

AMBIGUOUS After listening to Ray's proposal and to Sam's objections, I liked his ideas better.

CLEAR I agreed with Sam after listening to his objections to Ray's proposal.

28b

Avoid a remote or an awkward reference.

Placing a pronoun too far away from its antecedent may force your reader to backtrack to get your meaning. Making a pronoun refer to a modifier can obscure your meaning.

REMOTE A freshman found herself the unanimously elected president of a group of animal lovers, **who** was not a joiner of organizations. [*Who* is too far removed from the antecedent *freshman*. See also **25a(3)**.]

BETTER A **freshman who** was not a joiner of organizations found herself the unanimously elected president of a group of animal lovers.

OBSCURE Before Ellen could get to the jewelry store, **it** was all sold. [reference to a modifier]

BETTER Before Ellen could get to the jewelry store, all the **jewelry** was sold.

Note: As a rule, writers avoid using a pronoun like *it*, *this*, or *he* to refer to the title of a composition or to a word in the title.

Title: Justice with Mercy

AWKWARD FIRST SENTENCE How can this ever be?

BETTER How can justice be merciful?

■ **Exercise 1** Revise each sentence below to eliminate ambiguous, remote, or obscure pronoun reference.

1. The Kemps' tiff with the Dixons did not end until they invited them over for a swim in their new pool.
2. On the dashboard the various buttons and knobs seldom confuse the driver that are clearly labeled.
3. In Jane's letter she did not mention the robbery.
4. The lake is peaceful. Near the shore, water lilies grow in profusion, spreading out their green leaves and sending up white blossoms. It is well stocked with fish.
5. Meg waved to Mrs. James as she was coming down the ramp.

28c

Use broad or implied reference only with discretion.

Pronouns such as *it*, *this*, *that*, *which*, and *such* may refer to a specific word or phrase or to the sense of a whole clause, sentence, or paragraph.

SPECIFIC REFERENCE His nose was absolutely covered with warts of different sizes; **it** looked like a sponge, or some other kind of marine growth. —DAN JACOBSON [*It* refers to *nose*.]

BROAD REFERENCE Some people think that the fall of man had something to do with sex, but that's a mistake. —C. S. LEWIS [The pronoun *that* refers to the sense of the whole clause.]

When used carelessly, however, broad reference can interfere with clear communication.

(1) Avoid broad reference to an expressed idea.

VAGUE Although the story referred to James, Henry misapplied it to himself, which is true in real life.

CLEAR Although the story referred to James, Henry misapplied it to himself. Such mistakes occur in real life.

(2) As a rule, do not refer to a word or an idea not expressed but merely implied.

VAGUE Lois said that she would stay in Yuma for at least a year. This suggests that she is happy there. [*This* has no expressed antecedent.]

CLEAR Lois said that she would stay in Yuma for at least a year. This remark suggests that she is happy there.

VAGUE He wanted his teachers to think he was above average, as he could have been if he had used it to advantage. [*It* has no expressed antecedent.]

CLEAR He wanted his teachers to think he was above average, as he could have been if he had used his ability to advantage.

28d

Avoid the awkward use of *you* or *it*.

AWKWARD When one cannot swim, you fear deep, stormy waters. [The pronoun *you* (second person) refers to *one* (third person). See also **27b**.]

REVISED The person who cannot swim fears deep, stormy waters.

AWKWARD In the book **it** says that many mushrooms are edible. [The pronoun *it* clumsily refers to *book*.]

REVISED The book says that many mushrooms are edible.

In some contexts, the use of the impersonal, or indefinite, *you* is both natural and acceptable. Notice in the following example that *you* is equivalent in meaning to "people in general" or "the reader."

> The study of dreams has become a significant and respectable scientific exploration, one that can directly benefit **you**.
>
> —PATRICIA GARFIELD

Some writers, however, prefer not to use *you* in a formal context.

Note: Avoid the awkward placement of *it* near another *it* with a different meaning.

AWKWARD Although it was very hot on the beach, it was a beautiful place. [The first *it* is the indefinite or unspecified *it*. The second *it* refers to *beach*.]

REVISED Although it was very hot on the beach, the place was beautiful.

AWKWARD It would be unwise to buy the new model now, but it is a superior machine. [The first *it* is an expletive. The second *it* refers to *model*.]

REVISED Buying the new model now would be unwise, but it is a superior machine.

■ **Exercise 2** Revise the following sentences as necessary to correct faults in reference. Put a check mark after any sentence that needs no revision.

1. At the Chinese restaurant, the Meltons had a hard time eating with chopsticks, but that is their favorite food.
2. Apparently the dishwasher was out of order; it leaked all over the kitchen floor.

3. Copiers and other fine modern office machines enable business executives to accomplish more work because their assistants can manage them easily and quickly.
4. In the article it states that Mrs. Garrett can see through her fingertips.
5. Our language is rich in connectives that express fine distinctions of meaning.
6. I did not even buy a season ticket, which was very disloyal to my school.
7. Mary told Ann that she had to read *Pride and Prejudice.*
8. When building roads the Romans tried to detour around valleys as much as possible for fear that flood waters might cover them and make them useless.
9. The extra fees surprised many freshmen that seemed unreasonably high.
10. In Frank's suitcase he packs only wash-and-wear clothes.

29 EMPHASIS

Write sentences that will give emphasis to important ideas.

You may emphasize ideas by using exact diction (see Section **20**), concise language (**21**), and appropriate subordination and coordination (**24**). This section presents other ways to gain emphasis.

29a

Gain emphasis by placing important words at the beginning or end of the sentence—especially at the end.

UNEMPHATIC Total deafness is worse than total blindness, however, in many ways. [Parenthetical elements in an important position weaken the sentence.]

EMPHATIC Total deafness, however, is in many ways worse than total blindness.

OR However, total deafness is in many ways worse than total blindness. [Introductory transitional expressions do not ordinarily weaken a sentence beginning.]

UNEMPHATIC There was an underground blast that rocked the whole area. [Unemphatic words begin the sentence.]

EMPHATIC An underground blast rocked the whole area.

Since the semicolon, sometimes called a weak period, is a strong punctuation mark when used between main clauses, the words placed immediately before and after a semicolon tend to receive emphasis.

The colon and the dash often precede an emphatic ending.

> We have developed something new in politics: the professional amateur. —MEG GREENFIELD

> Most commercial television stations talk about helping their communities, but it is in the main just that—talk.
>
> —JEFF GREENFIELD

■ **Exercise 1** Giving special attention to the placement of important words, revise the following sentences to improve emphasis.

1. Music has the power to hypnotize, so they say.
2. In fact, only one person could have written all these articles because of their same political slant, I am convinced.
3. There is one stunt woman who earns five thousand dollars for two hours of work.
4. It had never before entered her mind to resent her husband's complacent ignorance or to ignore his unreasonable demands, however.

29b

Gain emphasis by occasionally changing loose sentences into periodic sentences.

In a *loose* sentence, the main idea (grammatically a main clause or sentence base) comes first; less important ideas or details follow. In a *periodic* sentence, however, the main idea comes last, just before the period.

LOOSE Such sticky labels do not accurately describe any generation—for example, labels like *lost*, *beat*, *now*, *silent*, or *me*.

PERIODIC Such sticky labels as *lost*, *beat*, *now*, *silent*, or *me* do not accurately describe any generation.

LOOSE Hair has always been a statement for men, variously representing strength (Samson), fashionable virtue (King Charles I of England, whose wigs were long-locked and elaborate), bravado (General Custer), and genius (Einstein).

—OWEN EDWARDS [The main idea comes first.]

PERIODIC When you die, when you get a divorce, when you buy a house, when you have an auto accident, not to mention the hundreds of times during your lifetime when you are fleeced in your role as a consumer, a lawyer either must or should be involved. —DAVID HAPGOOD [The main idea comes last.]

Both types of sentences can be effective. The loose sentence is, and should be, the more commonly used. Although the periodic sentence is often the more emphatic, you should take care in your writing not to overuse it.

■ **Exercise 2** Convert the loose sentences to periodic sentences, and the periodic to loose. Notice how your revisions make for varying emphasis.

1. Italy remains cheerful, despite everything. —AUBERON WAUGH
2. Even where people want better relations, old habits and reflexes persist. —HEDRICK SMITH
3. The Milky Way Galaxy is entirely unremarkable, one of billions of other galaxies strewn through the vastness of space.

   —CARL SAGAN
4. And then she was sweet and apologetic, as always, as she had been all her life, nervously backing away from the arguments she should have had with my father, turning aside from the talks she should have had with me. —JOYCE CAROL OATES

5. As Mays told me, almost with pride, "If I don't know anything about something, or if I don't understand it, I just oppose it."
—BERKELEY RICE

29c

Gain emphasis by arranging ideas in the order of climax.

Notice in the following examples that the ideas are arranged in an order that places the writer's most dramatic or important idea last.

> Urban life is unhealthy, morally corrupt, and fundamentally inhuman. —RENÉ DUBOS [adjectives in the series arranged in climactic order]

> They could hear the roar of artillery, the crash of falling timbers, the shrieks of the wounded. [sentence climax reached with *shrieks of the wounded*]

> In the language of screen comedians four of the main grades of laugh are the titter, the yowl, the belly laugh and the boffo. The titter is just a titter. The yowl is a runaway titter. Anyone who has ever had the pleasure knows all about a belly laugh. The boffo is the laugh that kills. —JAMES AGEE [First, words are placed in climactic order, then sentences.]

Note: Anticlimax—an unexpected shift from the dignified to the trivial or from the serious to the comic—is sometimes used for special effect.

> But I still fear it will all end badly, this Protective Syndrome. I see a future in which the government has stripped us of all worldly goods worth having: clothes hangers, toothpaste, Alka-Seltzer, toasters, pencil sharpeners, and maybe even thumb tacks. —S. L. VARNADO

■ **Exercise 3** Arrange the ideas in the following sentences in what you consider to be the order of climax.

1. Franklin used the ant as a symbol of industry, wisdom, and efficiency.
2. Among the images in the poem are sun-drenched orchards, diamond-eyed children, and golden-flecked birds.
3. He left the city because his health was failing, his taxes were going up, and his pet dog was tired of the leash.
4. Something must be done at once. Unless we act now, the city will be bankrupt in five years. The commission is faced with a deficit.
5. The would-be governor attended a community festival, autographed books for teenagers, promised prosperity to all, and wrote letters to senior citizens.

29d

Gain emphasis by using the active voice and by using verbs more forceful than *have* or *be*.

(1) Use the active voice instead of the passive voice.

UNEMPHATIC	Little attention is being paid to cheap, nutritious foods by the average shopper.
EMPHATIC	The average shopper is paying little attention to cheap, nutritious foods.

Exception: If the receiver of the action is more important than the doer, the passive voice is more effective.

> There in the tin factory, in the first moment of the atomic age, a human being was crushed by books. —JOHN HERSEY

> Freedom can be squashed by the tyrant or suffocated by the bureaucrat. —WILLIAM F. RICKENBACKER

(2) Use an action verb or a linking verb more forceful than a form of *have* or *be*.

UNEMPHATIC	Our college is always the winner of the conference.
EMPHATIC	Our college always wins the conference.

UNEMPHATIC The meat has a rotten smell.
EMPHATIC The meat smells rotten.

■ **Exercise 4** Make each sentence more emphatic by substituting the active for the passive voice or by substituting a more forceful verb for a form of *have* or *be*.

1. Pennies are often thrown into the fountain by tourists.
2. My brother is a manipulator of other people.
3. Every Saturday, TV is being watched by easily influenced children.
4. Bad pizza has a taste like cardboard.
5. It is greatly feared by the citizens that the judge will have too harsh a sentence for the defendant.

29e

Gain emphasis by repeating important words.

Take Reggie Jackson of the Yankees. He spits constantly, even when he is figuring tax shelters in the dugout. He spits walking to the plate. He spits while he is there. He spits on balls. He spits on strikes.

Reggie Jackson spits with style. He has two distinct spits. There is the straight "ptui!" spit where he simply applies cheek and lip pressure.

His deluxe, superstar spit—typically flamboyant—is his through-the-teeth-line-drive-spit, however. He can fire away five to ten quick streams through the gap in his two front teeth faster than a Ron Guidry fastball. —LEWIS GRIZZARD

■ **Exercise 5** First make each sentence below more emphatic by substituting repetition for the use of synonyms; then write two sentences of your own using repetition for emphasis.

1. Sometimes we lie to avoid hurting someone's feelings; occasionally we prevaricate to make another person like us.
2. He gripes all the time: he complains about the weather, fusses in heavy traffic, grumbles about high prices, and is critical of his meals.

29f

Gain emphasis by occasionally inverting the word order of a sentence. See also **30b.**

> At the feet of the tallest and plushiest offices lie the crummiest slums. —E. B. WHITE [Compare "The crummiest slums lie at the feet of the tallest and plushiest offices."]
>
> Then come all the greens in the spectrum—doubly welcome after a long winter. —HAL BORLAND

Caution: This method of gaining emphasis, if overused, will make the style distinctly artificial.

29g

Gain emphasis by using balanced sentence construction.

A sentence is balanced when grammatically equal structures—usually main clauses with parallel elements—are used to express contrasted (or similar) ideas: see Section **26.** A balanced sentence emphasizes the contrast (or similarity) between parts of equal length and movement.

> To be French is to be like no one else; to be American is to be like everyone else. —PETER USTINOV
>
> Love is positive; tolerance negative. Love involves passion; tolerance is humdrum and dull. —E. M. FORSTER

■ **Exercise 6** Write emphatic sentences using balanced construction to show the contrast between the following:

1. summer and winter
2. youth and age
3. town and city
4. hypocrisy and candor

29h

Gain emphasis by abruptly changing sentence length.

> In the last two decades there has occurred a series of changes in American life, the extent, durability, and significance of which no one has yet measured. No one can.
>
> —IRVING HOWE [The short sentence, which abruptly follows a much longer one, is emphatic.]

■ **Exercise 7** Write a short, emphatic sentence to follow each long sentence below. Then write another pair of sentences—one long and one short—of your own.

1. According to some minor prophets of doom, the next century will be a push-button era, a computer-controlled and robot-dominated one with life dependent on the movement of a forefinger.
2. In sequined costumes the skaters glide into the huge arena, smile at the applauding spectators, strike a brief pose, and then race into a series of intricate leaps and spins, their feet perfectly balanced on thin wedges of shining steel.

■ **Exercise 8** Prepare for a class discussion of emphasis in the following passages.

1. No one reads anymore—blame television. Families are breaking up—blame television. High culture is being despoiled—blame television. . . . What a splendid all-purpose explanation television has become. —ARISTIDES
2. In fantasy, the timid can be bold and aggressive, the weak are strong, the clumsy are full of grace, the tongue-tied discover vast verbal resources. In the privacy of the mind, we can all rise up in righteous wrath, and vengeance is ours. —ADELAIDE BRY

■ **Exercise 9** Revise each sentence for emphasis.

1. I think that replacing human organs with animal organs should stop, even if it might extend a person's life.
2. Such jokes are offensive to many people because they have references to minorities or to religion.
3. Fields of wild flowers were all around us.

4. Fools talk about each other; ideas fill the conversations of the wise.
5. At any rate, the gun fired when the fleeing youth tripped over the patrolman's foot.
6. The storm broke in all its fury at the close of a hot day.
7. A fast pass was caught by Milburn, and a thirty-yard gain was made by him before the whistle was blown by the referee.
8. I asked her to marry me, two years ago, in a shop on Tremont Street, late in the fall.
9. The art of the people was crude, but a great deal of originality was shown by some of them.
10. I can identify the guilty person in every Agatha Christie novel by the simple device of choosing the least likely suspect whose alibi is airtight.

30 VARIETY

Vary the structure and the length of your sentences.

Inexperienced writers tend to rely too heavily—regardless of content or purpose—on a few comfortable, familiar structures. Seek sentence variety in your writing.

Compare the two paragraphs below. Both express the same ideas in virtually the same words; both use acceptable sentence patterns. It is the variety in sentence structure and length that makes the difference.

NOT VARIED

Most Americans highly value their freedom to do this or that. They value their ability to own this or that. Freedom to them means the right to become something or other. But I have a different point of view. I prize most the freedom not to do, not to have, and not to become. I can, as an American, choose not to vote, and I don't have to buy. Moreover, I can also choose not to be ambitious; I don't have to be successful. I can pursue my own kind of happiness. I prize this freedom the most.

[nine sentences, seven simple and two compound—all except two beginning with the subject]

VARIED

To do this or that, to own this or that, to become something or other—these freedoms are what most Americans value highly. But I have a different point of view. What I prize most is the freedom not to do, not to have, not to become. As an American, I can choose not to vote, and I can choose not to buy. Although I am free to be ambitious and successful, I can choose not to be either. To pursue happiness—as I define it—is the freedom I prize most.

[six sentences: four complex, one compound, and one simple—two beginning with the subject]

Note: If you have difficulty distinguishing various types of structures, review the fundamentals of the sentence treated in Section **1**, especially **1d**.

30a

As a rule, avoid a series of short simple sentences. Vary the length. See also **29h**.

Rather than present your ideas in a series of choppy, ineffective sentences, learn how to relate your ideas precisely in a longer sentence. See Section **24**.

CHOPPY The Maine coast and the Oregon coast look very much alike. The houses by the sea, however, are different. It's a matter of architectural style.

EFFECTIVE Although the Maine coast and the Oregon coast look very much alike, the architectural style of the houses by the sea is different. [use of subordination to combine sentences]

CHOPPY Some people simply put coffee in an enamel saucepan. Next, they pour very hot water over it. Then they wait until flavor develops. Finally, they add eggshell or a small amount of cold

water. The idea is to get the floating grounds to settle to the bottom.

EFFECTIVE Some people simply put coffee in an enamel saucepan, pour very hot water over it, wait until flavor develops, and get the floating grounds to settle to the bottom by adding eggshell or a small amount of cold water. [use of coordination to combine sentences]

Note: Occasionally, as the example below illustrates, a series of brief, subject-first sentences may be used for special effect:

> He stumbled, recovered, picked up his pace. Now he was running. He broke out of the ring. People were throwing things at him. An egg hurtled past his head. A tomato hit someone nearby and splattered onto his suit. —GERRY NADEL
>
> [The short sentences suggest staccato action.]

■ **Exercise 1** Study the structure of the sentences below, giving special attention to the variety of sentence lengths.

> As she picked her way toward the garden chairs beside the front porch, she poured out a customary torrent of complaint. Her eyesight was failing. She found herself swatting raisins on the kitchen table, thinking they were flies, and bringing her stick down on spiders that turned out to be scurrying tufts of lint. Her hearing was going, and she suffered from head noises. She imagined she heard drums beating. —PETER DE VRIES

■ **Exercise 2** Convert each of the following series of short simple sentences to one long sentence in which ideas are carefully related.

1. There were thirty seconds of play left. Harrison intercepted the pass and raced downfield. He dropped the ball at the five-yard line.
2. Her speech had an interesting thesis. Salespersons should solve the existing problems of their customers. They should also point out new problems in order to solve them.

3. Bennett's Comet appeared in 1969. It disappeared again in 1970. It will not be visible again for thousands of years.
4. Ellen Dolan did not buy a second car. She bought a Piper. It is a small airplane. It flies at almost a hundred miles an hour.
5. J. Allen Boone is the author of *Kinship with All Life.* In his book Boone describes his ability to communicate with animals. He converses mentally with a dog. He orders ants to leave his home. They obey his orders. He even tames an ordinary housefly.

30b

Avoid a long series of sentences beginning with the subject. Vary the beginnings.

Most writers begin about half their sentences with the subject—far more than the number of sentences begun in any other one way. But overuse of the subject-first beginning results in monotonous writing.

(1) Begin with an adverb or an adverb clause.

Suddenly a hissing and clattering came from the heights around us. —DOUGLAS LEE [adverb]

Even though baseball is essentially the same, the strategy of play then and now is different. —JAMES T. FARRELL [adverb clause]

(2) Begin with a prepositional phrase or a verbal phrase.

For the writer, the wild dream is the first step to reality. —NORMAN COUSINS

To be really successful, you will have to be trilingual: fluent in English, Spanish, and computer. —JOHN NAISBITT [infinitive phrase]

Looking out of the window high over the state of Kansas, we see a pattern of a single farmhouse surrounded by fields, followed by another single homestead surrounded by fields. —WILLIAM OUCHI [participial phrase]

(3) Begin with a sentence connective—a coordinating conjunction, a conjunctive adverb, or a transitional expression.

Notice how each sentence connective relates the ideas in each set of sentences. See also **32b(4)**.

It's slow. **But** it's democracy, and it works.
—DAVID S. BOYER [The coordinating conjunction *but* makes a contrast. Compare "slow but efficient."]

If any group has options to change and improve its life, it is the American middle class. **And** yet with freedom comes turmoil. —GAIL SHEEHY

Engine speed also affected the heater's output. **Nonetheless**, the system did manage to keep us warm enough throughout a New England winter. —CONSUMER REPORTS [conjunctive adverb]

The nuclei of atoms become radioactive when they absorb neutrons. **That is**, they decay by giving off some kind of radiation. —ROBERT HOFSTADTER [transitional expression]

(4) Begin with an appositive, an absolute phrase, or an introductory series.

A city of ancient origins, Varna lies on the Black Sea coast.
—COLIN RENFREW [appositive referring to the subject]

His eyebrows raised high in resignation, he began to examine his hand. —LIONEL TRILLING [absolute phrase]

Light, water, temperature, minerals—these affect the health of plants. [See also **17e(3)**.]

Note: An occasional declarative sentence with inverted word order can contribute to sentence variety. See **29f**.

■ **Exercise 3** Prepare for a class discussion of the types of sentence beginnings in the following paragraph.

[1]No longer do we Americans want to destroy wantonly, but our newfound sources of power—to take the burden of work from our shoulders, to warm us, and cool us, and give us light, to transport us quickly, and to make the things we use and wear and eat—these power sources spew pollution in our country, so that the rivers and streams are becoming poisonous and lifeless. [2]The birds die for lack of food; a noxious cloud hangs over our cities that burns our lungs and reddens our eyes. [3]Our ability to conserve has not grown with our power to create, but this slow and sullen poisoning is no longer ignored or justified. [4]Almost daily, the pressure of outrage among Americans grows. [5]We are no longer content to destroy our beloved country. [6]We are slow to learn; but we learn. [7]When a superhighway was proposed in California which would trample the redwood trees in its path, an outcry arose all over the land, so strident and fierce that the plan was put aside. [8]And we no longer believe that a man, by owning a piece of America, is free to outrage it.

—JOHN STEINBECK, *America and Americans*

■ **Exercise 4** Recast each sentence twice to vary the beginning.

EXAMPLE

Two businessmen dropped by the dean's office and discussed the cooperative education program.

a. *Dropping by the dean's office, two businessmen discussed the cooperative education program.*
b. *In the dean's office, two businessmen discussed the cooperative education program.*

1. Reporters interviewed the newly appointed Secretary and asked him some very tricky questions about world affairs.
2. Many people today are concerned about the quality of life but not about a reverence for life.
3. Jesse enjoyed the course in science-fiction literature most of all.
4. The green fireballs traveled at great speed and fascinated sky watchers throughout the Southwest.

30c

Avoid loose, stringy compound sentences. See also **24b**.

To revise an ineffective compound sentence, try one of the following methods.

(1) Make a compound sentence complex.

COMPOUND The Mississippi River is one of the longest rivers in the world, and in the springtime it often overflows its banks, and the lives of many people are endangered.

COMPLEX The Mississippi River, which is one of the longest rivers in the world, often overflows its banks in the springtime, endangering the lives of many people.

(2) Use a compound predicate in a simple sentence.

COMPOUND He put on his coat, and next he picked up his keys, and then he dashed out of the house.

SIMPLE He put on his coat, picked up his keys, and dashed out of the house.

(3) Use an appositive in a simple sentence.

COMPOUND She owned the TV station, and she was an admirable person, and she invited the four students into her office.

SIMPLE The owner of the TV station, an admirable person, invited the four students into her office.

COMPOUND Her ability to listen is an acquired skill, and it attracts many friends.

SIMPLE Her ability to listen, an acquired skill, attracts many friends.

(4) Use a prepositional or verbal phrase in a simple sentence.

COMPOUND	The streets were icy, and we could not drive the car.
SIMPLE	Because of the icy streets, we could not drive the car.
COMPOUND	He arrived in Fresno at 1:30 A.M., and then he made the toll-free call.
SIMPLE	After arriving in Fresno at 1:30 A.M., he made the toll-free call.
COMPOUND	The town was north of the Red River, and a tornado struck it, and it was practically demolished.
SIMPLE	The town, located north of the Red River, was struck by a tornado and practically demolished.

■ **Exercise 5** Using the methods illustrated in **30c**, revise the loose, stringy compound sentences below.

1. The small car hugs the road, and it is easy to drive in traffic, but it is not comfortable.
2. The Johnsons grew tired of city smog and noise pollution, so they moved to the country, but there they had no fire department or police protection.
3. Americans at first traded their products, and then they began to use money and bank checks, and now they use the all-inclusive plastic credit card.
4. Harvey kept criticizing middle-class values, and he mentioned such things as marriage and two-car garages, but he did not define upper-class or lower-class values.

30d

Vary the conventional subject–verb sequence by occasionally separating subject and verb with words or phrases.

Each subject and verb below is in boldface.

SUBJECT–VERB **The auditorium is** across from the park, and **it is** a gift of the alumni. [compound sentence]

VARIED **The auditorium**, across from the park, **is** a gift of the alumni. [simple sentence]

SUBJECT–VERB **The crowd sympathized** with the visitors **and applauded** every good play.

VARIED **The crowd**, sympathizing with the visitors, **applauded** every good play.

■ **Exercise 6** Using the methods illustrated in **30d**, vary the conventional subject-verb sequence.

1. Roger is like his mother; he is an excellent conversationalist.
2. Rhode Island is east of Connecticut, and it has a forty-mile coastline.
3. My grandparents valued strong family ties and encouraged us young ones "to always keep in touch."
4. Margaret was racing back to the library to avoid getting wet, and she fell broadside into a big puddle of water.
5. Wizzard Wells was a popular resort once, but it is a ghost town now.

30e

Occasionally, instead of the usual declarative sentence, use a question, an exclamation, or a command.

How can anybody assert that "growth" is a good thing? If my children grow, it is a very good thing; if I should suddenly start growing, it would be a disaster. —E. F. SCHUMACHER [Here a rhetorical question is followed by the usual declarative statement.]

Now I stare and stare at people, shamelessly. Stare. It's the way to educate your eye. —WALKER EVANS [A one-word imperative sentence provides variety.]

■ **Exercise 7** Prepare for a class discussion of sentence variety in the following paragraph.

[1]Some people collect stamps or coins or antique cars. [2]I collect practically useless scraps of information without really wanting to. [3]Things that most people don't bother to remember accumulate in my mind like unused wire hangers in a coat closet. [4]For instance, hardly anybody except me remembers the names of the four models of the Edsel (Pacer, Ranger, Corsair and Citation), or the name of the only New York newspaper that supported Harry Truman in 1948 (the now-defunct New York *Star*). [5]Do you know there's enough concrete in Boulder Dam to build a six-lane highway from Seattle to Miami? [6]I do. [7]I also know the origin of the word *hitchhike* (two people traveling with one horse), and that the Japanese word for first lieutenant (*chūi*) is the same as the Swahili word for leopard. [8]Just don't ask me why.

—WILLIAM ATTWOOD, "The Birth of the Bikini"

LARGER ELEMENTS

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31
LOGICAL THINKING

Base your writing on logical thinking. Avoid common fallacies.

Logical thinking involves the natural reasoning processes of induction and deduction. As you study **31a** and **31b**, keep in mind that both kinds of reasoning help you win your reader's confidence. One kind of reasoning often leads to the other. The most important thing is to insure that your reader confidently follows your thinking.

31a

Learn how to use inductive reasoning in your writing.

Whenever you interpret evidence, you reason inductively. Every time you flick the light switch, the lights come on, and so you conclude that they will do so the next time you flick the switch. But inductive reasoning can never lead to absolute certainty. The next time you flick the switch, the lights may not come on. This is the basic method of science: a phenomenon is observed so often that scientists feel confident in reaching a conclusion.

Inductive reasoning is useful not only for arriving at con-

clusions, but for persuading others to accept conclusions you have already reached. An inductive argument is built of facts; as evidence mounts, your reader arrives at the conclusion you intend. It is crucial that the amount of evidence be sufficient (see Hasty Generalization, p. 308). You also need to be sure that the conclusions you draw fit the facts (see Post Hoc, Ergo Propter Hoc, p. 309). Be sure that you have not inadvertently ignored evidence that might invalidate your conclusion ("neglected aspect"). Also resist the temptation to present only the evidence that supports a predetermined conclusion ("slanting").

When you use induction in your writing, the organizational strategy can vary with the situation. You may wish to state the logical conclusion first and then present the evidence on which it is based. On the other hand, you may wish to present the evidence first and let your reader draw the conclusion. This strategy works well when your conclusion is one your reader may resist.

31b

Learn how to use deductive reasoning in your writing.

Although the terminology may be new to you, you are already familiar with deductive reasoning. For example, you know that the only prerequisite for enrolling in honors history is a B+ average. You have a B+ average. Therefore, you can conclude, with certainty, that you are eligible for honors history. This kind of reasoning is based on a logical structure called a syllogism. A syllogism has three terms: a major premise (usually a generalization), a minor premise (a specific fact), and a conclusion that fits both the major premise and the minor premise.

When the major premise and the minor premise are correctly related to form a conclusion, the syllogism is valid.

Even if it is valid, however, the conclusion may be false if one of the premises is false. In the example just given, if your assumption that the honors history requirement is a B+ were not true, or if you had miscalculated your own grade-point average, your conclusion might be false even though your reasoning was valid. But when both premises are true and the syllogism is valid, then the conclusion must be true.

Deductive reasoning can be a powerful tool in argumentative papers. However, when you argue deductively, you must think about your premises very carefully to be sure your argument is sound—both true and valid (see Non Sequitur, p. 308; Either . . . or, p. 309; Circular Reasoning, p. 308; and Equivocation, p. 309).

When you write a deductive argument, it is important to frame a premise which you not only consider to be true but with which your reader is likely to agree. For instance, if you want to convince a reader that vivisection should be outlawed, you might think of a premise such as this:

> Anything that inflicts pain on living creatures should be outlawed.

But on further consideration it may occur to you that this premise might be difficult for your reader to accept. After all, sometimes pain is inflicted on living creatures for a benefit; if you have appendicitis, you willingly submit to the pain of surgery to have your appendix removed. So the premise needs to be qualified:

> Anything that inflicts pain on living creatures *needlessly* should be outlawed.
> Vivisection inflicts pain on living creatures *needlessly*.
> Vivisection should be outlawed.

In other situations you may decide to limit your objectives. You may be able to succeed in getting a reader to agree that

anything that inflicts pain on living creatures needlessly is morally wrong, but not necessarily to agree that a law should be enacted to prohibit every moral wrong. You could alter your premise like this:

> Anything that inflicts pain on living creatures needlessly *is morally wrong.*
> Vivisection inflicts pain on living creatures needlessly.
> Vivisection is morally wrong.

Although you always need to think carefully about both of your premises and be able to state them correctly for yourself, you do not always have to express both of them in your writing.

> Because vivisection inflicts pain on living creatures needlessly, it is morally wrong. [major premise unstated]

■ **Exercise 1** Prepare for a class discussion of the premises and conclusions in the following items.

1. First, many situations in real life have unhappy endings; therefore, if fiction is to illuminate life, it must present defeat as well as triumph.
—LAURENCE PERRINE
2. Creationists say that evolutionary theory, because it seeks not to predict but only to explain what happened already, is not proper science but merely a belief system, which is to say, a religion. And the First Amendment says that no religion shall be fostered over another by the Federal Government; therefore, evolution should only be taught in schools with the caveat that it is theory.
—JAKE PAGE

31c

Avoid fallacies.

Fallacies are faults in reasoning. They may result from misusing or misrepresenting evidence, from relying on faulty premises or omitting a needed premise, or from distorting the issues.

(1) Non Sequitur: A statement that does not follow logically from what has just been said—a conclusion that does not follow from the premises.

FAULTY Billy Joe is honest; therefore, he will get a good job.
[Many honest people do not have good jobs.]

(2) Hasty Generalization: A generalization based on too little evidence or on exceptional or biased evidence.

FAULTY Teen-agers are reckless drivers.
[Many teen-agers are careful drivers.]

(3) *Ad Hominem:* Attacking the person who presents an issue rather than dealing logically with the issue itself.

FAULTY His arguments might impress us if we were not aware of his unbroken record of selfishness.
[The man's alleged selfishness need not invalidate his arguments.]

(4) Bandwagon: An argument saying, in effect, "Everyone's doing or saying or thinking this, so you should too."

FAULTY Everyone else is cheating, so why shouldn't I?
[The majority is not always right.]

(5) Circular Reasoning: An assertion that restates the point just made. Such an assertion "begs the question" by drawing as a conclusion a point stated in the premise.

FAULTY He is lazy because he just doesn't like to work.
[Being lazy and not liking to work mean essentially the same thing.]

(6) Red Herring: Dodging the real issue by drawing attention to an irrelevant issue.

FAULTY Why worry about a few terrorists when we ought to be doing something about acid rain?
[Acid rain has nothing to do with the actions of terrorists.]

(7) *Post Hoc, Ergo Propter Hoc:* "After this, so because of this"—the mistake of assuming that because one event follows another, the first must be the cause of the second.

FAULTY The new mayor took office last January and crime in the streets has already increased 25 percent. [The assumption is that having the new mayor caused the increase in crime, an assumption unlikely to be true.]

(8) Either . . . or Fallacy: Stating that only two alternatives exist when in fact there are more than two.

FAULTY We have only two choices: ban nuclear weapons, or destroy the earth. [In fact, other possibilities exist.]

(9) False Analogy: The assumption that because two things are alike in some ways, they must be alike in other ways.

FAULTY Since the books are about the same length and cover the same material, one is probably as good as the other. [The length and coverage of the books cannot predict whether one is as good as the other.]

(10) Equivocation: An assertion that falsely relies on the use of a term in two different senses.

FAULTY You have a right to vote, so do what is right and vote. [The word *right* means both "a just claim" and "correct."]

■ **Exercise 2** Prepare for a class discussion of the faulty logic in the following sentences.

1. A person who cannot spell should not become a journalist.
2. True, many Americans cheat on their income tax, but you should consider how much good they do for the economy by spending the money that they saved.
3. If you walk self-confidently, with your head high, you won't get mugged.
4. Our jails are full because a lot of people don't have enough money to buy necessities.
5. I will not vote for him as my representative because he was not born in America.
6. Women just can't understand math.
7. Everybody likes Jacqueline, so she will be a good class president.
8. I've never met a German who didn't like opera; all Germans do.
9. Fred missed class twice last week; he must have been sick.
10. These razor blades give the smoothest shave; all the baseball players use them.
11. After that oil spill, the fish I caught tasted greasy. Those fish are contaminated.
12. There are only two kinds of politicians: those interested in their own welfare and those interested in the welfare of the people.

32
THE PARAGRAPH

Write paragraphs that are unified, coherent, and adequately developed.

An essential unit of thought in writing, the paragraph usually consists of a group of related sentences, though occasionally no more than one sentence. The first line of a paragraph is indented, about one inch when handwritten and five spaces when typewritten.

Good paragraphs are unified, coherent, and well developed. As you read the following paragraph, observe the unity—how all of the sentences in the paragraph relate to a single main idea. Notice also the easy, natural progression of ideas from sentence to sentence (coherence), and the use of plenty of specific information, appropriately arranged to support the main idea (development). (For easy reference, the paragraphs in this section are numbered—except for those in need of revision.)

1 The modern typewriter keyboard was deliberately designed to be as inconvenient as possible. On earlier models of the typewriter, the keyboard was arranged so that the most common letters in the English language were located in the middle row. Typists soon became so quick that they continually jammed the primitive machines. The inventor

solved the problem by scrambling the letters on the keyboard and creating a deliberately inconvenient arrangement. This slowed down the typists and thus prevented them from accidentally jamming the typewriter. Although modern typewriters are virtually jam-proof, they still have the deliberately inefficient keyboard arrangement designed for the first primitive typing machines.

—PAUL STIRLING HAGERMAN,
The Odd, Mad World of Paul Stirling Hagerman

2 My scholastic career got off to a good start when I was very young. I received a special diploma in the second grade for being the outstanding boy student, and in the third and fifth grades I was moved ahead so suddenly that I was the smallest kid in the class. Somehow, I survived the early years of grade school, but when I entered junior high school, I failed everything in sight. High school proved not much better. There was no doubt that I was absolutely the worst physics student in the history of St. Paul Central High School. It was not until I became a senior that I earned any respectable grades at all. I have often felt that some semblance of maturity began to arrive at last. I saved that final report card because it was the only one that seemed to justify those long years of agony.

—CHARLES M. SCHULZ, *Peanuts Jubilee*

Paragraphs have no set length. Typically, they range from 50 to 250 words, averaging perhaps 100 words. Paragraphs intended for books are on average longer than those written for the narrow columns of newspapers and magazines. The shortest paragraphs generally occur in dialogue (see also **16a[2]**).

Note: Extremely long paragraphs, especially those that belabor one point or combine too many points, are generally avoided by modern writers.

32a

Construct unified paragraphs.

In a unified paragraph each sentence contributes to developing a central thought. Stating the central thought in a topic sentence will help you achieve unity.

(1) Make sure each sentence is related to the central thought.

Hold to the main idea; eliminate information that is unrelated or only vaguely related to it. Suppose, for instance, the main idea of one of your paragraphs is this: "Computers help college students organize their time." In such a paragraph, if you include sentences about other benefits of computers you will disrupt the unity. Every statement should pertain to the usefulness of the computer for organizing time. Notice in paragraph 3 how each sentence helps to show exactly what the writer means by the curious experiences referred to in the first sentence.

3 A number of curious experiences occur at the onset of sleep. A person just about to go to sleep may experience an electric shock, a flash of light, or a crash of thunder—but the most common sensation is that of floating or falling, which is why "falling asleep" is a scientifically valid description. A nearly universal occurrence at the beginning of sleep (although not everyone recalls it) is a sudden, uncoordinated jerk of the head, the limbs, or even the entire body. Most people tend to think of going to sleep as a slow slippage into oblivion, but the onset of sleep is not gradual at all. It happens in an instant. One moment the individual is awake, the next moment not. —PETER FARB, *Humankind*

As you check your paragraphs for unity, if any information does not relate to your main idea, eliminate this irrelevant material. If any material is related to the main idea but not

clearly so, revise to make the relationship clear. Sometimes, the problem is that the main idea itself needs to be more clearly formulated. (See also **32a[2]**.) Or there may be too many major ideas in a single paragraph. If so, the chances are that you should develop each in a separate paragraph. Occasionally, however, the best strategy is to formulate a new "umbrella" sentence, one expressing an idea that all the others will support.

■ **Exercise 1** Revise the following faulty paragraph to improve unity. Be prepared to give the reasons for your revisions.

> When I visited the coast of Maine last summer, I noticed that it looked very much like the coast of Oregon. It was very cold and rainy in Maine and we had to wear coats even though it was late July. In Maine, the coastline is rocky and in many places evergreens march straight to the water. In other places, bluffs lined with evergreens overlook the sea. One day we saw a large sailboat driving hard toward some half-submerged rocks. In Oregon, pine-rimmed bluffs usually overlook the ocean, but sometimes the trees extend to a partly submerged rocky ledge or a pebble beach. Small islands, called sea stacks, dot this coastline much as the low, wooded islands lie offshore in Penobscot Bay. Lighthouses can be found here and there along both coastlines.

(2) State the main idea of the paragraph in a clearly constructed topic sentence.

A topic sentence embodies the central thought of a paragraph. Notice how the topic sentence of paragraph 4 (the first sentence) announces the idea of our reaction to eye behavior; it also suggests the approach of the paragraph by establishing an expectation that the writer will go on to provide a number of examples.

4 Much of eye behavior is so subtle that we react to it only on the intuitive level. The next time you have a conversation with someone who makes you feel liked, notice what he does with his eyes. Chances are he looks at you more often than usual with glances a little longer than the

normal. You interpret this as a sign—a polite one—that he is interested in you as a person rather than just in the topic of conversation. Probably you also feel that he is both self-confident and sincere. —FLORA DAVIS,
Inside Intuition: What We Know about Nonverbal Communication

Notice in paragraph 5 how the phrase "two significant facts" in the topic sentence suggests the approach the writer will follow.

5 Years of studying something as unremarkable as the shape of craters on the surface of Mars have turned up two significant facts about the planet and its satellites. One is that Phobos and Deimos, the two tiny moons of Mars, may be the last survivors of a family of ancient satellites—perhaps dozens of them—that once whirled around the red planet. The second fact is that the skin, or outer crust, of Mars underwent a dramatic change about 3 billion years ago. —TERENCE DICKINSON, "Stars"

The main idea of a paragraph is most often stated at or near the beginning, as in examples 4 and 5, although it may appear anywhere in the paragraph. When the main idea is stated early, it is sometimes also restated at the end, to point up its importance.

6 In the towns and cities of Ulster, the intolerable has become normal. The civic environment is scarred. In Belfast and Derry, it is hard to find a shop with windows; shopkeepers have had so many broken that they are content to leave the boards up. Burned-out houses and shops are left as abandoned hulks. The army has run out its barbed wire, concrete and corrugated iron in dozens of checkpoints, barricades and gun emplacements. Ugliness is accepted, no longer even noticed.

—PAUL HARRISON, "The Dark Age of Ulster"

Occasionally, as in paragraph 7, the topic sentence is the last sentence, especially when the writer progresses from particulars—for instance, from a specific example—to a generalization.

7 In the warmth of the inner Solar System a comet releases clouds of vapor and dust that form the glowing head and then leak into the tail, which is the cosmic equivalent of an oil slick. Pieces of the dust later hit the Earth, as meteors. A few survivors among the comets evolve into menacing lumps of dirt in tight orbits around the Sun. For these reasons comets are, in my opinion, best regarded as a conspicuous form of sky pollution.

—NIGEL CALDER, *The Comet Is Coming*

A single topic sentence (such as the first sentence below) may serve for a sequence of two or more paragraphs.

8 The world has always been divided into two camps: those who love garlic and onions and those who detest them. The first camp would include the Egyptian pharaohs who were entombed with clay and wood carvings of garlic and onions to ensure that meals in the afterlife would be well seasoned. It would include the Jews who wandered for 40 years in the Sinai wilderness, fondly remembering "the fish which we did eat in Egypt so freely, and the pumpkins and melons, and the leeks, onions and garlic." It would include Sydney Smith, the 19th-century essayist, whose "Recipe for Salad" includes this couplet: "Let onion atoms lurk within the bowl, / And, scarce-suspected, animate the whole."

9 The camp of the garlic and onion haters would include the Egyptian priests who, according to Plutarch, "kept themselves clear of the onion. . . . It is suitable neither for fasting nor festival, because in the one case it causes thirst, and in the other tears for those who partake it." The camp would include the ancient Greeks, who considered the odor of garlic and onions vulgar and prohibited garlic and onion eaters from worshiping at the Temple of Cybele. It would include Bottom, who in *A Midsummer Night's Dream* instructs his troupe of actors to "eat no onions nor garlic, for we are to utter sweet breath."

—ERIC BLOCK, "The Chemistry of Garlic and Onions"

Occasionally, no topic sentence is needed because the details unmistakably imply the central idea.

10 Mobile-home owners organize to fight for county zoning changes. Farmers battle power transmission lines. Retired people mobilize against school taxes. Feminists, Chicanos, strip miners, and anti-strip miners organize, as do single parents and anti-porn crusaders. A midwest magazine even reports formation of an organization of "gay Nazis"—an embarrassment, no doubt, to both the heterosexual Nazis and the Gay Liberation Movement.

—ALVIN TOFFLER, *The Third Wave*

■ **Exercise 2** Write a paragraph with a topic sentence at the beginning, another with the topic sentence at the end, and a two-paragraph sequence containing a single topic sentence. Here are a few possible approaches.

1. Two kinds of . . .
2. Reasons for believing . . .
3. The things that happen when . . .
4. Examples of . . .

32b

Make paragraphs coherent by arranging ideas in a clear, logical order and providing appropriate transitions.

A paragraph has coherence when the relationship among ideas is clear and the progression from one sentence to the next is easy and natural for the reader to follow. To achieve coherence, arrange ideas in a clear, logical order. Also provide transitions between sentences (not only within the paragraph but between paragraphs) by the effective use of pronoun reference, repetition of key words and ideas, appropriate conjunctions and other transitional expressions, and parallel structure.

Arrangement of Ideas

(1) Arrange ideas in a clear, logical order.

There are many common, logical ways to arrange ideas in a paragraph. The choice depends on the context and on the writer's purpose. One of the simplest orders is **time order**.

11 As a tornado spins faster and faster, the atmospheric pressure within it drops, just as the pressure falls within any storm as the storm intensifies. When atmospheric pressure drops, air expands and cools. This causes the moisture in the air to condense into a cloud, much as a person's breath condenses on a cold day. As a tornado intensifies, the cloudiness of the parent thunderstorm snakes down along the tornado's length toward where it touches the ground.

—STEVE OLSON, "Year of the Tornado"

Descriptive passages are often arranged in **space order**, moving from east to west, from near to distant, from left to right, and so on. Note the movement from west to east in paragraph 12.

12 The Arkansas River springs to life on the eastern slopes of the Continental Divide in central Colorado. Following a boisterous youth in the Rockies, it roams through the undulating expanses of Kansas, Oklahoma and Arkansas. After 1450 miles, it quietly slips into the Mississippi. Along the way it offers thrills and danger, life and sometimes death.

—PAUL HEMPHILL, "Arkansas Odyssey"

Another useful arrangement of ideas is that of **order of importance**, from most important to least or from least to most. (See also **29c**.) In paragraph 13 Harrison focuses on a hierarchy of intelligence, moving from lower to higher forms of life.

13 An ant cannot purposefully try anything new, and any ant that accidentally did so would be murdered by his colleagues. It is the ant colony as a whole that slowly learns

over the ages. In contrast, even an earthworm has enough flexibility of brain to enable it to be taught to turn toward the left or right for food. Though rats are not able to reason to any considerable degree, they can solve such problems as separating round objects from triangular ones when these have to do with health or appetite. Cats, with better brains, can be taught somewhat more, and young dogs a great deal. The higher apes can learn by insight as well as by trial and error. —GEORGE RUSSELL HARRISON, *What Man May Be*

Sometimes the movement within the paragraph is from **general to specific**, or from **specific to general**. A paragraph may begin with a general statement or idea, which is then supported by particular details (as in paragraph 14). Reversing the order, it may begin with a striking detail or series of details and conclude with a summarizing statement (as in paragraph 15).

14 The *conventions* of a period are the inherited, invented, and prescribed formulas that the people who formed its culture generally understood. The traditional arrangement of areas and rooms in a temple or dwelling, the larger-than-life representations and rigid postures of gods and rulers, the appearance of a masked deity or hero to pronounce the prologue and epilogue of a Greek drama, the required fourteen lines of a sonnet, the repeated rhythmic patterns of dances, the way characters speak in rhymed meters in poetic drama and sing their lines in opera—all are conveniences that became conventions through their acceptance by a representative number of people whose commonly held values and attitudes formed a culture.

—WILLIAM FLEMING, *Arts and Ideas*

15 When we watch a person walk away from us, his image shrinks in size. But since we know for a fact that he is not shrinking, we make an unconscious correcting and "see" him as retaining his full stature. Past experience tells us what his true stature is with respect to our own. Any sane and dependable expectation of the future requires that he have the same stature when we next encounter him. Our

perception is thus a prediction; it embraces the past and the future as well as the present.

—WARREN J. WITTREICH, "Visual Perception and Personality"

One common form of the general–specific pattern is **topic–restriction–illustration.** In this pattern, the writer announces the topic, restricts or qualifies it, and illustrates the restriction in the remaining sentences of the paragraph.

16 Perhaps the most mystifying of the habits peculiar to whales is their "singing." Humpback whales are the most renowned for a wide range of tones, and whole herds often join together in "songs" composed of complete sequences, which, repeated, can last for hours. Some evenings, we listened to the humpbacks starting to make a few sounds, like musicians tuning their instruments. Then, one by one, they began to sing. Underwater canyons made the sounds echo, and it seemed as though we were in a cathedral listening to the faithful alternating verses of a psalm.

—JACQUES-YVES COUSTEAU, "Jonah's Complaint"

In paragraph 16 the general topic "the singing of whales" begins the paragraph. The next sentence restricts the topic to "the singing of humpback whales," and two illustrations are given, "how the whales 'tune up'" and "what the singing sounded like."

In the **problem–solution** pattern the first sentence states a problem, and the solution follows, as in the examples below.

17 Dinner is at eight, and so is your favorite television show. Solution? Tape the show on your video cassette recorder.

18 Two must-see shows are scheduled for the same hour? Watch one on your TV while taping the other on your VCR.

19 Want to see "Casablanca" tomorrow night? Rent a copy from your local video store, and pop it into your VCR.

—CONSUMER REPORTS

The topic sentence in the **question–answer** pattern asks a question and the supporting sentences answer it, as in paragraph 20.

20 What's wrong with the student-union bookshop? Everything. It's interested in selling sweatshirts and college mugs rather than good books. Its staff often is incompetent and uncivil. The manager may not be intelligent enough even to order a sufficient number of copies of required textbooks for the beginning of a term. As for more lively books—why, there are masses of paperbacks, perhaps, that could be procured at any drugstore; there are a few shelves or racks of volumes labeled "Gift Books," usually lavishly illustrated and inordinately costly, intended as presents to fond parents; but there are virtually no *book* books, of the sort that students might like to buy.

—RUSSELL KIRK, "From the Academy: Campus Bookshops"

Paragraphs 11 through 20 illustrate seven of the many possible types of clear arrangement within the paragraph. Any order, or any combination of orders, is satisfactory as long as it makes the sequence of thought clear.

■ **Exercise 3** Prepare to discuss how paragraphs with various arrangements of ideas might be developed by using (or building on) the information provided below.

COCKROACH

Description: An urban grasshopper, cynical, corrupt, dissatisfied, dangerous.

Habitat: Any city with more than a 50,000 population, and swank resort hotels in the tropics.

Habits: Defiance and survival. Likes to pop up from time to time to run across the tablecloths at really expensive restaurants.

Foods: Likes ethnic fare but will eat greedily anything that isn't tightly covered. Will take an occasional after-dinner cigar.

Comments: Cockroaches are perhaps the most unsung so-

cial force of all time. They were directly responsible for the great human migration to the suburbs in the 1950s and early 1960s, and thus they can be blamed for a wide variety of social ills. —CHARLES A. MONAGAN, *The Reluctant Naturalist*

Transitions between Sentences

The linking of sentences by transitional devices such as pronoun reference, repeated key words or ideas, appropriate conjunctions and other transitional expressions, and parallel structure helps create a coherent paragraph. Usually, several of these aids to coherence are found in a single paragraph:

21 Civilized peoples are not alone in having grasped the idea of superstitions—beliefs and practices that are superseded but that still may evoke compliance. The idea is one that is familiar to every people, however primitive, that I have ever known. Every society has a core of transcendent beliefs—beliefs about the nature of the universe, the world and man—that no one doubts or questions. Every society also has a fund of knowledge related to practical life—about the succession of day and night and of the seasons; about correct ways of planting seeds so that

key words and ideas

parallel construction

transitional expression

pronoun repetition

they will germinate and grow; about the processes involved in making dyes or the steps necessary to remove the deadly poison from manioc roots so they become edible. Island peoples know how the winds shift and they know the star toward which they must point the prow of the canoe exactly so that as the sun rises they will see the first fringing palms on the shore toward which they are sailing.

—MARGARET MEAD, "New Superstitions for Old—January, 1966"
[Words and phrases relating to *people* are circled; those relating to *superstitions* are placed in boxes. Pronouns are underlined.]

(2) Link sentences by using pronouns.

In paragraph 22 the writer links sentences by using the pronouns *their* and *they*. Although these same two pronouns are used repeatedly, their referent, "easy victims," is always clear.

22 Several movements characterized easy victims: their strides were either very long or very short; they moved awkwardly, raising their left legs with their left arms (instead of alternating them); on each step, they tended to lift their whole foot up and then place it down (less muggable sorts took steps in which their feet rocked from heel to toe). Overall, the people rated most muggable walked as if they were in conflict with themselves; they seemed to make each move in the most difficult way possible.

—CARIN RUBENSTEIN, "Body Language That Speaks to Muggers"

(3) Link sentences by repeating key words or ideas.

In paragraph 23, the repetition of the key words "sick and tired" links the sentences. (The repetition also serves to provide emphasis: see **29e**.)

23 I was sick and tired of January, and sick and tired of February following January year after year like famine and pestilence following war. I was sick and tired of football, and sick and tired of football being followed by ice hockey and basketball as pestilentially as February followed January. I was especially sick and tired of people interrupting my grouch with commands to smile and cheer up. I was sick and tired of everything except being sick and tired of it all, which I enjoyed immensely.

—RUSSELL BAKER, "Confessions of a Three-Day Grouch"

(4) Link sentences by using conjunctions and other transitional expressions.

Here is a list of some frequently used transitional connectives arranged according to the kinds of relationships they establish.

1. *Alternative and addition*: or, nor, and, and then, moreover, further, furthermore, besides, likewise, also, too, again, in addition, even more important, next, first, second, third, in the first place, in the second place, finally, last.
2. *Comparison*: similarly, likewise, in like manner.
3. *Contrast*: but, yet, or, and yet, however, still, nevertheless, on the other hand, on the contrary, conversely, even so, notwithstanding, for all that, in contrast, at the same time, although this may be true, otherwise, nonetheless.
4. *Place*: here, beyond, nearby, opposite to, adjacent to, on the opposite side.
5. *Purpose*: to this end, for this purpose, with this object.

6. *Cause, result*: so, for, hence, therefore, accordingly, consequently, thus, thereupon, as a result, then.
7. *Summary, repetition, exemplification, intensification*: to sum up, in brief, on the whole, in sum, in short, as I have said, in other words, that is, to be sure, as has been noted, for example, for instance, in fact, indeed, to tell the truth, in any event.
8. *Time*: meanwhile, at length, soon, after a few days, in the meantime, afterward, later, now, then, in the past.

(5) Link sentences by means of parallel structure.

Parallelism is the repetition of the sentence pattern or of other grammatical structures. See also Section **26**.

In paragraph 24 notice that the first three sentences are structured in the same way. This repetition of the pattern (in this case *adverb clause* followed by *main clause*) strengthens in the reader's mind the relationship of the three ideas being expressed.

24 When you're three years old and stick mashed potatoes up your nose, that's expected. When you're six and make your bed but it looks like you're still in it, you deserve some credit for trying. When you're nine and prepare the family meal but the casserole looks worse than the kitchen, you should be applauded for your effort. But somewhere along the line, some responsible adult should say, "You're too old for this nonsense." —DAN KILEY,
The Peter Pan Syndrome: Men Who Have Never Grown Up

■ **Exercise 4** Prepare for a class discussion of the specific linking devices (pronouns, transitional words, repetition, parallelism) used in the following paragraph.

25 Electronic music is a new departure from orthodox, or generally accepted, music in that it is electrically originated

or modified sound. This sound is the output of electric pianos, organs, synthesizers, saxophones, guitars, flutes, violins, trumpets, and many other instruments. It is the product of composers who use tape recorders and tape manipulation to distort, for better or worse, conventional sounds. Also, it is the sounds we hear in concerts and on records that use amplification to boost or alter the volume of instruments.

—MERRILL C. LEHRER, "The Electronic Music Revolution"

■ **Exercise 5** Revise the sentences in the following paragraph so that the thought flows smoothly from one sentence to the next.

Cable television sounds like a good deal at first. All available local channels can be piped in to a television set for a relatively low cost per month. The reception is clear—a real bonus in fringe and rural areas—and in addition several channels for news and local access are in the basic monthly fee. A cable connection to a second or third TV set costs extra. In most places subscribers have to pay as much as thirty dollars a month extra to get the desirable channels like Home Box Office, Showtime, and Cinemax. Although the movies change each month, the pay-TV movie channels run the same films over and over during a month's time. Many of the films offered each month are box office flops or re-runs of old movies that can be viewed on regular channels. Cable television isn't really a bargain.

(6) Provide clear transitions between paragraphs.

Clear writing depends upon clear transitions between paragraphs as well as between sentences.

For example, read paragraph 26, which sets forth a claim made by those who promote transcendental meditation (TM). Then observe the two types of transitional devices used in the first sentences of subsequent paragraphs that refute this claim.

26 As the saying goes, "You can prove anything with statistics." TM promoters claim that the higher the meditation rate, the lower the crime rate, and specifically that in cities where one percent of the population practice TM, the crime rate is lower than in other cities.

transitional expressions

First, a correlation does not necessarily indicate a cause and effect relationship. . . .

Second, in large samples it is easy to get correlations. . . .

Third, the one percent may not represent a cross section of each city's populace. . . .

repetition of words/ideas

—RANDAL MONTGOMERY, "TM and Science: Friends or Foes?"

The closely related words in each group below are often placed at or near the beginnings of sentences to link ideas in separate paragraphs (as illustrated in paragraph 26) or within a paragraph.

1. First. . . . Second. . . . Third. . . .
2. First. . . . Then. . . . Next. . . . Finally. . . .
3. Then. . . . Now. . . . Soon. . . . Later. . . .
4. One. . . . Another. . . . Still another. . . .
5. Some. . . . Others. . . . Still others. . . .
6. A few. . . . Many. . . . More. . . . Most. . . .
7. Just as significant. . . . more important. . . . most important of all. . . .

Sometimes a transitional paragraph serves as a bridge between two paragraphs. Ordinarily, such a paragraph is short (often consisting of only one sentence) because the writer intends it to be merely a signpost. Notice below that the first noun phrase in the transitional paragraph 28 echoes the preceding key idea and that the second noun phrase points to a fact to be explained next.

27 Indeed, instead of seeing evolution as a smooth process, many of today's life scientists and archaeologists are studying the "theory of catastrophes" to explain "gaps" and "jumps" in the multiple branches of the evolutionary record. Others are studying small changes that may have been amplified through feedback into sudden structural transformations. Heated controversies divide the scientific community over every one of these issues.

28 **But all such controversies are dwarfed by a single history-changing fact.**

29 One day in 1953 at Cambridge in England a young biologist, James Watson, was sitting in the Eagle pub when his colleague, Francis Crick, ran excitedly in and announced to "everyone within hearing distance that we had found the secret of life." They had. Watson and Crick had unraveled the structure of DNA.

—ALVIN TOFFLER, *The Third Wave*

32c

Develop the paragraph adequately.

Many short paragraphs are adequately developed. A one-sentence paragraph such as the following supplies enough information to satisfy the reader.

30 If environment refers to what's around us, then our environment also includes the awesome coast of Oregon,

> the sparkling desert nights in southern Arizona, the Everglades glowing red in the summer dawn, the waltzing wheatfields of Kansas, the New York City skyline at dusk, the luxurious cabin of a jet airliner, air-conditioned autos and broad turnpikes and winding parkways, the pretty clothes of American women, and the laughter of children.
>
> —EDWIN A. ROBERTS, JR., "Struggling to Control Growing Trash Heaps"

Sometimes, however, short paragraphs (especially a series of them) are a sign of inadequate development of the idea. Sometimes the solution is to combine the paragraphs if they deal with the same idea. If not, each paragraph should be expanded to the point where the thought is adequately developed.

PARAGRAPHS THAT SHOULD BE COMBINED

> The line of demarcation between capitalism and socialism is sharp and clear.
>
> Capitalism is that form of organization in which the means of production—and by that is meant the machine and the funds required to utilize the machine—are controlled by private individuals or by privately owned organizations.
>
> Under a socialistic regime the control of the means of production, the control of capital—for even socialists concede the need for capital—is by the group. Under capitalism the profits accrue to the private individual; under socialism, to the group.

Taken separately, these three paragraphs are short and choppy; if combined, they would form a paragraph adequately developing an idea stated in the first sentence and clarified in the last.

The following paragraphs (from different compositions) stop before supplying enough information to satisfy an interested reader.

PARAGRAPHS THAT SHOULD BE EXPANDED

> Many adoptees searching for their natural parents have

similar experiences. A few of the stories they tell, however, are unique.

[Which kinds of experiences are similar? Which kinds unique?]

Forestry work is healthful, educational, and financially rewarding. For example, a forester soon learns how to prevent and to fight forest fires.

[The reader expects to find out about three aspects of forestry work, but the writer comments briefly on only the educational benefit. How is the work healthful? What else does a forester learn? What are the financial rewards?]

If the paragraphs in your compositions tend to be inadequately developed, study the methods of paragraph development described and illustrated in **32d**.

32d

Learn to use various methods of paragraph development.

You can learn to write good paragraphs by studying the various techniques professional writers use to develop ideas. All the strategies for developing paragraphs discussed in the following pages are equally useful for developing whole compositions. (See also Section **33**.)

The more you read, the more you will find that paragraphs are rarely developed by a single method; a combination of methods is more common. No one method, or no one combination, is better than another except insofar as it better suits the writer's purpose in a given paragraph. As you study the following illustrations of good paragraphs, notice how each main idea is worked out.

(1) Develop the main idea by supplying relevant specific details.

The main idea of a paragraph often brings specific details to mind. Consider, for example, "Beatniks rebelled against

what they considered to be the intellectually and socially stultifying aspects of 1950s America." This statement raises such questions as "How did they rebel?" and "What exactly did they rebel against?" By answering these questions and choosing details with care (omitting irrelevant details, no matter how interesting they are in themselves), the writer can develop the main idea effectively—as in the following paragraph.

31 Beatniks rebelled against what they considered to be the intellectually and socially stultifying aspects of 1950s America. They shunned regular employment. They took no interest in politics and public life. They mocked the American enchantment with consumer goods by dressing in T-shirts and rumpled khaki trousers, the women innocent of cosmetics and the intricate hairstyles of suburbia. They made a great deal of the lack of furniture in their cheap walk-up apartments, calling their homes "pads" after the mattress on the floor. —JOSEPH CONLIN, *The American Past*

(2) Illustrate a generalization using several closely related examples or one striking example.

Examples are especially useful for illustrating a generalization that a reader might question or might not understand. A paragraph developed by examples begins with a statement which is followed by one or more examples to illustrate it.

32 In the past decade, however, "facts" have blossomed into a fad. The sales of *Guinness Book of World Records* rival those of the Bible. The popularity of *The People's Almanac, Fascinating Facts, Isaac Asimov's Book of Facts, Easy Answers to Hard Questions, Dictionary of Misinformation, Encyclopedia of Ignorance,* as well as of television shows such as *Real People,* testifies to the public's growing appetite for mental snacks. —CARLL TUCKER, "In the Matter of Facts" [Numerous examples illustrate the generalization.]

33 He was one of the greatest scientists the world has ever known, yet if I had to convey the essence of Albert Einstein in a single word, I would choose *simplicity*. Perhaps an anecdote will help. Once, caught in a downpour, he took off his hat and held it under his coat. Asked why, he explained, with admirable logic, that the rain would damage the hat, but his hair would be none the worse for its wetting. This knack for going instinctively to the heart of the matter was the secret of his major scientific discoveries—this and his extraordinary feeling for beauty. —BANESH HOFFMANN, "My Friend, Albert Einstein" [A single example, an anecdote, illustrates Einstein's simplicity.]

(3) Narrate a series of events.

Narrative paragraphs present a series of events, normally in the order in which they occur. (Longer narratives often begin in the middle of a sequence of events and contain flashbacks to earlier events.)

In paragraph 34, Denis Waitley uses a narrative to illustrate his point about children acquiring their parents' habits.

34 It's amazing how parents continue to pass their own hang-ups on to their children. It reminds me of the story about the young bride who cooked a ham for her new husband. Before putting it in the pan, she cut off both ends. When her husband asked her why she did that, she replied that her mother had always done it that way. At a later date, when they were having baked ham dinner at her mother's home, he asked her, casually, why she cut both ends off the ham. The mother shrugged and said she really didn't know, except that her mother had always done it that way. Finally, he asked the grandmother why she always cut the ends off the ham before she baked it. She looked at him suspiciously, replying, "Because my baking dish is too small!" —DENIS WAITLEY, *Seeds of Greatness*

(4) Explain a process.

Process paragraphs explain how something is done or made. For this reason, they often have a temporal element that makes a step-by-step chronological arrangement both possible and natural, as in paragraph 35.

35 The best of all scientific tricks with an egg is the well-known one in which air pressure forces a peeled hard-boiled egg into a glass milk bottle and then forces it out again undamaged. The mouth of the bottle must be only slightly smaller than the egg, and so you must be careful not to use too large an egg or too small a bottle. It is impossible to push the egg into the bottle. To get the egg through the mouth you must heat the air in the bottle. That is best done by standing the bottle in boiling water for a few minutes. Put the egg upright on the mouth and take the bottle off the stove. As the air in the bottle cools it contracts, creating a partial vacuum that draws the peeled egg inside. To get the egg out again invert the bottle so that the egg falls into the neck. Place the opening of the bottle against your mouth and blow vigorously. This will compress the air in the bottle. When you stop blowing, the air expands, pushing the egg through the neck of the bottle and into your waiting hands. —MARTIN GARDNER, "Mathematical Games"

(5) Show cause and effect.

A paragraph developed by causal analysis must not only raise the question *why* but answer it to the satisfaction of the reader. The cause or causes must satisfactorily explain the result. Paragraph 36 provides several causes to account for the effect named in the opening sentence.

36 Why did the dollar, a Spanish monetary unit, become the basis of American currency rather than the British pound sterling, to which the Americans were accustomed? In part, it was a reaction against all things British. More important, there was more Spanish than British coin circu-

lating in the colonies and states in the late eighteenth century. The British paid in trade goods for the American products they purchased, and they preferred British coin for what they sold to the colonies. Thus pounds tended to flow back to Great Britain. But the colonists had a favorable balance of trade with Spanish America—selling more than they bought—so Spanish coin was comparatively abundant. —JOSEPH CONLIN, *The American Past*

(6) Use classification to relate ideas.

To classify is to group things in categories. Classification is a method for understanding or explaining a large or diverse subject and discovering the relationships within it. For example, of a variety of trees, black oak, sycamore, and cottonwood may be classified as deciduous; cedar, fir, and pine as evergreen. In paragraph 37, White classifies three views of New York.

37 There are roughly three New Yorks. There is, first, the New York of the man or woman who was born there, who takes the city for granted and accepts its size and its turbulence as natural and inevitable. Second, there is the New York of the commuter—the city that is devoured by locusts each day and spat out each night. Third, there is the New York of the person who was born somewhere else and came to New York in quest of something. Of these three trembling cities the greatest is the last—the city of final destination, the city that is a goal. It is this third city that accounts for New York's high-strung disposition, its poetical deportment, its dedication to the arts, and its incomparable achievements. Commuters give the city its tidal restlessness, natives give it solidity and continuity, but the settlers give it passion. And whether it is a farmer arriving from Italy to set up a small grocery store in a slum, or a young girl arriving from a small town in Mississippi to escape the indignity of being observed by her neighbors, or a boy arriving from the Corn Belt with a manuscript in his suitcase and a pain in his heart, it makes no difference: each embraces

New York with the intense excitement of first love, each absorbs New York with the fresh eyes of an adventurer, each generates heat and light to dwarf the Consolidated Edison Company. —E. B. WHITE, "Here Is New York"

(7) Formulate a definition.

Paragraphs of definition explain. As in the following paragraph, a *formal* definition explains a thing (volcanos) by putting it in a class (land forms) and then by distinguishing it from other members of that class (built of molten materials).

38 Volcanos are landforms built of molten material that has spewed out onto the earth's surface. Such molten rock is called *lava*. Volcanos may be no larger than small hills, or thousands of feet high. All have a characteristic cone shape. Some well-known mountains are actually volcanos. Examples are Mt. Fuji (Japan), Mt. Lassen (California), Mt. Hood (Oregon), Mt. Etna and Mt. Vesuvius (Italy), and Paricutin (Mexico). The Hawaiian Islands are all immense volcanos whose summits rise above the ocean, and these volcanos are still quite active.

—JOEL AREM, *Rocks and Minerals*

An *informal* definition differs from a formal definition in that it does not rely on the formula of class and differentiation. It defines by describing, narrating, comparing, or providing examples or synonyms. Paragraph 39 illustrates an informal definition that relies upon examples and synonyms. (See also **23d**.)

39 Biofeedback, Dr. Green said, means getting immediate, ongoing information about one's own biological processes or conditions—such as heart behavior, temperature, brainwave activity, blood pressure or muscle tension—and using the information to change and control voluntarily the specific process or response being monitored.

—THOMAS W. PEW JR.,
"Biofeedback seeks new medical uses for concept of yoga"

(8) Describe by presenting an orderly sequence of sensory details.

An effective description presents carefully chosen details in some clear order, for instance, from near to far, from general to particular, from right to left, from top to bottom. Moving in such a way, it provides an orderly scheme so the reader can visualize what you are describing.

In paragraph 40, Thomas Merton presents details in a near–far perspective, enabling the reader to share the experience of approaching the monastery that was to become his home.

40 I looked at the rolling country, and at the pale ribbon of road in front of us, stretching out as grey as lead in the light of the moon. Then suddenly I saw a steeple that shone like silver in the moonlight, growing into sight from behind a rounded knoll. The tires sang on the empty road, and, breathless, I looked at the monastery that was revealed before me as we came over the rise. At the end of an avenue of trees was a big rectangular block of buildings, all dark, with a church crowned by a tower and a steeple and a cross: and the steeple was as bright as platinum and the whole place was as quiet as midnight and lost in the all-absorbing silence and solitude of the fields. Behind the monastery was a dark curtain of woods, and over to the west was a wooded valley, and beyond that a rampart of wooded hills, a barrier and a defense against the world.

—THOMAS MERTON, *The Seven Storey Mountain*

(9) Analyze the parts of a subject.

Analysis breaks an object or idea into its elements and examines the relationships among them. In paragraph 41 the author analyzes the parts of a factory trawler.

41 Common to all factory trawlers are four essential elements that set them apart from the generations of fishing vessels that preceded them. These are a stern ramp or slip-

way for the rapid recovery of nets from astern (rather than over the side), a sheltered belowdecks factory section with assembly-line machines to gut and fillet fish (as opposed to cleaning by hand on an exposed main deck), an ammonia or freon refrigerating plant for the quick freezing and frozen storage of fish (in place of heavy and space-consuming chopped ice), and equipment to make fishmeal (to utilize both the factory leavings and trash or nonmarketable fish).

—WILLIAM W. WARNER,
Distant Water: The Fate of the North Atlantic Fisherman

(10) Compare or contrast to develop a main idea.

A comparison points out similarities; a contrast points out differences. A comparison or contrast may be organized in either of two ways (or a combination of them), the choice depending on the writer's purpose. Paragraph 42 illustrates a part-by-part organization: it first identifies the two items being compared or contrasted (New York and Los Angeles), and then it alternates between them as it considers various characteristics.

42 New York is a noisy place; Los Angeles is not. New York is filled with the sounds of drills and car honks and sirens, shouters and singers and musicians, blaring radios and shrill arguments. Los Angeles is filled with the sounds of warbling birds and the gentle whizz of traffic, which hardly ever honks. I can sleep through almost anything in New York. In Los Angeles, the sound of a neighbor's whirring air conditioner and the raucous caw of a single bird will rouse me grumbling. A New Yorker I know inhales the sounds of sirens as if they were magnolia blossoms. "I love that noise," he says. "It means someone is racing to the rescue. It means help. It means the city is working." "I hate sirens," his wife says, "that AW-oo, AW-oo at an intolerably loud and piercing level. A siren is a shriek that means another disaster."

—CAROL TAVRIS, *Anger: The Misunderstood Emotion*

Paragraph 43 illustrates a whole-by-whole organization, which treats all the pertinent qualities of one item being compared or contrasted (men's faces) before going on to treat the corresponding qualities in the next item (women's faces).

43 Women do not simply have faces, as men do; they are identified with their faces. Men have a naturalistic relation to their faces. Certainly they care whether they are good-looking or not. They suffer over acne, protruding ears, tiny eyes; they hate getting bald. But there is a much wider latitude in what is esthetically acceptable in a man's face than what is in a woman's. A man's face is defined as something he basically doesn't need to tamper with; all he has to do is keep it clean. He can avail himself of the options for ornament supplied by nature: a beard, a mustache, longer or shorter hair. But he is not supposed to disguise himself. What he is "really" like is supposed to show. A man lives through his face; it records the progressive stages of his life. And since he doesn't tamper with his face, it is not separate from but is completed by his body—which is judged attractive by the impression it gives of virility and energy. By contrast, a woman's face is potentially separate from her body. She does not treat it naturalistically. A woman's face is the canvas upon which she paints a revised, corrected portrait of herself. One of the rules of this creation is that the face *not* show what she doesn't want it to show. Her face is an emblem, an icon, a flag. How she arranges her hair, the type of make-up she uses, the quality of her complexion—all these are signs, not of what she is "really" like, but of how she asks to be treated by others, especially men. They establish her status as an "object."

—SUSAN SONTAG, "The Double Standard of Aging"

Sometimes a concept can be vividly conveyed by an analogy, a kind of comparison in which one thing is explained in terms of its similarities to something more familiar. (See also **20a[4]**.) Notice in the next paragraph how Garrett

Hardin compares rich nations to a lifeboat full of rich people.

44 If we divide the world crudely into rich nations and poor nations, two thirds of them are desperately poor, and only one third comparatively rich, with the United States the wealthiest of all. Metaphorically each rich nation can be seen as a lifeboat full of comparatively rich people. In the ocean outside each lifeboat swim the poor of the world, who would like to get in, or at least to share some of the wealth. What should the lifeboat passengers do?

—GARRETT HARDIN,
"Lifeboat Ethics: The Case Against Helping the Poor"

(11) Use a combination of methods to develop the main idea.

Many good paragraphs are developed not by one specific method but by a combination of methods. Some good paragraphs almost defy analysis. The important consideration is not that a specific method is used to develop the paragraph, but that the development is clear, complete, and appropriate. Notice the combination of methods in each of the following paragraphs.

45 The question of why snowflakes are different remains one of the classic puzzles of science, but that they *are* different is part of our culture. Who has not heard, and believed without a thought, that no two snowflakes are alike? All snowflakes *look* very much alike; like little white dots. No doubt, if one examines them closely enough, there are differences to be found, but surely there is nothing remarkable about that. A single ice crystal might well contain some ten sextillion molecules: Considering all the ways those molecules can be arranged, the odds against any two completely identical snowflakes having fallen since the atmosphere formed some four billion years ago are enormous. But by the same analysis, no two grains of sand on the beach, no

two waves in the ocean, no two hairs on the head are identical. Why all the fuss, then, over snowflakes?

—FRED HAPGOOD, "When Ice Crystals Fall from the Sky" [The first sentence announces the topic which is developed by specific details and comparison.]

46 The ideal ballet body is long limbed with a small compact torso. This makes for beauty of line; the longer the arms and legs the more exciting the body line. The ideal ballet foot has a high taut instep and a wide stretch in the Achilles' tendon. This tendon is the spring on which a dancer pushes for his jump, the hinge on which he takes the shock of landing. If there is one tendon in a dancer's body more important than any other, it is this tendon. It is, I should say, the prerequisite for all great technique. When the heel does not stretch easily and softly like a cat's, as mine did not, almost to the point of malformation, the shock of running or jumping must be taken somewhere in the spine by sticking out behind, for instance, in a sitting posture after every jump. I seemed to be all rusty wire and safety pins. My torso was long with unusually broad hips, my legs and arms abnormally short, my hands and feet broad and short. I was besides fat. What I did not know was that I was constructed for endurance and that I developed through effort alone a capacity for outperforming far, far better technicians. Because I was built like a mustang, stocky, mettlesome and sturdy, I became a good jumper, growing special compensating muscles up the front of my shins for the lack of a helpful heel. But the long, cool, serene classic line was forever denied me.

—AGNES DE MILLE, *Dance to the Piper* [The paragraph is developed by definition, description, and cause and effect.]

■ **Exercise 6** Prepare for a class discussion of the following paragraphs. Bear in mind unity, organization, coherence, and development.

47 In studies of perception, subjects were fitted with goggles that turned their visual image upside down. The goggles were worn constantly, the subjects having to adjust to an upside-down world as best they could. After several

days, however, the visual process suddenly *righted* that upside-down vision of the world. After a time the goggles were removed. And immediately the world was seen *upside down* again. After about the same period of adjustment time, however, the inordinately complex relationship between eye-brain-mind again reversed the reversal, and turned that world viewed back upright.

—JOSEPH CHILTON PEARCE, *Exploring the Crack in the Cosmic Egg*

48 Tennis has become more than the national sport; it is a rigorous discipline, a form of collective physiotherapy. Jogging is done by swarms of people, out onto the streets each day in underpants, moving in a stolid sort of rapid trudge, hoping by this to stay alive. Bicycles are cures. Meditation may be good for the soul but it is even better for the blood pressure. —LEWIS THOMAS, *The Medusa and the Snail*

49 What is the secret of Holmes's astonishing durability? It has been said that Hamlet, Robinson Crusoe, and Sherlock Holmes, in that order, are the most popular characters in literature. The estimate needs revising. The agonizings of Shakespeare's gloomy Dane are too cerebral for mass appeal. Crusoe has been made laughably quaint by a crowded world; footsteps on any strand today would lead a castaway to a resort hotel not more than a mile down the beach. Holmes's striking persona, however, has been undimmed by time or change. And although Holmes is unique in literature, he did have a real role model, Dr. Joseph Bell, a surgeon and medical instructor at the University of Edinburgh. Bell's hobby was deductive reasoning, and he entertained his students, often to their dismay, by drawing character inferences from sharp observations of their dress, habits, and mannerisms.

—KAY GARDELLA, "The Adventures of Sherlock Holmes"

50 Sound has shaped the bodies of many beasts. Noise tapped away at the bullfrog until his ears became bigger than his eyes. Now he hears so well that at the slightest sound of danger he quickly plops to safety under a sunken leaf. The rabbit has long ears to hear the quiet "whoosh" of

the owl's wings, while the grasshopper's ears are on the base of his abdomen, the lowest point of his body, where he can detect the tread of a crow's foot or the stealthy approach of a shrew. —JEAN GEORGE, "That Astounding Creator—Nature"

51 Without doubt the most famous of all megalithic monuments is Stonehenge, on the Wiltshire plain of southern Britain. Visited by thousands yearly, it is second only to the Tower of London as a tourist attraction. It has a larger literature than any other archaeological site in the world, including the pyramids of Egypt and the great statues of Easter Island, as well as mythical sites such as Atlantis. The number of books on Stonehenge and on other megalithic monuments that have poured from the presses in the past decade or so is a measure of the continued interest in these antiquities. —GLYN DANIEL, "Megalithic Monuments"

52 Standing in line at the unemployment office makes you feel very much the same as you did the first time you ever flunked a class or a test—as if you had a big red "F" for "Failure" printed across your forehead. I fantasize myself standing at the end of the line in a crisp and efficient blue suit, chin up, neat and straight as a corporate executive. As I move down the line I start to come unglued and a half hour later, when I finally reach the desk clerk, I am slouching and sallow in torn jeans, tennis shoes and a jacket from the Salvation Army, carrying my worldly belongings in a shopping bag and unable to speak.

—JAN HALVORSON, "How It Feels to Be Out of Work"

53 Americans are probably the most pain-conscious people on the face of the earth. For years we have had it drummed into us—in print, on radio, over television, in everyday conversation—that any hint of pain is to be banished as though it were the ultimate evil. As a result, we are becoming a nation of pill grabbers and hypochondriacs, escalating the slightest ache into a searing ordeal.

—NORMAN COUSINS, *Anatomy of an Illness*

54 Alcatraz Island is covered with flowers now: orange and yellow nasturtiums, geraniums, sweet grass, blue iris,

black-eyed Susans. Candytuft springs up through the cracked concrete in the exercise yard. Ice plant carpets the rusting catwalks. "WARNING! KEEP OFF! U.S. PROPERTY," the sign still reads, big and yellow and visible for perhaps a quarter of a mile, but since March 21, 1963, the day they took the last thirty or so men off the island and sent them to prisons less expensive to maintain, the warning has been only *pro forma*, the gun turrets empty, the cell blocks abandoned. It is not an unpleasant place to be, out there on Alcatraz with only the flowers and the wind and a bell buoy moaning and the tide surging through the Golden Gate, but to like a place like that you have to want a moat.

—JOAN DIDION, "Rock of Ages"

33 THE WHOLE COMPOSITION

Learn to plan, draft, and revise your compositions effectively.

Whenever you write you engage, for some purpose (**33a**), in a process of developing an appropriate subject (**33b**) for a certain audience (**33c**). Focusing the subject (**33d**) and shaping a thesis statement (**33e**) will help you choose the information you will include, plan an appropriate arrangement (**33f**), and draft your essay (**33g**). You will probably revise several drafts (**33h**) before preparing a final version.

This process of planning, drafting, and revision is seldom as neat and straightforward as inexperienced writers may suppose. As you move through the process, you may need to engage in any of the activities several times. For example, you may need to go back and collect more ideas. Or you may write a draft only to discover that you have strayed from your main idea (or thesis). Such a discovery is not the catastrophe it may seem at first: writing is one of the best ways of clarifying your own views and gaining new insights. You may want to go back and change your thesis, or even throw it out and start with a new one. Whatever repetition of the steps in the process is necessary, the effort will be worthwhile if the result is a clear, coherent, unified essay.

As you read the following composition, observe how effectively Richard Preston marshals an abundance of sharply observed details to communicate his experience and knowledge of a commonplace subject: ice.

Ice

A pond sits in the middle of the woods on a windless night. 1
The moon has set. A few leaves hang on emptied branches. Winter constellations gleam in the water. Molecules of water dance with each other. On the brink of becoming crystals, they break up, gather again. As the liquid skin of the pond cools below the freezing point, the pond's surface expands slightly. The surface becomes a wobbly lattice of water molecules, a kind of "flowing crystal." It is tensing itself. Now, in silence from rocks at the water's edge, needles of ice begin to grow. Pure water cannot freeze; it must build on a solid object. Ice can grow from a floating leaf, a root, the wing of a dead moth, a microscopic speck. Even a stray snowflake can start ice. If the snowflake happens to be a needle, it will send a spear shooting in a single direction; if the snowflake is a hexagonal star, it will throw a radiance of blades from all six points.

A trellis of ribs is growing toward the center of the pond. 2
Sometimes the ice hisses as it moves. Meanwhile, crystals of ice that look like upside-down Christmas trees reach their way downward under the water. By morning, fish observe the sun as though through a cathedral window.

If the weather holds, the pond will soon reverberate with 3
the whisk and click of skates. Why is ice so slippery? At normal temperatures, ice has a layer of water a few hundred molecules thick on its surface. Anything rubbed across it enlarges that liquid layer through frictional heating. A skate's blade *floats* on water.

Scientists like to speak of the "habits" of ice, as if ice were a 4
creature. Nearly all substances, when they cool from liquid to solid, become denser, heavier. They form into a few predictable crystal shapes. Not water. It becomes lighter, emptier, 9 per cent bigger by volume, able to float on itself. Water assumes a frenzy of solid forms. In addition to eighty known

types of snow crystal, it becomes hoar, rime, silver thaw, depth hoar, subsoil lenses, bergs, mushrooms on the sea floor, glaciers that ooze like tar, arctic clouds 50 miles high that glow after midnight, and the labyrinth of frost on a windowpane. Two hundred billion balls of ice circle the sun outside the orbit of Pluto. The largest ice crystals on Earth are under Siberia, 2 feet in diameter and as old as the pyramids.

It is a lucky thing that ice floats. Otherwise, the oceanic abysses might gradually fill with sunken ice until the planet froze. But ice is an excellent insulator. It keeps lakes warm and fish alive. Ten million crystals in a cubic foot of snow trap dead air like goose down; a quilt wraps the earth in winter. Underneath a layer of fluffy snow, the ground temperature can be 50 degrees higher than the air above. Pheasants, grouse, rabbits, bears, meadow mice, spring peepers, beetle larvae, and many dormant plants depend on the snow's protection for survival. 5

According to its habits, ice plays with light. Arctic explorers have reported flashes in the darkness when sea ice moves. Plates of ice floating in water give off blue light when they snap. Nobody knows why. Hexagonal prisms in the upper air cleave light from the sun and moon into spots, pillars, arcs, and rings of iridescence. They portend snow. 6

To the Apollo astronauts Earth was a blue-and-white disk. The blue was water; the white was clouds and the polar caps—and many of those clouds were ice. Earth could be considered a fairly icy planet. Ice covers one quarter of the globe every year, including land and sea. Eighty per cent of the earth's fresh water is locked up in cold storage at the poles. It would melt into 8 billion *billion* gallons of water. 7

A melting pond adds only a drop to the planet's fresh water. As spring comes and sun warms the ice, water molecules spin away from their crystalline bonds. The pond's ice vanishes in a day. But it is still there, lurking hidden in the structure of water, as molecules dance with each other, waiting for the cold nights of next year. Ice keeps to its own habits. —RICHARD M. PRESTON 8

Essays like Preston's, so natural and seemingly effortless, are the result of hard work. Experienced writers wrestle with the same writing activities inexperienced writers do: planning, drafting, and especially revising. For almost everyone, writing is a process of returning again and again to the various writing tasks, adjusting and fine-tuning until the result is a unified, coherent, and well-developed composition.

33a

Consider the purpose of your composition.

Writing is never done in a vacuum; the writer is always in a particular situation that involves some purpose—some reason for writing. The clearer the purpose is in the writer's mind, the more successful the writing is likely to be. The purposes of non-fiction writing are often classified as expressive, informative, and persuasive. Although these purposes are usually combined in an extended piece of writing, one of them almost always predominates.

Expressive writing emphasizes the writer's feelings and reactions to the world—to people, objects, events, and ideas. Some examples of expressive writing are journals and diaries, reminiscences, and, frequently, personal letters. The following example is a reminiscence.

> My double culinary life began in childhood. My grandmother, who was Hungarian, turned out the world's flakiest strudels, creamiest pickled herrings and the tangiest sweet and sour stuffed cabbage. But I was a child. What did I know? I preferred Nathan's. Their hot dogs were so full of garlic that two of them could keep vampires away for a month. Nathan's still exists in the New York and Miami areas, and while they

are no longer what they used to be (what is these days?), they are in my opinion the best fastfood restaurant in the United States.

—LAWRENCE WITCHEL, "A Pepsi Person in the Perrier Generation"

Informative writing focuses the reader's attention upon the objective world, the objects, the events, and the ideas themselves rather than upon the writer's feelings or attitudes about them. Some examples of informative writing are news accounts, encyclopedia articles, laboratory and scientific reports, textbooks, and, usually, articles in professional journals and other publications directed to specialized audiences. Notice that in the following account the writer presents facts objectively.

When peat-digging was revived during and after World War II, bodies were unearthed in abundance—first in 1942 at Store Arden, then in 1946, 1947, and 1948 at Borre Fen. Artifacts found beside them positively identified them as people of Denmark's Early Iron Age, from 400 B.C. to A.D. 400. None, then, was less than 1500 years old, and some were probably much older. The first of the Borre Fen finds—a full-grown male—was to prove especially significant: Borre Fen man, too, had died violently, with a noose about his neck, strangled or hanged. And his last meal had consisted of grain.

—MAURICE SHADBOLT, "Who Killed the Bog Men of Denmark? And Why?"

Persuasive writing aims to sway the reader's opinions or attitudes, arouse the reader to action, or in some other way bring about a particular response. Persuasive writing relies especially on the use of evidence and logical reasoning (see also Section **31**). The reader's perception of the writer's honesty and fair-mindedness is crucial. Persuasive writing may also depend on the skillful use of language to evoke an emotional response. For example, a defense lawyer's summation to a jury will rely upon documented evidence from which the attorney draws logical conclusions, and it may

also cite the testimony of authorities, and employ words and phrases that appeal to the jurors' emotions and sense of morality. Not least in this arsenal of techniques is the attorney's stance as a seeker of truth and justice. Some other examples of persuasive writing are advertisements, political speeches, and editorials. In the following example, Barry Goldwater aims to persuade the reader to accept his view of gun control laws.

> I believe our only hope of reducing crime in this country is to control not the weapon but the user. We must reverse the trend toward leniency and permissiveness in our courts—the plea bargaining, the pardons, the suspended sentences and unwarranted paroles—and make the law-breaker pay for what he has done by spending time in jail. We have plenty of statutes against killing and maiming and threatening people with weapons. These can be made effective by strong enforcement and firm decisions from the bench. When a man knows that if he uses a potentially deadly object to rob or do harm to another person he is letting himself in for a mandatory, unparolable stretch behind bars, he will think twice about it. —BARRY GOLDWATER, "Why Gun Control Laws Don't Work"

Although the purpose of college writing is usually informative, it may often be expressive or persuasive. Whenever you write, understand which aim a writing situation calls for. You might write an expressive essay on the impact of a personal encounter with poverty for an English course, an informative paper on the causes of poverty for an economics class, and a persuasive paper arguing for measures to eliminate poverty in a political science course. If you maintain an awareness of your purpose and your reader throughout the writing process, your writing will be clearer and more successful.

■ **Exercise 1** Select two of the following subjects and explain how you could treat each (1) as expressive writing, (2) as informative writing, and (3) as persuasive writing.

a. finding an apartment b. buying a car c. applying for a job
d. accepting responsibilities e. managing money

33b

Find an appropriate subject.

If you are assigned a subject to write about or if your situation clearly dictates a subject—as in most business writing, for example—you can move directly to a consideration of your audience (**33c**), of the particular aspect of the subject you will emphasize (**33d**), and of the ways you might organize your discussion (**33e**). Especially in college writing, however, you will sometimes be expected to choose a subject for yourself.

Often the best subject may be one drawn from your own experience—your personal knowledge, interests, and beliefs. Do you play a musical instrument? Climb mountains? Like to travel? Do you have a job? What classes are you taking? Can you think of a particular place that is important to you? An interesting character you have met? Something unusual about your family? What ambitions do you have for yourself? What strong convictions do you hold? When you are free to choose a subject, you can write an interesting paper on almost anything you care about.

Sometimes you will need to choose a subject outside your own experience because you want to extend your knowledge of a subject or because the situation dictates that you do so. If you have to write a term paper for a microbiology course, you may be free to write on any aspect of that discipline that interests you, but the instructor making the assignment wants a paper demonstrating your command of information, not your personal feelings about or experiences with microbes. No less than with writing about personal experience, however, you should take some trouble

to find a subject that interests you. You can often find a subject by looking in your textbook, particularly in the sections listing suggestions for further reading and study. You can go through your lecture notes, examine books and articles in the library, look through the subject catalog, or refer to encyclopedias. Sometimes talking to other students or to your instructor will help you find a subject.

Finally, remember that most writing situations have built-in constraints. For instance, the choice of a subject for a sociology paper is up to you, but the instructor has specified a length of ten to twelve pages. Obviously, a subject you can fully develop in two or three pages won't do. Or you have free choice of a subject for a political science paper, but the paper is due in a week. You will do well to choose a subject you already know something about rather than one on which you have to do extensive research. Choose a subject you can handle in the situation.

■ **Exercise 2** Be prepared to discuss in class one of the following:

1. Choose a personal experience you might want to write about. How was the experience meaningful to you? What reasons can you think of for sharing this experience with others?
2. Find a controversial subject you are interested in, one that you would like to know more about. What are the issues involved? What would you need to look up to write about it? What are the main points for it? Against it?

33c

Analyze your audience.

Before you begin to write, think as specifically as you can about who will read your writing—your audience. Understanding who will read your writing will help you not only to define your subject and establish its scope but also to decide how technical you can be, what kinds of details you

will use, and what tone you will take. You can distinguish between at least two kinds of audience, specialized and general.

SPECIALIZED AUDIENCES

A specialized audience has considerable knowledge of the subject about which you are writing and a keen interest in it. For example, if your subject is a new skiing technique, a group of ski instructors would obviously constitute a specialized audience. So would readers of *Ski* magazine, though in writing for this audience you would allow for a greater variation in knowledge and interest. (A specialized audience for one subject would be a general audience for another; the ski instructor, unless also a gifted chef, would probably constitute a general audience for an essay on cooking with a wok.)

It is often easier to write for specialized audiences because you have a specific idea of how much and what kinds of information, as well as what methods of presentation, are called for. You can adjust your tone and the kind of language you use as you tailor your presentation to their expertise and attitudes. The following example from the *Annual Review of Astronomy and Astrophysics* is written for a specialized audience that understands mathematical notation and expects scientific jargon to provide shortcuts to explanations.

> It is now generally believed that a cometary nucleus consists of some sort of conglomerate of ice and meteoric material, as was envisioned by Whipple (1950, 1951). As the comet nears the Sun, the ices are sublimated, and the resultant gas and released meteoric dust become available for forming the coma and tail. Reaction of the comet to the ejection of this material then provides an explanation for the nongravitational effects in the motions of comets. The prevalence of strong outward radial components of the nongravitational forces

($A_1 \approx 10\,|A_2|$) is precisely to be expected from the icy-conglomerate model. The fact that there is any transverse component at all follows from the comet's rotation and a lag between the direction of maximum mass ejection and the subsolar meridian: $A_2 > 0$ corresponds to direct rotation of the comet, $A_2 < 0$ to retrograde rotation.

—BRIAN G. MARSDEN, "Comets"

GENERAL AUDIENCES

Think of a general audience as a reader or readers not expert on your topic but presumably willing to read what you have to say about it. It is possible to identify certain characteristics even in a general audience so that you can shape your presentation accordingly. For example, the audience for which your instructor usually wishes you to write is one made up of educated adults, intellectually alert and receptive to ideas (but with many different special interests of their own). This assumed audience is not very different from the one for which the articles in a general encyclopedia are written. Consider the following description from such an encyclopedia.

A comet is a generally nebulous celestial body of small mass revolving around the Sun. Its appearance and brightness vary markedly with its distance from the Sun. A comet far from the Sun is very faint, appears starlike, and consists of a small body or group of bodies reflecting sunlight, called the nucleus. As the comet approaches the Sun, a nebulosity called the coma develops around the nucleus; with the nucleus it constitutes the head of the comet. The coma contains dust and gas released from the nucleus through the action of solar radiation. When close enough to the Sun, a tail may develop, sometimes very long and bright, directed away from the Sun. Such a comet shines partly by scattering of solar radiation on dust particles and partly by re-emission of the gas of absorbed solar radiation (through processes called resonance or fluorescence). —ENCYCLOPEDIA BRITANNICA

General audiences may be of quite different kinds. Consider the following passage from a fifth-grade science textbook. It describes a comet by using details (such as "flying frozen gravel pits") that appeal to ten-year-old readers and by using simple words in short, uncomplicated sentences.

> Comets may be no more than a few miles across. They are made of bits of frozen gas and dust. They can be thought of as flying frozen gravel pits. Much of a comet's matter changes to vapor when the comet travels near the sun. As the comet "head" absorbs the sun's energy, the gas of the comet expands. So the comet takes up more space. A "tail" is formed. The tail may be as much as 500 million miles long. The matter of a comet is spread very thin. —GEORGE MALLINSON et al., *Science: Understanding Your Environment*

When you are writing for a general audience, a useful technique is to imagine one specific reader whose background and expectations are typical; then adjust your choice of details and your tone accordingly.

MIXED AUDIENCES

Although in work-related writing situations you probably will write most often for a specialized audience, occasionally you will need to write for a mixed audience of specialized and general readers. For example, an engineer may prepare a technical report for an immediate supervisor who is also an engineer and therefore represents a specialized audience. But the report will also be read by executives who are not engineers. The engineer, therefore, has to design the report so that it conveys specialized information to the supervisor but is sufficiently clear to the others. Often in such situations it is simply not possible to serve all the members of a mixed audience equally well; a writer must

then determine who the primary audience is and write mainly to that audience, doing the best he or she can for the others.

■ **Exercise 3** Choose an experience you have had recently and write letters about it to all three of the following: (1) your parents or your employer, (2) your best friend, (3) *People* magazine.

TONE

A clear sense of audience is essential in determining the tone you should take when you write. What is your relationship to your reader? What is the reader's perception of the relationship? What is the reader's attitude toward the subject? How do you want your reader to react? The answers to such questions will help to determine whether you should be formal or informal, humorous, serious, or indignant. Suppose that as you were driving your new automobile down a busy street your brakes locked and caused you to slide into a parked car. In complaining to the company that manufactured your car with defective brakes, you would be writing to an unfamiliar audience, and your tone might reflect your indignation that the brakes were faulty. If you wrote to your insurance company to explain what happened, it would be inappropriate for you to take an indignant tone, though you would probably be serious and formal. A letter to your best friend would have an entirely different flavor. You might decide to express your indignation, even to do so humorously, but your tone would probably be informal.

The control of tone can be a subtle thing. Notice in the following essay how the author's serious, matter-of-fact approach to the subject and her stance as a person eager to be helpful to her reader contribute to the humorous effect.

Heat on the Hoof

As fuel costs continue to spiral upwards, the householder must continue his search for a reasonable and effective means of heating his establishment. Solar, or "passive," heating and woodburning stoves are popular alternatives to oil- and coal-burning systems; however, no discussion of modern heating methods would be complete without mention of the horse. 1

Horses may be used in a variety of ways as heating units. All of these are simpler than existing mechanical methods, and surprisingly effective. The average 1,200-pound horse has a caloric production rate of 600 therms per minute, and double that if he is angry or unsettled. The fuel-calorie conversion rate is extremely favorable, being about one to eight, which means that the standard four-bedroom house, with snacking center and media room, can be heated by one healthy horse and eight bales of hay per week: an appealing statistic and a soothing prospect. As there are a number of horse-heating methods available, it is wise to examine each to determine which will fit your particular needs the best. 2

One common practice is the installation of a very large horse (a Percheron or other heavy draft type is popular) in the basement of the house. Hot air ducts lead off the Percheron and act as conduits throughout the house. This is a safe and reliable method, as Percherons are mild and ruminative by nature, and fond of basements. In the event that your basement has been turned into a family recreation center, this should not adversely affect your Percheron system: many Percherons are ardent ping-pong spectators, and some are interested in taking up the game themselves. If the prospect of a blue-roan gelding playing round-robin in your basement unsettles you, remember this: even the most ineffectual efforts on the Percheron's part to join in family ping-pong games will raise the heat production in your home by a tremendous factor. Encouraging the horse in any sort of physical activity, even charades, should enable your entire family and the close neighbors of your choice to take hot showers as a result. 3

A drawback of the central-heating Percheron is that it heats 4

the entire house regardless of which rooms are being used, and some homeowners prefer a more adaptable system which will heat only the rooms that are routinely occupied. Many people find that stationing Thoroughbred mares throughout the house is an attractive alternative to the heavy draft cellar horse. The Thoroughbred is an extremely energetic breed, and its heat production is enormous, owing to its highly developed capillary system, which is a relatively new feature in equine design. The dainty Thoroughbred foot, another hallmark of this fine breed, ensures minimum damage to your flooring and fine carpets. Thoroughbreds are, however, emotionally unstable, and more care and attention must be paid them than the placid draft horse. This maintenance may be more than the average homeowner is willing to provide: soothing words must be used, idle or vicious gossip must be eschewed, and a friendly greeting must be offered daily, incorporating the correct name of the horse (not some jocular substitute), to maintain psychic order. Failure to follow these rules may result in "sulk-outs," and a general lowering of temperature. Mares are more effusive than geldings, and they make particularly good heat producers, but they tend to shy at mice and violence, so geldings are recommended for kitchen and TV room use.

A third, and highly recommended, plan is to give each member of the family a Shetland pony of his own. These tiny ponies are docile creatures, with thick coats and long manes which will double as bathmats. If properly trained, these nimble creatures will follow their receptors eagerly and unselfishly about the house, producing a steady stream of therms. They can be trained as well to make beds and wash sweaters; the drawback is, of course, that they are such terrible liars. 5

Besides the practical attractions of the horse, there is his great aesthetic appeal. Durably made and skillfully designed, the horse is available in a handsome selection of coordinated earth tones, ranging from white to black and including brown. He also comes in a wide assortment of body styles, from the trim and compact Shetland, through the rugged, all-purpose Quarter horse, whose stylish white trim and ab- 6

stract patterning make him a popular favorite with decorators, to the massive, heavy-duty Percheron or Clydesdale, who can heat an entire convention without moving a fetlock.

The horse is clean, docile, thrifty, and cheerful. He is biodegradable, non-carcinogenic, and produces no long-term side effects. His own needs are modest: he requires only sweet sun-cured timothy hay and a double-handful of dry oats daily. Clearly, the record of the horse as a reliable and valuable helpmate to man continues, and the horse takes his place beside the stove, the sun, and the furnace. 7

—ROXANNA BARRY

33d

Explore and focus the subject.

When you have a subject in mind—whether it is one assigned by an instructor, one dictated by some other writing situation, or one you have chosen for yourself—you will often need to explore the subject further in order to discover all the particular aspects of it which may be worth developing. And almost certainly you will benefit—make your writing task easier and the finished composition more effective—by taking at least a few minutes to limit the subject and get it sharply in focus before you start writing.

(1) Explore your subject.

Writers use many different methods to explore a subject. Some especially useful methods are listing, questioning, applying different perspectives, and surveying the possible development strategies. Use whatever methods seem to be productive for you. Different methods may work best for different subjects: if you run out of ideas using one method, switch to another. Sometimes, especially for an assigned subject remote from your own interests and knowledge, you may need to use several methods.

Listing Your mind already holds a variety of ideas about any subject you choose to write on. One way to dig these ideas out is to make an informal list. Jot down any ideas that come to you while you are thinking about your subject. Don't worry if the ideas seem to come without any kind of order, and don't worry about the form in which you write them down—grammar, spelling, and diction are not concerns at this stage. You can devote as much time to making your list as necessary—perhaps five minutes, perhaps an entire evening. The point is to collect as many ideas as you can about your subject.

If you were thinking about writing on home computers, you might make a list like the one below. This one took a student about five minutes.

reasons people want home computers
playing games
keeping track of money
helping to organize daily tasks
what should you look for when you choose one
size and what price
what do you want it to do for you
what kinds of programs are available for it
cost of programs
variety of programs
ease of use—programs and computer
any gadgets to attach—like printers, disk drives
what about monitors—color, monochrome
can you use your TV
what kind of storage is best
what do you have to know before you can use one
do you need to know math
where can you learn
any hidden costs—higher electrical bills, repairs, etc.
do they break frequently
where do you get them fixed
where should you buy one
keeping records—addresses, Christmas cards, spending habits, tax

If you study the list, you can see that the writer was keeping her mind open, sometimes letting one idea lead to another, sometimes making a jump in an entirely new direction. Occasionally the greatest value of such a list is that it allows an idea to surface that can become the subject of a new list; consider, for example, the last item on the list and the fifth from the last.

Questioning Another useful way to explore a subject is to ask yourself questions about it. The journalists' questions *who?* *what?* *when?* *where?* *how?* and *why?* are easy to use and can help you discover ideas about any subject. Using journalists' questions to explore the subject of home computers could lead you to think about *how* computers affect people, *what* they are and *what* kinds are available, *when* and *how* they were developed, *where* they are used or *who* uses them, *why* people want home computers, *how* computers work or *how* to decide which one to buy.

Applying perspectives Sometimes it is helpful to consider a subject in three quite different ways—as static, dynamic, and relative. A *static* perspective would focus your attention on what a home computer is. You might define it, describe its physical characteristics, analyze its parts or its main uses, or give examples of home computers.

The *dynamic* perspective focuses on action and change. Thus you might examine the history or development of the computer, its workings or the processes involved in using it, and changes of all sorts resulting from its use.

The *relative* perspective focuses on relationships, on systems. You might examine relationships of the computer to other things and to people. You can view the home computer as a system in itself or as a part of a larger system of information management. You can also analyze it in relation to other kinds of computers such as mainframe computers,

or to other kinds of information management tools such as library catalogs.

Surveying development strategies The various development strategies (more fully discussed in **32d**) represent natural thinking processes, and so are especially useful for generating ideas about a subject. Here are some thoughts a writer might jot down using these strategies.

Narration Tell about my first experience using a home computer.

Process How do you buy one? How does it work?

Cause and Effect Why were home computers developed? What effects do they have on other things?

Description What does a home computer look like? What is a typical owner like?

Definition What is a home computer?

Analysis What are the parts of a computer? What are the various tasks it can do?

Classification What kinds of people buy these computers? What types are on the market?

Example Computers save time—name several ways.

Comparison and Contrast What similarities and differences are there between kinds of home computers? What are the differences between managing information with a computer and without? How is a computer like a library or like an office?

(2) Limit and focus the subject.

No matter how well you have explored your subject, almost certainly you will need to limit and focus it before you write. As you do so, keep your purpose and your audience in mind. A simple analogy helps explain why limiting and focusing are so important. When you take a picture of something, you decide what it is you want to photograph,

and you aim your camera in that direction. But that's not all you do: you also look through the viewfinder to make sure the subject is correctly framed and in focus. You may decide to move in closer to eliminate distracting elements from the frame, and you may change your angle, using light and shadow to emphasize some features of your subject over others. You need to do something very similar when you write. When you have generated enough ideas about your subject, look at them carefully to see how to frame your subject and to make sure it is clearly in focus.

For example, "home computers" is too large and general a subject to make a good writing topic. However, some of the items that appear on the list about the home computer in **33d(1)** can be grouped to form a writing topic that might be manageable. Items about cost can be grouped, as can items about programs, about things the computer can do, or about learning to use the computer. Conceivably, an essay focusing on any one of these groups—eliminating all the other, irrelevant items—might be both workable and interesting.

However, chances are that still more focusing will be required. Suppose you have narrowed "home computers" to "learning to use a home computer." This is still a very big topic, one on which sizeable books are written. For a short paper you would do better to focus on, for example, the ways such knowledge can be acquired. You might examine the relative merits of college courses, training sessions given by dealers, and self-instruction through reading manuals and other publications. Or you could focus your paper on the specific kinds of knowledge that are needed: how to turn the computer on and off, how to use disk drives, how to save information you have put into the computer, and so forth. The exact focus you finally choose will be determined by your purpose, your audience, and the time and space available.

■ **Exercise 4** Taking one of the subjects from Exercise 2, explore it by using the journalists' questions (who? what? when? where? why? how?). Next explore the same subject using the three perspectives: What is it? How does it change or act? What is it related to—part of, different from, or like? Then explore the subject by surveying development strategies. Decide how you would limit and focus this subject.

33e

Construct a focused, specific thesis statement containing a single main idea.

An effective thesis statement satisfies your reader's natural desire to know—usually early in the paper—what the central point or idea will be and how you are likely to go about presenting it. It contains a single idea clearly focused and specifically stated.

A good thesis statement is useful to you as the writer as well as to your reader. It will help you maintain unity and will guide many decisions about what details to include. Sometimes you have information about your subject that is interesting but does not really help you make your point. When you are tempted to include such material simply because it is interesting, looking at your thesis statement can help you decide to leave it out. You can also use the thesis statement to guide your search for additional information that you may need to make your point.

As you write, refer to your thesis statement from time to time to see if you have drifted away from your main idea. However, do not hesitate to change your thesis if you find a more productive path, one you would rather pursue. Make whatever adjustments you need to insure a unified essay.

A good thesis statement is often a declarative sentence with a single main clause—that is, either a simple or complex sentence. If your thesis statement announces two or

more coordinate ideas, as a compound sentence does, be sure you are not in danger of having your paper lose direction and focus. If you wish to sharpen the thesis statement by adding information that qualifies or supports it, subordinate such material to the main idea. Beware of vague qualifiers such as *interesting, important,* and *unusual.* Often such words signal that you have chosen a subject that does not interest you much and you would do better to rethink your subject to come up with something you care about. In a thesis statement such as "My education has been very unusual" the vague word *unusual* may indicate that the idea itself is trivial and unproductive and that the writer needs to find a more congenial subject. On the other hand, this kind of vague thesis may disguise an idea of real interest that simply needs to be made specific: "Unlike most people, I received my high school education from my parents on a boat." Sometimes thesis statements containing such vague words can be made more effective by simply replacing the bland words with other, more meaningful ones. The following examples show ways to focus, clarify, and sharpen vague thesis statements.

VAGUE Rock collecting can be an interesting hobby.
BETTER Rock collecting fills empty time, satisfies a yen for beauty, and brings in a little extra cash.

VAGUE I have trouble making decisions.
BETTER Making decisions is difficult for me, especially when money is involved, and most of all when such decisions affect other people.

VAGUE Summer is an interesting season.
BETTER Summer is an infuriating season.

Thesis statements appear most often in the first paragraph although you may put them anywhere that suits your purpose—occasionally even in the conclusion. The advantage, however, of putting the thesis statement in the introductory paragraph is that your reader knows from the be-

ginning what you are writing about and where the essay is going. If the thesis statement begins the introductory paragraph, the rest of the sentences in the paragraph usually support or clarify it with more specific information.

> Clutter is the disease of American writing. We are a society strangling in unnecessary words, circular constructions, pompous frills and meaningless jargon.
>
> —WILLIAM ZINSSER, *On Writing Well*

> In many ways a pool is the best place to do real swimming. Free water tends to be too tempestuous, while in a pool it is tamed and imprisoned; the challenge has been filtered out of it along with the bacteria. —JOHN KNOWLES, "Everybody's Sport"

Frequently, you will want to give your reader some background on your subject before stating your thesis.

> What is chance? Dictionaries define it as something fortuitous that happens unpredictably without discernible human intention. Chance is unintentional and capricious but we needn't conclude that chance is immune from human intervention. Indeed, chance plays several distinct roles when humans react creatively with one another and with their environment. —JAMES H. AUSTIN, "Four Kinds of Chance"

Sometimes an essay has no explicit thesis statement. This is especially common in writing which is primarily narrative or descriptive. (The essay "Ice," pp. 345–46, has none.) Sometimes, even in the kinds of writing where a thesis is most often explicitly stated (persuasive and informative), there may be special reasons for leaving the thesis statement out. Yet even when your thesis is implied, your readers should be able to sense a clear direction and focus in your paper. You can make sure that they will by writing a thesis statement for your own use and then testing each paragraph to make sure it is relevant to the thesis. What is important is to think about your thesis even if you never intend your readers to see it.

■ **Exercise 5** Construct a clear and precise thesis statement for the subject you limited in Exercise 4.

33f

Choose an appropriate method or combination of methods of development for arranging ideas, and prepare a working plan.

The strategies discussed and exemplified in Section **32d** are more than simply methods for developing a paragraph and exploring a subject (see **33d**). They are the methods by which writers organize and develop longer pieces of writing as well.

Your choice of a particular method of development will depend to a great extent upon other choices you have already made—purpose, subject, focus, thesis. Whether your aim is expressive, informative, or persuasive, one of these methods or a combination of them can be used for organizing your paper: exemplification, narration, process, cause and effect, classification, definition, description, analysis, and comparison and contrast.

Most writers find that they need some kind of written working plan to keep their writing on course. Many think that making a formal outline interferes with the flow of their ideas, generally preferring to use lists or other kinds of jottings. Others find a formal outline useful, particularly when the project is long or when they have to produce under pressure. Choose a plan that works for you.

INFORMAL WORKING PLANS

An informal working plan need be little more than an ordered list that suggests a way of organizing your information. Such plans often grow out of a list like those used to

explore subjects (see **33d**). A student who chose to write a paper on purple martins made the following list as he was exploring for ideas.

favorite bird
beautiful when they fly
large American swallow
season—February–August
migrate to South America
semi-tamed by Indians
choosing nests
nests in bottles, gourds, etc.
mating
building nests
raising young
division of labor
similar to human behavior

When you make a list such as this, ideas often overlap. Some are general, some specific. They appear in no particular order. But you have the beginning of a plan. Examine your list carefully to see if any items are repeated and if any particular plan suggests itself.

When writing on purple martins, the student examined his list and noticed that the habits of the birds kept coming up. Choosing to limit his essay to that, he noticed that one item on his list gave him a focus for his composition—in certain ways, the habits of purple martins mimic those of people. He formulated a thesis statement and decided that a chronological organization would present those habits naturally and effectively—birds fly in, they find homes, they mate, breed, and raise young, and they fly away again. He then prepared an informal working plan of how his paper would be organized:

Thesis Statement: The family life of the purple martin, a beautiful American swallow, resembles that of people.

1. How purple martins find and choose homes

2. How purple martins choose mates
3. How purple martins divide household responsibilities
4. How purple martins raise and educate their young

FORMAL OUTLINES

A formal outline uses indention and numbers to indicate various levels of subordination. Thus it is a kind of graphic scheme of the logic of your paper. The main points form the major headings, and the supporting ideas for each point form the subheadings.

Thesis:
I. Major idea
  A. Supporting idea
    1. Example or illustration for supporting idea
    2. Example or illustration for supporting idea
      a. Detail for example or illustration
      b. Detail for example or illustration
  B. Supporting idea
II. Major idea

Headings and subheadings stand for divisions, and a division denotes at least two parts. Therefore, to be logical, each outline should have at least two main headings, I and II. If it has a subheading marked A, it should also have a subheading marked B; if it has a 1, it should also have a 2. Any intelligible system of notation is acceptable.

The types of outlines most commonly used are the topic outline and the sentence outline. When you write a topic outline, you express the major headings (those numbered I, II, III, and so on) and subdivisions in phrases. In topic outlines, the phrases that make up the major headings (I, II, III, and so on) should be grammatically parallel (see Section **26**) as should each group of subheadings. But it is

unnecessary to strive for parallel structure between different groups of subheadings—for example, between A, B, and C under I and A, B, and C under II. When you write a sentence outline, you do not have to be concerned with parallel structure. Instead, express your headings and subdivisions in complete sentences.

The advantage of a sentence outline is that it helps you make sure that you become sufficiently specific about your subject rather than simply generalizing. The advantage of the topic outline, besides its brevity, is that its parallel structure reveals the logic you will follow in your paper. But regardless of what type of outline you choose, you will need to have enough major headings to develop your topic fully within the boundaries established by your thesis statement.

Sentence Outline

Thesis statement: The family life of the purple martin, a beautiful American swallow, resembles that of people.

I. Martin scouts from South America search for suitable nesting places.
   A. A variety of houses is chosen.
   B. The birds fight over individual nesting places.

II. Courtship is related to choosing a nesting place.
   A. Males lure the females with song and dance.
   B. Females make the decisions.

III. Purple martins divide household responsibilities.
   A. They build the nest together.
   B. They both watch over the eggs.
   C. Both parents feed the young.
   D. They both keep the nest clean.

IV. Purple martins educate their young and prepare them for migration.
   A. Adults teach youngsters to fly.
   B. They teach youngsters to hunt and catch food.
   C. A diet of insects makes young birds strong.

Topic Outline

Thesis statement: The family life of the purple martin, a beautiful American swallow, resembles that of people.

I. Locating the nesting places
   A. Variety of nesting places
   B. Selection of individual nesting places
II. Choosing a mate
   A. Male courtship antics
   B. Female courtship behavior
III. Dividing household responsibilities
   A. Building the nest
   B. Hatching the eggs
   C. Feeding the young
   D. Cleaning house
IV. Educating the young for migration
   A. Learning to fly
   B. Learning to hunt and catch food
   C. Building strong bodies

■ **Exercise 6** Follow your instructor's directions as you develop a working plan or an outline for the subject you limited in Exercise 4.

33g

Write the composition.

As you write the first draft of your composition, keep your plan in mind, but put your ideas on paper quickly without much concern for matters such as spelling, punctuation, and usage. Remember, this draft is one that only you will read. If you realize you have veered from your plan, you may find it helpful to stop drafting and reread what you have written to reorient yourself. If you find yourself stuck, not knowing where to go next, referring to your plan should help you discover how to continue. When you complete your draft, set it aside for a time, several days if possible.

Some writers find that they work best by writing chunks

or blocks of their essay without worrying about the order in which the chunks will finally appear. For example, if writing the introduction is difficult for you, try starting with one of the supporting ideas you feel sure of and draft that idea through to a stopping point. You may find that when you actually are writing, your thinking processes will operate more efficiently. If that happens, you can move on to any part of the composition you think will be easy to write next—another supporting idea paragraph, even the introduction or conclusion. What is important is to begin writing and to write as quickly as you can. One word of caution: If you find that writing in chunks works best for you, you will later need to give special care to insuring that you have clear transitions.

(1) Write effective introductions and conclusions.

An effective introduction arouses the reader's interest and indicates what the composition is about (see also page 363 and pages 364–65). Introductions have no set length; they can be as brief as a phrase or as long as a paragraph or more. To arouse interest, you might begin your introduction with a startling event, a cleverly phrased statement, or an anecdote. The first introductory paragraph below begins with an arresting sentence that makes you want to read more. The second introductory paragraph engages your attention with an interesting anecdote.

> It was hard to call it science when physician Peter Hackett dangled upside down on a sheer rock face 8,000 feet above his next stopping place. And it was hard to call it science when medical researcher Chris Pizzo misplaced his ice ax, grabbed a flimsy aluminum tent pole and marched toward the summit of Everest in a glorious quest for data. But science it was when the 1981 American Medical Research Expedition to Everest transformed the mountain into the highest research laboratory on Earth. —ERIC PERLMAN, "For a Breath of Thin Air"

> What is intelligence, anyway? When I was in the army I received a kind of aptitude test that all soldiers took and, against a normal of 100, scored 160. No one at the base had ever seen a figure like that, and for two hours they made a big fuss over me. (It didn't mean anything. The next day I was still a buck private with KP as my highest duty.)
>
> —ISAAC ASIMOV, "What Is Intelligence, Anyway?"

Sometimes an interesting fact or unusual detail makes an introduction effective.

> Twenty-eight percent of the occupations that will be available to children born in 1976 were not in existence when those children were born.

Many introductions simply begin with general information as background about the subject and then focus specifically upon the thesis.

> It has just occurred to me that there are young people growing up today who have never had the experience of using a fountain pen. All they know is a ballpoint. I haven't used a fountain pen for many years myself, but I remember what it was like. —RICHARD ARMOUR, "Fountain of My Youth"

If your essay is persuasive, you may want to begin with the proposition for which you intend to argue.

> Owing to the steady accretion of power in the executive over the last forty years, the institution of the Presidency is not now functioning as the Constitution intended, and this malfunction has become perilous to the state. What needs to be abolished, or fundamentally modified, I believe, is not the executive power as such but the executive power as exercised by a single individual.
>
> —BARBARA TUCHMAN, "Should We Abolish the Presidency?"

Avoid using a cliché in an introduction unless you can give it a fresh twist (see **20c**). Also avoid unnecessary definitions, such as "Webster's dictionary defines *hate* as. . . ." Finally, apologies generally have no place in an introduc-

tion. You may not know as much as you would like to about your subject or may find it difficult to write on, but apologizing for that fact will only undermine the effectiveness of your paper.

A composition should finish, not merely stop. Some effective conclusions, especially those that introduce a question for further thought or suggest directions for future study of the topic, do encourage the reader to continue thinking about the subject. To maintain the unity of your essay, however, avoid introducing a completely new subject in the conclusion. Other effective conclusions summarize, restate, or evaluate the information in the essay without encouraging the reader to think beyond the discussion. However, avoid simply repeating your thesis in the conclusion. If a summary of your thesis is useful, try to rephrase it to avoid unnecessary repetition. Anne Roiphe's conclusion evaluates the information she presented in her essay, but does not direct the reader beyond her discussion.

> Hard as it is for many of us to believe, women are not really superior to men in intelligence or humanity—they are only equal. —ANNE ROIPHE, "Confessions of a Female Chauvinist Sow"

Stephen Potter's conclusion directs the reader's attention to the larger concept of gamesmanship which develops from his discussion of the single game.

> That night I thought hard and long. Could not this simple gambit of Joad's be extended to include other aspects of the game—to include all games? For me, it was the birth of gamesmanship. —STEPHEN POTTER, *Gamesmanship*

Conclusions often clinch or stress the importance of the central idea by referring in some way to the introduction, as Russell Baker's does in the next example.

Introduction I read *The National Enquirer* when I want to feel exhilarated about life's possibilities. It tells me of a world where miracles still occur. In the world of

The National Enquirer, UFOs flash over the Bermuda Triangle, cancer cures are imminent, ancient film stars at last find love that is for keeps. Reached on The Other Side by spiritualists, Clark Gable urges America to keep its chin up. Of all possible worlds, I like the world of *The National Enquirer* best. . . .

Conclusion So I whoop with glee when a new edition of *The National Enquirer* hits the newsstands and step into the world where Gable can cheer me up from The Other Side. —RUSSELL BAKER, "Magazine Rack"

As in an introduction, avoid apologizing in a conclusion. Finally, in very short essays where all the points can easily be kept in mind, a conclusion is often unnecessary because it is likely to unbalance the essay and, in any case, there is little more to be said.

(2) Develop a good title.

First impressions are important, and usually the first thing your reader sees is your title. An appropriate title fits the subject matter of the paper. Sometimes the title announces the subject simply and directly: "Ice," *Asimov's Book of Facts*, Virginia Woolf's "Professions for Women." A good title may also arouse the reader's curiosity by asking a question, as does Maurice Shadbolt's "Who Killed the Bog Men of Denmark? And Why?" Sometimes a clever title, such as Witchel's "A Pepsi Person in the Perrier Generation," will reflect the writer's attitude and approach. A good way to begin developing a title is to try condensing your thesis statement without becoming too vague or general. Try to work in some indication of what your attitude and approach are. Consider some possible titles for the essay beginning on page 356.

GENERAL A New Method of Heating [only vague indication of subject, no indication of attitude or approach]

ADEQUATE The Horse as Heater [clearer indication of subject but still no suggestion of attitude or approach]

BETTER Heat on the Hoof [sharply focused, indicates subject, attitude and approach, and tone]

33h

Revise the composition.

In one way or another you revise throughout the writing process. For example, even in the earliest planning stages, as you consider a possible subject and then discard it in favor of another, you are revising. Similarly, after choosing a subject, if you decide to change your focus to emphasize some new aspect of it, you are revising. And of course you are revising when, as you draft your paper, you realize that a sentence or a paragraph you have just written does not belong where it is and you pause to strike it out or mark it to be moved to an earlier or later place in the paper. But once you have finished a draft, you should set it aside for a time (preferably, if the situation permits, at least overnight) so that you will be able to see it freshly and objectively, and then you should revise it carefully and systematically as a whole. In scheduling your work, allow plenty of time for revising.

Consider large matters before you turn to smaller ones. Attending to the larger matters first is an efficient approach because as you revise paragraphs or reorganize the essay you often change or eliminate smaller elements—sentences, words, punctuation, mechanics, and so forth. Check to be sure that you have stuck to your purpose and your subject and that you have not lost sight of your audience anywhere in the draft. Is your focus consistent? Is everything governed by the central idea, or thesis? Are the major ideas in the most effective order? Is the reasoning logical?

Is every paragraph unified, coherent, and well developed? Is every sentence related to the paragraph's central idea? Are the sentences presented in the most natural and effective order? Are transitions adequate between paragraphs and between sentences?

Next, look at sentence structure. Are all of your sentences clear? Do short sentences give your essay a choppy, unconnected movement? Consider combining some of them. Rework long, overly complicated sentences. Do too many of your sentences begin with the same kind of grammatical structure? For example, if your essay contains many sentences that begin with prepositional phrases, try to rework some of those into other patterns. Have you avoided needless shifts in grammatical structures, tone, style, or point of view?

Examine your diction. Do you find vague words like *area*, *interesting*, or *unusual* where more precise words would be more effective? Watch for clauses and sentences in the passive voice. The active voice usually, though by no means always, makes your writing more direct and forceful. Is your writing wordy and repetitive? Cut any nonessential words, phrases, and sentences to make your writing tighter and more emphatic. Make sure sentences are grammatically correct. Check spelling, punctuation, and mechanics.

Sometimes while revising sentences you will find that you still have work to do on your paragraphs. Fuzzy sentences often obscure faults in reasoning or lapses in unity or coherence. Don't be discouraged. Many writers wrestle with the same problems. Keep in mind that many professionals consider revision the most important part of their writing. As one observed, "I'm not a very good writer, but I'm a terrific reviser!" You will probably find that you too will need to revise your compositions several times, sharpening, rewriting, inserting, and deleting again and again to communicate with your reader and achieve your purpose as effectively as you can.

WORD PROCESSING

Access to a computer with word-processing capability puts a powerful revision tool at your fingertips. If you need to correct, change, or rearrange any part of your writing—from inserting or deleting a single letter to reorganizing large blocks of material—word-processing programs such as *Bank Street Writer* or *WordStar* (to name two of many) can help you do that. With these programs you can even delete or insert whole paragraphs or pages. Furthermore, you can rearrange words and blocks of writing by moving them to a part of the composition where you think they will be most effective. And word processing allows you to do this without having to retype anything. The computer simply makes room on the screen where you need it and takes space away where you don't.

When you have completed your drafting and revision, many word-processing programs will help you check spelling and even grammar before you finally print what you have written. Style-checking programs are becoming available that can help you make your composition unified and coherent. Usually such programs operate by highlighting or otherwise isolating on the screen any part of your composition that may contain a problem. You are offered the chance to reconsider what you have written and revise it if necessary. A word of caution: word-processing programs are only a mechanical means for manipulating language you create yourself. They cannot think for you; they only remind you to think for yourself, and they make revision faster and easier. Furthermore, because it is easy to use, a word processor can make a wordy writer even wordier, a terse writer even less fluent.

AN ESSAY UNDERGOING REVISION

Following are two drafts of an essay on purple martins by Buck Strobeck, the first marked with Strobeck's notes for revision. Compare the drafts and observe all the ways in which Strobeck has made the final version more effective than the first.

The Purple Martin — Birds of Our Feather?

~~another Side of the Coin~~

~~The Purple Martin—Our Domestic Wonder~~

Darwinians or not, we know that mimic the behavior of ~~some of the~~

Sometimes people ~~act like~~ lower animals—

like, or wolves in sheep's clothing

evolution in reverse. They may act as stubborn

be as proud as peacock

as ~~a~~ mule, or as ~~stupid~~ dumb as turkeys. They may be or

snakes in the grass.

I'm convinced, however, that there is

some animals act like people. Consider ~~Take~~ the purple martin, for instance,

another side of the coin: Since childhood I've

closely observed the lifestyle of

~~watched~~ the purple martin (our largest swallow).

and I am amazed at the many ways its behavior

ours. their winter resorts in

resembles ~~that of human beings.~~

Martins arrive early each spring from South America

~~Some birds act like realtors and work in~~

to scout available housing for the flock.

~~groups of two or three as they locate~~ houses that

~~the will later show to individuals. Arriving~~

~~from South America in early spring, two or three~~

~~martin scouts look for suitable nesting places~~

When the clients start arriving a little later,

~~for the flocks that will follow. These scouts~~

~~find~~ a variety of houses is open and ready for

occupancy: gourds or bottles with the right-size opening, wooden houses with eight or twelve holes, even fancy high-rise condominiums ~~with many compartments.~~

It isn't long, however, before ~~Once the scouts have led the flocks to an area and have pointed out desirable housing~~ fights break out ~~begin~~ among the ~~those~~ males for the most desirable ~~that want the same~~ accomodation. ~~(These wars are usually brief and seldom result in serious injuries.)~~ Each ~~The~~ winner arrogantly takes possession of the compartment, for he has established his territorial rights. The loser decides that he likes a different compartment anyway and decides to be a good neighbor. ~~Such power struggles resemble those of human beings and such behavior after the battle reminds me of the attitudes of certain people who win and who lose.~~

Like some humans, the martin male flaunts ~~In spring a young man's fancy does turn to~~ shows off his brains, ~~his~~ brawn, and ~~his~~ possessions to ~~thoughts of love and courtship and marriage.~~ ~~When he finds the right woman, he often shows off to get her attention and uses special tactics to~~ win a mate. ~~her affection.~~ ~~Once the male martin who does not already have a mate is a property owner, he~~

~~starts flirting with his favorite female.~~ He lures her to his compartment ~~by~~ singing liquid notes and performing aerial acrobatics. ~~Usually,~~ But there's nothing flighty about her; like today's practical woman, ~~like a woman who refuses to be swept off her feet,~~ she takes plenty of time making up her mind to move in ~~with him.~~ ~~While he patiently waits outside the entrance of his compartment, she goes inside the place several times.~~ She looks over the compartment, Often she pecks at the flooring, notes the ventilation, and checks the roof for leaks. If she approves, ~~of his taste in housing and decides he is the male she wants to father her offspring, she gives him the nod and~~ they are mates--for life, according to a number of bird-banding ornithologists.

~~Like happy newly weds I know, the pair~~ Just as many married couples do today, the two birds work together to raise a family. ~~and educate their young. After the martins have mated, the female's place is in the home, and so is the male's.~~ Together they build the nest. They ~~bring~~ select just the right twigs and leaves (sometimes after a noisy squabble) and carry in the mud for the mortar. ~~In time, the female lays the eggs and incubates them.~~ For brief periods, ~~however~~ the

male martin stays with the eggs so that his mate can stretch her wings and grab a bite to eat.

~~His consideration reminds me of the husband who babysits while his wife goes to the beauty parlor. washes the dishes every night.~~

no ¶ ~~In human communities the birth of babies is an occasion for celebration and makes a vast difference in the lives of parents. So it is with purple martins.~~ When the nestlings ~~(ugly little creatures with big mouths and no feathers)~~ hatch, both parents rejoice, along with ~~noisy~~ chattering neighbors who drop by for a look~~-see~~. ~~As they poke~~ poking insects down ~~the babies'~~ their throats, and the male works as hard as the female. Both parents also work together as they get rid of garbage--the droppings--to keep the nest clean.

~~Martins are~~ Like human parents, ~~for they~~ martins have problems with ~~their children.~~ a youngster now and then. For example, when the fledglings are ready to leave the nest, the parents sometimes have to throw out a lazy freeloader ~~who is~~ reluctant to ~~leave~~ give up the comforts of home. ~~Of course, they do this for the adolescent's own good.~~

~~Again like many people, the adult~~ Martins parents

understand ~~fully~~ the value of a ~~good~~ education and ~~realize~~ the need for ~~value of parental~~ guidance. ~~The adult martins~~ They teach the youngsters to fly, to hunt food, to catch insects on the wing. The parents fly ahead, capture a ~~bug,~~ dragonfly and then put it into the ~~student's~~ youngster's mouth. ~~A~~ H~~ungry young martins~~ O.K. catches ~~to the idea~~ fast. ~~Because of~~ T~~heir~~ heavy diet of mosquitoes and other insects ~~they~~ will make them ~~in a short time be~~ strong enough to fly away with the colony ~~long distances~~ when the leaders ~~of the colony~~ give the signal to depart for South America.

~~In late summer or early fall, the martins leave in groups.~~ In order to survive, the purple martins--like refugees who flee from a famine-- ridden area or like hunters who have exterminated ~~exhausted their food supply~~ the buffalo--purple martins must leave their home and follow their food supply. They return to summer and the flying insects ~~in South America.~~

~~Whatever the similarities of martins and people, however, no other bird or creature is so beautiful as a purple martin in flight. I'll never forget what~~ The purple martin has one gift, however, that people do not share. As a friend of mine--a pilot--said

when he first saw a purple martin soar, dip, and dive: "If only we could fly like that!" ~~Every time I watch these birds in flight, I think of Wordsworth. He can have his daffodils.~~ When I see this magnificent swallow fly in the sky my heart leaps up. Wordsworth rainbows. I'll take the purple martin.

The Purple Martin--Birds of Our Feather?

Darwinians or not, we all know that people sometimes mimic the behavior of the lower animals. People may act like snakes in the grass or wolves in sheep's clothing, may be as proud as peacocks, as dumb as turkeys, or as stubborn as mules.

I'm convinced, however, that there is another side of the coin: some animals act like people. Consider the purple martin, our largest swallow. Since childhood I've closely observed the lifestyle of the purple martin, and I am amazed at the many ways its behavior resembles ours.

Martin realtors arrive early each spring from their winter resorts in South America to

scout the available housing for the flock. When the clients start arriving a little later, a variety of houses is open and ready for occupancy: gourds or bottles with the right-size opening, wooden or aluminum houses with eight or twelve holes, even fancy high-rise condominiums.

It isn't long, however, before fights break out among the males for the most desirable accommodations. Each winner arrogantly takes possession, for he has established his territorial rights. The loser decides that he liked a different compartment anyway.

Like some humans, the male martin flaunts his brains, brawn, and possessions to win a mate. Singing liquid notes and performing aerial acrobatics, he lures her to his compartment. But there's nothing flighty about her; like today's practical woman, she takes plenty of time making up her mind to move in. She looks over the compartment, pecks at the flooring, notes the ventilation, and checks the roof for leaks. If she approves, the two are mates--for life, according to a number of bird-banding ornithologists.

Just as many married couples do today, the two birds work together to raise a family. Together they build the nest. They select just the right twigs and leaves (sometimes after a noisy squabble) and carry in the mud for the mortar. For brief periods, the male martin stays with the eggs so that his mate can stretch her wings and grab a bite to eat. When the nestlings hatch, both parents rejoice, along with chattering neighbors who drop by for a look. And the male works as hard as the female feeding the young, poking insects down their throats. Both parents also work together as they dispose of household garbage, carrying away the droppings to keep the nest clean.

Like human parents, martins have problems with a youngster now and then. For example, when the fledglings are ready to leave the nest, the parents sometimes have to throw out a lazy freeloader reluctant to give up the comforts of home.

Martin parents understand the value of an education and the need for guidance. They teach the youngsters to fly, to hunt, to catch insects

on the wing. The parents fly ahead, capture a dragonfly, and then put it into the youngster's mouth. Hungry young martins catch on to the idea fast. Their heavy diet of mosquitoes and other insects will make them strong enough to fly away with the colony when, in late summer, the leaders give the signal to depart for South America.

The purple martin has one gift, however, that people do not share. As a friend of mine--a pilot--said when he first saw a purple martin soar, dip, and dive: "If only we could fly like that!" When I see this magnificent swallow in flight my heart leaps up. Wordsworth can have his rainbows. I'll take the purple martin.

Reviser's Checklist

The Essay as a Whole

1. Does the whole essay stick to the purpose (see **33a**) and the subject (see **33b**)?
2. Have you kept your audience clearly in mind? Is the tone appropriate and consistent? See **33c**. Do any terms require definition?
3. Is the focus consistent (see **33d**)? Do the ideas in the

essay show clear relationships to the central idea, or thesis?

4. Is the central idea or thesis sharply conceived? Does your thesis statement (if one is appropriate) clearly suggest the position and approach you are taking? See **33e**.
5. Have you chosen an effective method or combination of methods of development? See **33f**.
6. Is the essay logically sound both as a whole and in individual paragraphs and sentences? See **31**.
7. Will the introduction arouse the reader's interest? Does it indicate what the paper is about? See **33g**.
8. Does the essay come to a satisfying close? See **33g**.

Paragraphs

1. Are all the paragraphs unified? Are there any ideas in any paragraph that do not belong? See **32a**.
2. Is each paragraph coherent? Are sentences within each paragraph in a natural and effective order? Are the sentences connected by repetition of key words or ideas, by pronoun reference, by parallel structure, or by transitional expressions? See **32b**.
3. Is the progression between paragraphs easy and natural? Are there clear transitions where needed? See **32b(6)**.
4. Is each paragraph adequately developed? See **32c**.

Sentences and Diction

1. Have you used subordination and coordination to relate ideas effectively? See **24**.
2. Are there misplaced sentence parts or dangling modifiers? See **25**.
3. Do you find any faulty parallelism? See **26**.

4. Are there any needless shifts in grammatical structures, in tone or style, or in viewpoint? See **27**.
5. Does each pronoun refer clearly to its antecedent? See **28**.
6. Are ideas given appropriate emphasis within the sentence? See **29**.
7. Are the sentences varied in length? in type? See **30**.
8. Are there any fragments? comma splices or fused sentences? See **2** and **3**.
9. Do all verbs agree with their subjects? pronouns with their antecedents? See **6**.
10. Have you used the appropriate form of the verb? See **7**.
11. Are any words overused? used imprecisely? vague? See **20**.
12. Have all unnecessary words and phrases been eliminated? See **21**. Have any necessary words been omitted? See **22**.

Punctuation, Spelling, Mechanics

1. Are commas (see **12**) and semicolons (see **14**) used where required by the sentence structure? Have superfluous commas been removed (see **13**)?
2. Is any end punctuation omitted? See **17**.
3. Are apostrophes (see **15**) and quotation marks (see **16**) placed correctly?
4. Are all words spelled correctly? See **18**.
5. Are capitals (see **9**), italics (see **10**), and abbreviations used correctly?
6. Is your manuscript in an acceptable form? Have all words been divided correctly at the ends of lines? See **8**.

Writing Under Pressure

33i

Write well-organized answers to essay tests; write effective in-class essays.

Frequently in college you will be required to write clearly and correctly in a brief time and under pressure—for example, when you write compositions in class and when you take essay examinations.

(1) Write clear, concise, well-organized answers on essay tests.

When you write an answer to an essay question, you are conveying information, but you also are proving to your audience—the examiner—that you have mastered the information and can work with it. In other words, your purpose is both informative and persuasive. There are several things you can do in preparing for and taking an essay examination to insure that you do the best job you can.

Prepare trial questions.

Perhaps the best way to get ready for an essay examination is to prepare yourself from the first day of class. Try to decide what is most important about the material you have been learning and pay attention to indications that your instructor considers certain material especially important. As you assimilate facts and concepts, attempt to work out questions that your instructor is likely to ask. Then plan how you would answer such a question.

Plan your time.

Although you will be working under severe pressure of time, take a few minutes to plan your time and your answer. Determine how many minutes you can devote to each answer. Answer the questions that are worth the most points first (unless your mind is a blank about them at that moment).

Read instructions and questions carefully.

During your examination, first read the question carefully. Most essay examination questions are carefully worded and contain specific instructions about how as well as what you are to answer. Always answer exactly the question asked without digressing to related areas unless they are called for. Furthermore, if you are asked to define or identify, do not evaluate. Instead, give clear, concise, and accurate answers. If you are asked to explain, you must demonstrate that you have a depth of understanding about the subject. If you are asked to evaluate, you must decide what is important and then measure what you plan to say against that yardstick. If you are asked to compare and contrast, you will need to have a thorough knowledge of at least two subjects and you will need to show efficiently how they are similar and/or different.

Plan your answer.

Jot down the main points you intend to make as you think through how you plan to respond. This list of main points can serve as a working plan to help you stay on target.

State main points clearly.

State your thesis in the first paragraph so that the instructor will know what you intend. Make your main points stand

out from the rest of the essay by identifying them in some way. For instance, you can use transitional expressions such as *first*, *second*, *third*, you can underline each main point, or you can create headings to guide the reader.

Support generalizations.

Be sure that you support any generalizations that you make with specific details, examples, and illustrations. Write with assurance to help convince the instructor that you have a thorough knowledge of the subject. Make sure your answers are complete; do not write one- or two-sentence answers unless it is clearly specified that you should. Do not, however, pad your answers in an effort to make the instructor think you know more than you do. A clearly stated, concise, emphatic, and complete answer, though somewhat brief, will impress a reader much more than a fuzzy, shotgun-style answer that is much longer.

Stick to the question.

Sometimes you may know more about a related question than you do about the question asked. Do not wander from the question asked and try to answer a question you think you could handle better. Similarly, make sure that you follow your thesis as you answer the question and do not include material that is irrelevant.

Revise and proofread.

Finally, save a few minutes to reread your answer. Make whatever corrections and revisions you think are necessary. It is much better to cross out a paragraph that is irrelevant (and to replace it with a relevant one if time permits) than to allow it to stand. Similarly, consider whether your sen-

tences are clear and correct. Check sentence structure, spelling, and punctuation; clarify any illegible scribbles.

(2) Write well-organized, clear in-class essays.

Writing an in-class essay is much like writing any other essay except that you are usually given the topic and you must produce the finished essay during one class period. Because the writing process is so compressed, you must plan to make the best use of your time that you can. Reserve a few minutes at the end of the class period for revising and proofreading. Take a few minutes at the beginning of the class period to consider your main idea, or thesis, and make at least a mental plan.

As you draft the essay, keeping your plan in mind will help you stay on the track. Pace yourself so that you can cover all your major points. Don't forget transitions. It is just as important to support your generalizations and to stick to the point in an in-class essay as in an essay test or in an essay you write at home.

In the time you have saved for revision and proofreading, check your essay for unity and coherence. Strike out any unrelated matter and make any needed insertions. Unless you are instructed to do so, it is best not to use your revising time to make a clean copy of the essay. Make your revisions as neatly and clearly as possible (see also page 95). Proofread carefully.

■ **Exercise 7** Write and revise a composition from the work you did in Exercises 4 through 6.

■ **Exercise 8** Carefully read the following composition in preparation for a class discussion of (1) its title and thesis, (2) its purpose and audience, (3) its arrangement and development of main points, (4) its beginning and ending. Also be prepared to discuss how the word choice and the use of specific details contribute to the tone of the essay.

The "Miracle" of Technofix

Somehow this nation has become caught in what I call the mire of "technofix": the belief, reinforced in us by the highest corporate and political forces, that all our current crises can be solved, or at least significantly eased, by the application of modern high technology. In the words of former Atomic Energy Commission chairman Glenn Seaborg: "We must pursue the idea that it is more science, better science, more wisely applied that is going to free us from [our] predicaments."

Energy crisis? Try synfuels. Never mind that they will require billions—eventually trillions—of dollars transferred out of the public coffers into the energy companies' pockets, or that nobody has yet fully explored, much less solved, the problems of environmental damage, pollution, hazardous-waste disposal and occupational dangers their production will create. Never mind—it's technofix.

Food for the hungry world? Try the "Green Revolution." Never mind that such farming is far more energy- and chemical-intensive than any other method known, and therefore generally too expensive for the poor countries that are supposed to benefit from it, or that its principle of monoculture over crop diversity places whole regions, even whole countries, at the risk of a single breed of disease or pest. Never mind—it's scientific.

Diseases? Try wonder drugs. Never mind that few of the thousands of drugs introduced every year have ever been fully tested for long-range effects, or that they are vastly overprescribed and overused, or that nearly half of them prove to be totally ineffective in treating the ailments they are administered for and half of the rest produce unintended side effects. Never mind—it's progress.

And progress, God help us all, may be our most important product.

—KIRKPATRICK SALE

34
THE RESEARCH PAPER

Learn how to use the library and how to write a research paper.

If you have read Section **33** on the whole composition and have written even a few essays, you are ready to begin the special kind of essay known as the research paper (or term paper). Planning, drafting, and revising a research paper involve the skills you have already developed. The distinctive feature of the research paper assignment is that it requires you to find and use information in library books and periodicals and to acknowledge your sources properly. Section **34** will help you develop these additional skills.

One of the best ways to begin a research assignment is with a question, with something you want to find out. You may also begin with a tentative *thesis* (**33e**), but if you do you must be willing to revise it if your research findings do not support it (see also **31a**). Once you have done some digging in your sources, you will be in a position to decide whether the *purpose* (**33a**) of your paper will be chiefly informative (to report, analyze, or explain) or persuasive (to prove a point). Your *audience* (**33b**) may or may not be an

expert on your subject (this will depend on the assignment), but you may safely envision a reader who is intelligent, fair-minded, and interested in finding out what you have to say, and so your tone should be objective and businesslike.

A word of caution: Scheduling your time is especially important because the research paper assignment usually spans several weeks and the temptation to procrastinate is strong. Divide the amount of time you are given into blocks for various stages of completion: choosing a subject, preparing a preliminary bibliography, taking notes, drafting, and revising.

34a

Choose a subject for a research paper and limit it appropriately. See also **33b** and **33d.**

Occasionally, you may be assigned a specific subject. If so, you are ready to begin your search for sources (**34b**). Often, however, choosing a subject will be up to you. An inquiring mind is the best equipment you can bring to this task: choose a subject you would enjoy knowing more about. If you are stuck for an idea, consider some of the resources mentioned in **33b**. Three reference works in the library may be especially helpful for research paper subjects: try scanning the *Library of Congress Subject Headings* (see page 399) or the subject categories in the *Readers' Guide* and the *New York Times Index* (see pages 400–401).

Once you have a subject in mind, your exploration of it will evolve naturally as you do your research, but the exploration methods discussed in **33d**—listing, questioning, considering perspectives, surveying development strategies—will almost certainly help you limit your subject and find an interesting focus. Limiting is especially important with the

research paper since one of your main objectives is to show that you can treat a subject in some depth within the constraints of time and (usually) a specified length. One basic test of any subject you may have in mind is the amount of pertinent material in the library. If you find dozens of relevant sources, you may be getting in over your head and you should probably narrow the subject to one with a more manageable scope. On the other hand, if you find only two or three sources, chances are that your subject is too narrow and needs to be made more inclusive.

■ **Exercise 1** Select a subject that would be suitable for a research paper. Then check the availability of materials. (If you cannot find enough books, periodicals, and so on, try another subject.) As you skim through the information, perhaps beginning with an encyclopedia, single out facets of the subject that you would like to investigate further. Finally, limit the subject so that you can develop it in a paper of the assigned length.

34b

Learn to find the library materials you need and to prepare a working bibliography.

College and university libraries are organized to make research as efficient as possible. Most provide a map or diagram—either printed for handing out or posted on the wall—to show you where various kinds of materials are located. Reference books, encyclopedias, and indexes—materials that cannot usually be checked out of the library—are located in the *reference collection*. Other books are located in the *stacks* or at the *reserve desk* and may be checked out for a specified length of time. If your library has a closed-stack policy, you request the books you need by call number from the *circulation desk*. You can find the

call number in the *main catalog* (on cards, in microform, or on a computer). If the stacks are open, however, you may find it useful to browse among the books shelved near those you have located through the catalog. *Periodicals* (magazines, journals, newspapers) and their indexes are usually stored in a special section of the library. Also bear in mind that many colleges have arrangements with other colleges, especially those in the same geographic area, for the exchange of books between libraries. You may also be entitled to use the facilities of other college libraries in your area. If you have difficulty locating or using any research materials, do not hesitate to ask a *reference librarian* for help.

(1) Learn to find books and periodicals.

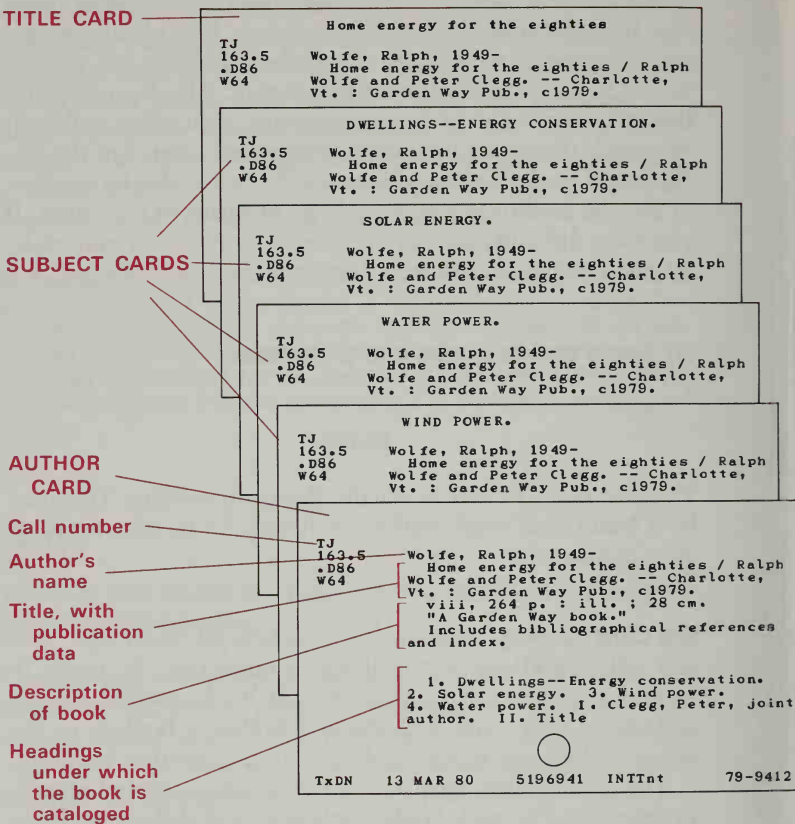
Books

The first place to look is usually the *main catalog*. This may be a traditional card catalog, or it may be in microform or on a computer.

The Card Catalog The card catalog lists all books and, usually, all periodicals in the library's collection. In many libraries one general catalog lists all books owned by the college or university and shows whether a book is in the general library or in a special collection in another building.

The card catalog consists of cards arranged alphabetically in drawers. For each book, cards are filed alphabetically in at least three ways: by author, by title, and by subject or subjects. Author and title cards are usually filed in the same cabinets. Subject cards are often filed separately. These cards are identical except that the title card and the subject card have extra headings. (See the following illustration.)

SAMPLE CATALOG CARDS



The Microfilm or Microfiche Catalog As book collections have grown, some libraries have turned to the microfilm or microfiche catalog, essentially the card catalog information reproduced in miniature on film, which is read on a special magnifying viewer. As with the card catalog, you need to

find out if author, title, and subject entries are alphabetized in the same listing or in separate listings.

The Computer Catalog Today, more and more college and university libraries are computerizing their catalogs. To query the computer, students use typewriter-like terminals (located in the library and often elsewhere on campus). By pressing a few lettered keys, users have instant access to information about an author, a title, a subject, an editor, and so on.

Some libraries also subscribe to commercial database services which transfer information from printed indexes, abstracts, government documents, and other such material to computer files that give users immediate access to this information. Database searches offer the advantages of speed and comprehensiveness. However, they have the disadvantage of expense (the user is charged a fee) and much of the material listed may not be available to you except on interlibrary loan.

Library of Congress Subject Headings If your library uses Library of Congress numbers for cataloging books, there is an easy way to find out quickly what books your library has in your subject area. First, look for your subject in the *Library of Congress Subject Headings*. If your subject is one indexed by that catalog, you will find a specific catalog number for books on your subject as well as cross-references to related subject areas that may help you sharpen your focus. If you find a number indexed, write it down; then find that number in your library's own *shelf list*, which lists all the books in the library by call number. The first part of a call number indicates the subject of a book (for example, TJ163.5). Therefore, when you look up the call number of only one book, you will find adjacent to it call numbers of other books the library owns on that subject.

Other Indexes Other standard listings you may wish to refer to are the *Cumulative Book Index*, which lists books by author and subject; *Books in Print* and *Paperbound Books in Print*, which list books by author and title; and *Subject Guide to Books in Print*, which lists books by subject.

Periodicals

Since periodicals (magazines, journals, newspapers) are published frequently (and much more quickly than books), they often contain the most recent information on your subject. A variety of the periodical indexes (usually located in the reference section of the library) do for articles what the main catalog does for books. You may need to consult a number of these indexes to find the information you need since each index includes some publications not listed in the others.

General Interest Periodicals If your subject is one which may have been dealt with in popular or general-interest magazines or in newspapers, you will want to consult the *Readers' Guide to Periodical Literature*, published from 1900 to the present, and a newspaper index, the best known of which is the *New York Times Index*, published since 1913.

The front pages of each issue of the *Readers' Guide* provide an explanation of a sample entry as well as a key to abbreviations.

SUBJECT ENTRY
(May 10, 1980 issue)

Nineteen hundred and eighty-four
Fighting 1984. M. Maddocks. Current 221:14–18 Mr/Ap '80
Was Orwell right? D. Ingram. il World Press R 27:37–8 Mr '80

This May 10 issue contains two entries for George Orwell's *1984*, one of which is an illustrated article entitled "Was Orwell Right?" by D. Ingram—published in Vol. 27 of the *World Press Review* on pages 37–38 of the March 1980 issue.

PERSONAL NAME ENTRY
(March 1982–February 1983 issue)

Orwell, George
Guest editorial [excerpt from The road to Wigan Pier] Natl Rev 34:212 Mr 5 '82
about
Dear George Orwell: a personal letter. J. Wain. Am Sch 52:21–37 Wint '82/'83
Enigmas of power [excerpt from 1984 revisited] I. Howe. por New Repub 188 Sp Issue:27–32 Ja 3 '83

This entry for Orwell lists first an article by Orwell and then two articles about him. The article written by Orwell is excerpted from his 1937 novel *The Road to Wigan Pier*. The excerpt appears as a guest editorial in the March 5, 1982, issue of *National Review*. The volume number of this issue is 34; the page number of the excerpt is 212.

For older articles of general interest you can consult *Poole's Index*, 1802–1907, or *Nineteenth Century Readers' Guide*, 1890–99.

Special Interest Periodicals Virtually every specialized field has its own periodicals. Some of the most useful ones are listed below.

Applied Science and Technology Index. 1958–. Formerly *Industrial Arts Index*. 1913–57.
Art Index. 1929–.
Biography Index. 1946–.
Biological and Agricultural Index. 1964–. Formerly *Agricultural Index*. 1916–64.
Business Periodicals Index. 1958–.
Current Index to Journals in Education. 1969–.
Education Index. 1929–.

Engineering Index. 1884–.
Humanities Index. 1974–. Formerly *Social Sciences and Humanities Index.* 1965–73. *International Index.* 1907–65.
Index to Legal Periodicals. 1908–.
Music Index. 1949–.
Public Affairs Information Service (Bulletin). 1915–.
Social Sciences Index. 1974–. Formerly *Social Sciences and Humanities Index.* 1965–73. *International Index.* 1907–65.
United States Government Publications (Monthly Catalogue). 1895–.
See also the various abstracts, such as *Chemical Abstracts,* 1907–; *Abstracts of English Studies,* 1958–; *Abstracts of Popular Culture,* 1976–.

Reference Books

For a detailed list of reference books, with a short description of each, consult *Guide to Reference Books* by Eugene P. Sheehy and *American Reference Books Annual* (*ARBA*), edited by Janet H. Littlefield. A few of the most important reference books are listed on the following pages (with abbreviated bibliographical information).

General dictionaries (unabridged)

A Dictionary of American English on Historical Principles. 4 vols. 1938–44.
Century Dictionary and Cyclopedia. 12 vols. 1911. 3 vols. 1927–33.
New Standard Dictionary of the English Language. 1947, 1952, 1966.
The Oxford English Dictionary. 13 vols. 1933. Originally issued as *A New English Dictionary on Historical Principles.* 10 vols. and supp. 1888–1933. Supplements.
The Random House Dictionary of the English Language. 1967.
Webster's Third New International Dictionary. 1981.

Special dictionaries

Cowie, A. P., and R. Mackin. *Oxford Dictionary of Current Idiomatic English*. Vol. I–. 1975–.
Fowler, H. W. *Dictionary of Modern English Usage*. 2nd ed. Rev. Sir Ernest Gowers. 1965.
Hayakawa, S. I., and the Funk and Wagnalls dictionary staff. *Modern Guide to Synonyms and Related Words*. 1968.
Mawson, C. O. S. *Dictionary of Foreign Terms*. 2nd ed. Rev. Charles Berlitz. 1975.
Morris, William, and Mary Morris. *Harper Dictionary of Contemporary Usage*. 1975.
Onions, C. T. *Oxford Dictionary of English Etymology*. 1967.
Partridge, Eric. *Dictionary of Catch Phrases*. 1979.
———. *Dictionary of Slang and Unconventional English*. 7th ed. 1970.
Roget's International Thesaurus. 4th ed. 1977.
Webster's Collegiate Thesaurus. 1976.
Wentworth, Harold, and Stuart B. Flexner. *Dictionary of American Slang*. 2nd ed. 1975.

General encyclopedias

Academic American Encyclopedia. 21 vols. 1984.
Chamber's Encyclopaedia. New rev. ed. 15 vols. 1973.
Collier's Encyclopedia. 24 vols. 1976.
Encyclopedia Americana. Intl. ed. 30 vols. 1977.
Encyclopaedia Britannica. 15th ed. 30 vols. 1979.

Special encyclopedias

Adams, James T. *Dictionary of American History*. Rev. ed. 8 vols. 1976.
Cambridge Encyclopaedia of Astronomy. Ed. Simon Mitton. 1977.
Dictionary of the History of Ideas. Ed. Philip P. Wierner et al. 5 vols. 1973.
Encyclopedia of American Foreign Policy. Ed. Alexander DeConde. 3 vols. 1978.

Encyclopedia of Computers and Data Processing. Vol. I–. 1978–.
Encyclopedia of Philosophy. Ed. Paul Edwards et al. 4 vols. 1973.
Encyclopedia of Psychology. 2nd ed. Ed. Hans Jurgen Eysenck et al. 1979.
Encyclopedia of World Art. 15 vols. 1959–68. Supp. 1983.
Focal Encyclopedia of Photography. Rev. ed. 1980.
Grzimek's Animal Life Encyclopedia. 13 vols. 1972–75.
International Encyclopedia of Higher Education. Ed. Asa K. Knowles. 10 vols. 1977.
International Encyclopedia of the Social Sciences. Ed. D. E. Sills. 17 vols. 1968. Supplements.
Klein, Barry, and D. Icolari. *Reference Encyclopedia of the American Indian.* 3rd ed. 1978.
Kurian, George Thomas. *Encyclopedia of the Third World.* 2 vols. 1978.
Langer, William L. *An Encyclopedia of World History.* 5th ed. 1972.
McGraw-Hill Encyclopedia of Science and Technology. 15 vols. 4th ed. 1977. Yearbooks.
Munn, Glenn G. *Encyclopedia of Banking and Finance.* 7th rev. ed. Ed. Ferdinand L. Garcia. 1973.
The New Grove Dictionary of Music and Musicians. Ed. Stanley Sadie. 20 vols. 1980.
Stierlin, Henri. *Encyclopedia of World Architecture.* 2 vols. 2nd ed. 1979.
Thompson, Oscar. *International Cyclopedia of Music and Musicians.* 10th ed. Rev. ed. [Ed. Bruce Bohle]. 1975.

Atlases

Commercial Atlas and Marketing Guide (Rand McNally). 1981.
Cosmopolitan World Atlas (Rand McNally). Rev. ed. 1978.
Hammond Medallion World Atlas. 1977.
National Geographic Atlas of the World. 5th ed. 1981.
Oxford Economic Atlas of the World. 4th ed. 1972.
The Times (London) Atlas of the World: Comprehensive Edition. 1980.
U.S. Department of the Interior Geological Survey. *The National Atlas of the United States of America.* 1970.

Yearbooks—current events

Americana Annual. 1923–.
Annual Register. 1758–.
Britannica Book of the Year. 1938–.
Facts on File. 1940–.
Information Please Almanac. 1947–.
Reader's Digest Almanac and Yearbook. 1966–.
Statesman's Year-Book. 1864–.
Statistical Abstract of the United States. 1878–.
World Almanac and Book of Facts. 1868–.

Biography

Contemporary Authors. 1962–.
Current Biography. 1940–.
Dictionary of American Biography. 16 vols. and index. 1927–80. Supplements.
Dictionary of National Biography (British). 22 vols. 1882–1953. Rpt. 1981. Supplements.
Dictionary of Scientific Biography. 16 vols. 1970–80.
International Who's Who (London). 1935–.
McGraw-Hill Encyclopedia of World Biography. 12 vols. 1973.
Webster's Biographical Dictionary. 1976.
Who's Who in America. 1899–. [See also *Marquis Who's Who Publications: Index to All Books* (revised annually).]

Literature

Bartlett's Familiar Quotations. 15th ed. 1981.
Benét, William Rose. *The Reader's Encyclopedia.* 2nd ed. 1965.
Cambridge History of American Literature. 3 vols. in 1. 1943.
Cambridge History of English Literature. 15 vols. 1907–33.
Essay and General Literature Index. 1900–.
Evans, Bergen. *Dictionary of Quotations.* 1968.
Fiction Catalog. 10th ed. 1980. Supplements.
Granger's Index to Poetry. 7th ed. 1982.
Hart, James D. *Oxford Companion to American Literature.* 4th ed. 1965.

Harvey, Sir Paul. *Oxford Companion to Classical Literature.* 2nd ed. 1937. Rpt. 1980.

———. *Oxford Companion to English Literature.* 4th ed. 1967.

Holman, C. Hugh. *Handbook to Literature.* 4th ed. 1980.

Klein, Leonard G. *Encyclopedia of World Literature in the 20th Century.* 2nd ed. 4 vols. 1981–84.

New Cambridge Bibliography of English Literature. 5 vols. 1969–77.

Oxford Dictionary of Quotations. 3rd ed. 1979.

Patterson, Margaret C. *Literary Research Guide.* 2nd ed. 2nd rev. ptg. 1984.

Play Index (Wilson). 5 vols. 1949–.

Seymour-Smith, Martin. *Funk and Wagnalls Guide to Modern World Literature.* 1975.

Short Story Index (Wilson). 1953. Supplements.

Smith, Horatio. *Columbia Dictionary of Modern European Literature.* 2nd ed. 1980.

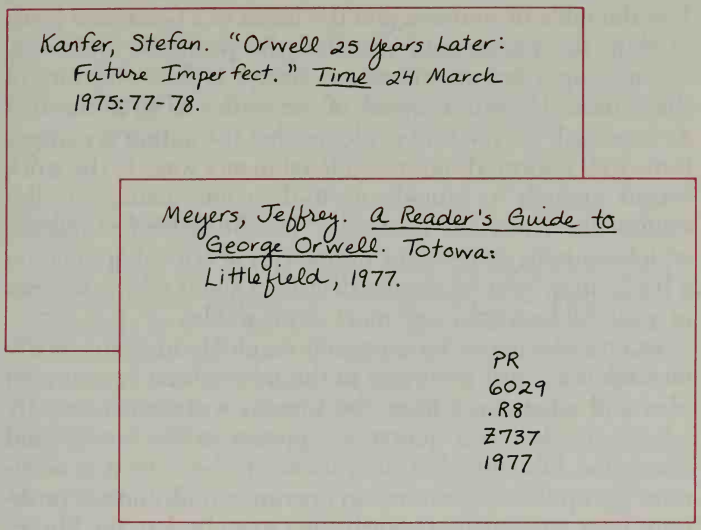
Spiller, Robert E., et al. *Literary History of the United States.* 4th ed. 2 vols. 1974.

(2) Prepare a working bibliography.

A working, or preliminary, bibliography contains information (titles, authors, dates, and so on) about the materials you think you might use. Write down the most promising sources you can find. Put each on a separate card (preferably 3 × 5 inches) so that you can readily drop or add a card and can arrange the list alphabetically without recopying it. Follow consistently the bibliographical form you are instructed to use. Following that style from the start will save you valuable time later, when you must compile a formal list of works cited to appear at the end of your paper.

The style illustrated by the samples below follows the 1984 guidelines of the Modern Language Association (MLA). On pages 425–33 are examples of all the kinds of entries you are likely to need.

BIBLIOGRAPHY CARDS



■ **Exercise 2** Select a subject (the one you chose for Exercise 1 on page 396 or a different one) and prepare a working bibliography. Often you will find helpful bibliographies in the books that you consult, especially in encyclopedias and other reference works.

34c

Evaluate and take notes on your sources.

As you take notes on your readings, learn how to find and evaluate useful passages with a minimum of time and effort. Seldom will a whole book, or even a whole article, be of use as subject matter for any given research paper. To get what is needed for your paper, you will find that you must turn to many books and articles, rejecting most of them altogether

and using from others only a section here and there. You cannot always take the time to read each book completely. Use the table of contents and the index of a book, and learn to skim the pages until you find the passages you need.

One important consideration always is the reliability of the source. Do others speak of the writer as an authority? As you read, do you find evidence that the author is competent, well informed, not prejudiced in any way? Is the work recent enough to provide up-to-date information? Is the edition the latest one available? The *Book Review Digest*, which contains convenient summaries of critical opinion on a book, may help you make decisions about which sources in your bibliography are most dependable.

As you take notes, be especially careful to indicate clearly on each note card what part of the information is your own idea and what came from the source; write down exactly where an idea or a quotation appears in the source and check the bibliographic information to be sure it is accurate. Scrupulous care now can prevent a multitude of problems later on—such as your having to go back to the library to check the accuracy of a quotation or to look up additional bibliographic information about a source when you are actually drafting your paper.

One of the best ways to take notes is on cards of uniform size, preferably 4 × 6 inches. Each card must show the source of the note, including the exact page from which it is drawn. When information is taken from more than one page, be sure to indicate in your notes exactly where one page ends and another begins. It is a good idea to put a single note, or closely related ideas from a single source, on one card with a heading—a key word or phrase. You can then easily arrange your note cards as you make changes in organization.

BIBLIOGRAPHY CARD WITH SOURCE

Voorhees, Richard J. *The Paradox of George Orwell*. Humanities Series. Lafayette: Purdue U Studies, 1961.

SOURCE (from page 87)

From the middle thirties until his death Orwell was a propagandist harping on the significance of totalitarianism because he knew that thousands upon thousands of people in democratic countries were only remotely aware of it, and still more thousands thought that there was a lot to be said for it in one form or another. *Nineteen Eighty-Four* is his fiercest piece of propaganda.

NOTE CARD

Orwell as propagandist
(Voorhees 87)

Orwell a propagandist from mid 1930s on—
Kept "harping on" totalitarianism.

Why? He knew many people didn't know about its evils.

"*Nineteen Eighty-Four* is his fiercest piece of propaganda."

For other examples of note cards, see pages 444, 446, 456.

Another way to take notes is to use photocopies of short excerpts from materials you think you may quote directly. On a photocopy you may mark quotable material and jot down your own ideas as you study the source.

PHOTOCOPIED SOURCE WITH NOTES

from Vol. IV - Orwell's Essays

Politics and the English Language 137

covering up all the details. The great enemy of clear language is insincerity. When there is a gap between one's real and one's declared aims, one turns as it were instinctively to long words and exhausted idioms, like a cuttlefish squirting out ink. In our age there is no such thing as "keeping out of politics". All issues are political issues, and politics itself is a mass of lies, evasions, folly, hatred and schizophrenia. When the general atmosphere is bad, language must suffer. I should expect to find—this is a guess which I have not sufficient knowledge to verify—that the German, Russian and Italian languages have all deteriorated in the last ten or fifteen years, as a result of dictatorship. → like Big Brother's

But if thought corrupts language, language can also corrupt thought. A bad usage can spread by tradition and imitation, even among people who should and do know better. The debased language that I have been discussing is in some ways very convenient.

NEWSPEA

1984

debatable BUT quotable

Direct quotations

Any quotations that you use in your paper should be convincing and important ones. They should be made an integral part of your text. (For examples of ways this can be done, see pages 449, 453.) When you discover a quotable passage in your reading, you should take it down verbatim—that is, copy every word, every capital letter, and every mark of punctuation exactly as in the original. Be sure to enclose the quoted passage in quotation marks. When you

are quoting, quote accurately. When you are not quoting, use your own sentence structure and wording, not a slightly altered version of your source. Any quotation (except well-known or proverbial passages) of the words of another person should be placed inside quotation marks (or indented if over four lines in length), and exact sources should be cited.

In Nineteen Eighty-Four, Orwell defines doublethink as "the power of holding two contradictory beliefs in one's mind simultaneously, and accepting both of them" (215).

[Quotation marks enclose copied words, and internal documentation indicates the source.]

For other examples of the use and the documentation of direct quotations, see the sample research paper on pages 439–69.

As you write your research paper, keep a few guidelines in mind when you are quoting the exact words of another. Pay close attention to form, punctuation, and spacing: see **16a**. Use ellipsis points appropriately to indicate omissions: see **17i**. But do not use ellipsis points before quotations that are only parts of sentences. To avoid ellipsis points at the beginning of a quotation (especially one that begins a paragraph), use a word like *that* or an introductory word group before the quotation.

Paraphrase

A paraphrase is a restatement of the source in about the same number of words. As you compare the source on the next page with the paraphrase that follows, notice differences in sentence structure and word choice.

SOURCE (from *Propaganda* by Jacques Ellul)

> The aim of modern propaganda is no longer to modify ideas, but to provoke action. It is no longer to change adherence to a doctrine, but to make the individual cling irrationally to a process of action.

PARAPHRASE

```
Jacques Ellul states that modern propaganda does
not try any longer to change a person's ideas or
loyalties to certain principles; instead, it seeks
to make individuals irrationally follow a given
procedure (25).
```

For further examples of the use and documentation of paraphrases, see pages 442–45 and 448–51.

Summary

A summary is a concise restatement (shorter than the source). When you paraphrase or summarize, avoid not only copying the actual words but also imitating the writer's style or sentence structure. If you cannot do this and you need the material, quote it directly.

SOURCE (from *Nineteen Eighty-Four* by George Orwell)

> . . . the subtlest practitioners of *doublethink* are those who invented *doublethink* and know that it is a vast system of mental cheating. In our society, those who have the best knowledge of what is happening are also those who are furthest from seeing the world as it is. In general, the greater the understanding, the greater the delusion: the more intelligent, the less sane.

SUMMARY

As Orwell observed in Nineteen Eighty-Four, it is the inventors of doublethink who are best at using their brand of "mental cheating." In modern times, he contends, even the best-informed do not see realities; generally speaking, "the greater the understanding, the greater the delusion: the more intelligent, the less sane" (216).

■ **Exercise 3** Carefully read paragraphs 1 (pages 311–12) and 38 (page 335) in Section **32**. First write a paraphrase of one of these paragraphs. Then write a summary of the same paragraph. Unless you are quoting directly, avoid using the sentence patterns of the source. To convey the ideas in the source exactly, choose your words carefully.

Plagiarism

You must acknowledge all material quoted, paraphrased, or summarized from any work. Failing to cite a source, deliberately or accidentally, is plagiarizing—presenting as your own work the words or ideas of another. As the *MLA Handbook* (New York: Modern Language Assn., 1984) states,

> The most blatant form of plagiarism is to repeat as your own someone else's sentences, more or less verbatim. . . . Other forms of plagiarism include repeating someone else's particularly apt phrase without appropriate acknowledgment, paraphrasing another person's argument as your own, and presenting another's line of thinking . . . as though it were your own. (sec. 1.6)

After you have done a good deal of reading about a given subject, you will be able to distinguish between common knowledge in that field—facts, dates, and figures—and the

distinctive ideas or interpretations of specific writers. When you use the ideas or information that these writers provide, be sure to cite the exact source of the material used.

NOT In *Nineteen Eighty-Four*, doublethink is defined as the power of holding two contradictory beliefs in one's mind simultaneously, and accepting both of them. [undocumented copying]

BUT In *Nineteen Eighty-Four*, Orwell defines doublethink as "the power of holding two contradictory beliefs in one's mind simultaneously, and accepting both of them" (215). [Quotation marks enclose copied words, and the page number in parentheses cites the source.]

NOT *Nineteen Eighty-Four* is Orwell's most ferocious propaganda. [an undocumented idea from the work of another writer]

BUT *Nineteen Eighty-Four* has been called Orwell's most ferocious propaganda (Voorhees 87).

OR Richard J. Voorhees states, "*Nineteen Eighty-Four* is his [Orwell's] fiercest piece of propaganda" (87).

If you are in doubt about whether you need to cite a source, the best policy is to cite it.

34d

Make a working plan or outline.

After completing a working bibliography and taking notes on your subject, make a working plan for your paper. Be careful, though, not to adhere too rigidly to this plan. No plan or outline should be regarded as complete until the research paper has been finished. As you write the paper, you will probably revise your original plan frequently, adding points, changing points, and perhaps dropping points you had originally intended to cover.

It is sometimes useful, especially if your paper is long or complicated, to have a detailed outline before you actually begin to write. If you work best with a formal outline, decide whether to use a topic outline or a sentence outline. A topic outline presents information in parallel phrases or single words (see pages 370 and 437). A sentence outline presents the same ideas in declarative statements (see page 369). If your instructor has asked you to submit a formal outline of your paper before you begin to draft, prepare a topic or sentence outline as you are directed.

When you have finished drafting your paper, a good way to check your organization is to correlate the ideas in your text with those in an outline and to make any needed revisions. Also check the form of your outline: see **33f**, pages 368–69. As you study the sample research paper on pages 437–69, notice that the arrangement of paragraphs accords with that of the divisions of the topic outline.

34e

Draft and revise the research paper. Use an acceptable form for your citations and prepare a list of works cited.

After you have taken notes and organized your material, you should be ready to begin writing. Using the headings on your note cards (see page 408), arrange your notes in the order of your working plan or outline and then use them as the basis of your paper. Naturally you will need to expand some parts and cut others and to provide transitions. As you draft the paper, remember that it is *your* paper. Write it in your own words, your own style. Integrate your source material—paraphrases, summaries, quotations—with your own statements rather than making the paper a patchwork of other people's comments.

(1) Citations

Since the material in your research paper comes largely from the work of others, you will need to give proper credit by citing your sources. Traditionally, such citations took the form of notes numbered consecutively throughout the paper and placed either at the bottoms of the appropriate pages (footnotes) or all together at the end of the paper (endnotes). For examples of the endnote (or footnote) style and the APA system for citation, see pages 473–76 and 479–80. Beginning in 1984, however, the practice recommended by the Modern Language Association is to place citations of sources directly in the text, in parentheses. Numbers in the text refer to supplementary or explanatory comments (see the notes on page 465). Parenthetical citations refer the reader to a list of works cited at the end of the paper.

The basic elements of the citation are the author's last name, a shortened but easily understood form of the title (with, if necessary, the volume number), and the page number of the material used from the source. However, only enough information to guide the reader to the appropriate source is necessary. In other words, the author's name and the title of the source can be omitted from the parenthetical citation if they are clearly identified outside the parentheses nearby in the text of the paper. Further, if only one work by a given author is listed in "Works Cited," the work's title can be omitted from the parenthetical citation. As you study the following examples, observe that common sense rather than hard and fast rules determines the information that must be included in a parenthetical citation.

A work by one author

The following examples from the research paper on pages 439–69 provide sufficient information to refer readers to

the appropriate pages of the works listed alphabetically in the list of works cited at the end of the paper.

Nineteen Eighty-Four has been called George Orwell's most ferocious propaganda (Voorhees 87). Orwell was quick to admit that he was a propagandist. In fact, in 1940, during a BBC radio broadcast, he said that "every artist is a propagandist in the sense that he is trying, directly or indirectly, to impose a vision of life that seems to him desirable" (Essays 2: 41).

In the first citation, the author is not identified in the text, and his name therefore appears within parentheses. Because only one work by Voorhees is included in the list of works cited, there is no need to use the title in the parentheses. However, the reference to a specific passage and not to the Voorhees work as a whole requires citing the page number.

In the second citation, Orwell has been identified in the text of the paper as the source of the quotation and need not be named in the citation. However, since Orwell is the author of three works appearing in the list of works cited, the title (shortened) is necessary. Further, because this work comprises four volumes, the volume number must be given as well as the specific page of the quotation.

Both citations supply only the information the reader needs to identify the source, but suppose the opening sentence were worded differently, as in the following example. Notice the information that must change for the citations to be complete.

Nineteen Eighty-Four--unquestionably a work of art--supports the argument that "every artist is a propagandist in the sense that he is trying, directly, or indirectly, to impose a vision of life that to him seems desirable" (Orwell, Essays 2: 41). The critic Richard Voorhees has called the novel Orwell's most ferocious propaganda (87), suggesting that Orwell believed in the forceful if indirect imposition of his own values.

Observe that although the same sources as before are cited, Orwell must now be identified as the author of the direct quotation, and Voorhees, now named in the actual text of the second sentence, needs no further mention in the citation.

Suppose that the text of the first sentence of this example had been written differently and provided additional information about the source, as in the following version.

In the second volume of his Collected Essays, Orwell suggests that "every artist is a propagandist in the sense that he is trying, directly or indirectly, to impose a vision of life that to him seems desirable" (41).

Because author, title, and volume are clear from the context, the citation is simply a page number.

A work by two authors

```
By cleverly manipulating carefully selected facts,
propagandists today either ignore or play down any
evidence that might effectively refute their one-
sided arguments--the old card-stacking trick
(Cantril and Hart).
```

Both authors are included in the parenthetical citation. Note, incidentally, that this citation of an encyclopedia article does not require a page reference, since encyclopedias are arranged alphabetically and a reader would have no trouble locating the source.

A work by three authors

If you are citing a source by three authors, supply the names of all three.

```
During the 1960s, economic failure was widely
blamed for social alienation and political
extremism (Aiken, Ferman, and Sheppard).
```

The absence of a page number in this citation indicates that the reference is to an entire work rather than to a specific passage (see page 425 for the corresponding bibliographic entry).

More than three authors

If you are citing a source by more than three authors, supply the name of the first author and follow the name with *et al.*, the Latin abbreviation for "and others."

```
The rise of the American public school system has
been attributed, at least in part, to the lack of
other "authoritative institutions" (Bailyn et al.
513).
```

Works by different authors with the same last name

Occasionally your list of works cited will contain sources by two authors with the same last name—for example, K. Patricia Cross and Wilbur Cross. In such cases, whenever mention of an author's name is required, you must use the first name as well as the last.

```
Educator Wilbur Cross has suggested that the
situation of the mature student has excited
considerable interest in academic circles
(8–9). Other commentators explore the ways that
academe can serve these students (K. Patricia
Cross 32, 41).
```

Notice also in these examples the treatment of references to more than one page: 8–9 identifies continuous pages; 32, 41 indicates that the reference is to two separate pages.

Poetry, drama, and the Bible

When you refer to poetry, drama, and the Bible, you must often give numbers of lines, acts, and scenes, or of chapters and verses, rather than page numbers. This practice enables a reader to consult an edition other than the one you are using. Nonetheless, your list of works cited should still identify your edition.

Act, scene, and line numbers (all Arabic) are separated

by periods with no space before or after them. Biblical chapters and verses are treated similarly. In both cases, the progression is from larger to smaller units.

The following example illustrates a typical citation of lines of poetry.

```
Emily Dickinson concludes "I'm Nobody! Who Are
You?" with a characteristically bittersweet
stanza:

          How dreary to be somebody!
          How public, like a frog
          To tell your name the livelong June
          To an admiring bog!  (5–8)
```

The following citation shows that Hamlet's "To be, or not to be" soliloquy appears in Act 3, Scene 1, lines 56–89 of *Hamlet*.

```
In Hamlet Shakespeare presents the most famous
soliloquy in the history of the theater: "To be,
or not to be . . ." (3.1.56–89).
```

The following reference to the Bible indicates that the account of creation in Genesis extends from chapter 1, verse 1, through chapter 2, verse 22.

```
The Old Testament creation story (Gen. 1.1–2.22),
told with remarkable economy, culminates in the
arrival of Eve.
```

Notice that names of books of the Bible are neither underlined (italicized) nor enclosed in quotation marks and that abbreviation is desirable.

Punctuation and mechanics

Commas are used to separate authors' names and titles (Orwell, *Essays*) and to indicate interruptions in a sequence of pages or lines (44, 47). Hyphens are used to indicate continuous sequences of pages (44–47) and lines (1–4). Colons separate volume and page numbers (*Essays* 2: 41). A space follows the colon. Periods separate acts, scenes, and lines in drama (3.1.56–89) and chapters and verses in the Bible (Gen. 1.1).

Citations should, wherever possible, appear just before punctuation in the text of the paper.

```
Wilbur Cross speaks of adult learners who "range
in age from the mid-twenties to the upper sixties,
and vary in background from nurses, teachers,
business people and government employees to truck
drivers, police officers and 'just ordinary family
people'" (116), whereas K. Patricia Cross views
adult learners as a class of students dispropor-
tionately young, white, and affluent (45).
```

Wilbur Cross's citation falls just before a comma, K. Patricia Cross's just before a period. However, in a sentence such as the following the citations cannot precede punctuation.

Wilbur Cross (116) and K. Patricia Cross (45) speak of different kinds of adult learners.

In quotations set off from the text (see Section **16a**), citations follow the final punctuation.

As Ralph A. Ranald has observed,

> Orwell's 1984 is about religion reversed, . . . and above all, language reversed: not simply corrupt, but reversed. . . . [Orwell converts] all the positives of Western civilization into their negatives. (544–45)

(2) List of works cited

When you are ready to make the final revision of your paper, you will know which sources from your working bibliography you have actually used and cited in your paper. Now eliminate the bibliography cards for the works that you do not cite, and arrange the remaining cards in alphabetical order by authors' last names. You are now ready to prepare the list of works cited that will conclude your paper. As you make your final revision, you will be checking your citations against this list to ensure that they are complete and correct. Other documentation styles handle this list differently and have different names for it.

In MLA style the list of works cited is arranged alphabetically by author and is double-spaced throughout. The first line of each entry is flush with the left margin; subsequent

lines are indented to leave five spaces. If you use more than one work by the same author, list the works alphabetically by title. Give the author's name with the first title, but substitute three hyphens for the name in subsequent entries.

Thomas, Lewis. The Lives of a Cell: Notes of a Biology Watcher. New York: Viking, 1975.

---. The Medusa and the Snail: More Notes of a Biology Watcher. New York: Viking, 1979.

Bibliographical entries often consist of only three units, which are separated by periods:

Toffler, Alvin. The Third Wave. New York: Morrow, 1980.

1. *Name of the author.* Give the last name first. Your final list of works cited will be arranged alphabetically by authors' last names.
2. *Title of the book.* Underline (italicize) the title, and capitalize it in accordance with **9c**. Always include the book's subtitle.
3. *Publication data.* Include the place of publication, the publisher, and the latest copyright date as shown on the copyright page. Give a shortened form of the publisher's name as long as it is clear.

Some entries, however, require more than three units and must be given special treatment. As you study the following MLA-style bibliographical entries, which cover most of the special problems you are likely to encounter, observe both the punctuation and the arrangement of information. See also pages 434–35 for a list of abbreviations

that are permissible in bibliographies, notes, and tables. Note that the MLA style favors Arabic numbers throughout and that such abbreviations as *vol.* and *sec.* are not capitalized.

Sample Bibliographical Entries

Books

One author

Bird, Caroline. The Two-Paycheck Marriage: How Women at Work Are Changing Life in America. New York: Rawson, 1979.

Notice that a colon is used before a subtitle and before the publisher's name and that the underlining of the complete title is continuous.

Michener, James A. Sports in America. New York: Random, 1976.

The publisher's name (in this instance, Random House) is shortened as much as possible while remaining clearly identifiable.

Two authors

Barlett, Donald L., and James B. Steele. Forevermore: Nuclear Waste in America. New York: Norton, 1985.

Three authors

Aiken, Michael, Lewis A. Ferman, and Harold L. Sheppard. Economic Failure, Alienation, and Extremism. Ann Arbor: U of Michigan P, 1968.

More than three authors

Bailyn, Bernard, et al. The Great Republic: A History of the American People. Lexington: Heath, 1977.

Corporate author

American Red Cross. Standard First Aid and Personal Safety. 2nd ed. Garden City: Doubleday, 1979.

Edition after the first

Grout, Donald Jay. A History of Western Music. 3rd ed. New York: Norton, 1980.

See also sample bibliographical entries directly above and below.

Editors

Barnet, Sylvan, Morton Berman, and William Burto, eds. An Introduction to Literature. 7th ed. Boston: Little, 1981.

Literary work from an anthology

Bond, Nelson. "The Voice from the Curious Cube." 100 Great Science Fiction Short Stories. Ed. Isaac Asimov, Martin Harry Greenberg, and Joseph D. Olander. New York: Doubleday, 1978. 172–75.

Nonliterary work from an anthology

Cameron, Gladhill. "Some Words Stop at Marietta, Ohio."

Collier's 25 June 1954. Rpt. in Introductory Readings on Language. Rev. ed. Ed. Wallace L. Anderson and Norman C. Stageberg. New York: Holt, 1966. 381–89.

For previously published nonliterary works, give both the original publication data and the publication data for the anthology.

Translation

Laborit, Henri. Decoding the Human Message. Trans. Stephen Bodington and Alison Wilson. New York: St. Martin's, 1977.

Reprint

Sheehy, Gail. Passages: Predictable Crises of Adult Life. 1976. New York: Bantam, 1977.

The original hard-cover edition was published a year earlier than this paperback version.

Zimmern, Alfred. America and Europe and Other Essays. 1920. Freeport: Books for Libraries, 1969.

A work in more than one volume

Odell, George C. D. Annals of the New York Stage. 15 vols. New York: Columbia UP, 1927–49.

The multivolume work was published over a period of years.

Sandburg, Carl. Abraham Lincoln: The War Years. 4 vols. New York: Harcourt, 1939.

The work consists of four volumes published in the same year.

A work in a series

Bebout, John E., and Ronald J. Grele. Where Cities Meet: The Urbanization of New Jersey. New Jersey Historical Series 22. Princeton: Van Nostrand, 1964.

The volume number is given in Arabic numerals and without the abbreviation *vol.*

Gillin, John Lewis, et al. Social Problems. 3rd ed. Century Social Science Series. New York: Appleton, 1943.

Green, Otis Howard. The Literary Mind of Medieval and Renaissance Spain. Introd. John E. Keller. Studies in Romance Langs. 1. Lexington: UP of Kentucky, 1970.

Notice that a separate author wrote the introduction.

Magazines and newspapers

Unsigned article

"Memories of a Battle at Mansfield." Southern Living Apr. 1985: 28.

As a rule, the names of months except May, June, and July are abbreviated.

Daily newspaper

"Study Labels Alcohol Fuel as Threat to Food Supply."
Dallas Times Herald 16 Mar. 1980, sec. A: 14.

When not part of the newspaper's name, the city's name should be given in brackets after the title. Column numbers are not used. If the page numbers include section designations (for example, A14), the form is as follows: 16 Mar. 1980: A14. If a specific edition is named on the masthead, it is specified, preceded by a comma, after the date: 16 Mar. 1980, late ed., sec. A: 14.

Weekly magazine or newspaper

Clark, Matt, Sharon Begley, and Mary Hager. "The Miracles of Spliced Genes." Newsweek 17 Mar. 1980: 62–71.

Munro, Julie W. "A New Elitism in China?" Chronicle of Higher Education 28 Nov. 1977: 3–4.

Volume numbers are unnecessary because specific dates are given. Notice that no period is used with the question mark (or with an exclamation point) after a title.

Monthly magazine

Frohlich, Cliff. "The Physics of Somersaulting and Twisting." Scientific American Mar. 1980: 154–64.

Journal—continuous paginatic

Wurmser, Leon. "Drug Abuse: Nemesis of Psychiatry." American Scholar 41 (1972): 393–407.

The pages of the journal issues are numbered continuously throughout each year.

Journal—separate pagination

Graham, Loren R. "Concerns about Science and Attempts to Regulate Inquiry." Daedalus 107.2 (1978): 1–21.

The pages of each issue of the journal are numbered separately. Note that an issue number follows a volume number, separated by a period.

Editorial

"Elections in Rhodesia." Editorial. San Francisco Chronicle 5 Mar. 1980: 64.

Book review

Wolfe, Alan. "Turning Economics to Dust." Rev. of Free to Choose: A Personal Statement, by Milton and Rose Friedman. Saturday Review 2 Feb. 1980: 35–36.

Note: Sometimes a magazine article is printed on pages that are separated by other articles; for example, the first part appears on pages 137–39, the last on pages 188–203. In such a case, give only the first page number followed by a plus sign: 137+.

Encyclopedias and almanacs

Signed with name or initials

Allen, Frederick G. "Leyden Jar." Encyclopedia Americana. 1977 ed.

Full publication information is not required for a familiar reference work.

R[asmussen], J[ohn] O., [Jr.] "Radioactivity." Encyclopaedia Britannica: Macropaedia. 1974 ed.

Brackets enclose the added parts of the name. A list of contributors is ordinarily supplied in the index volume or in the front matter of an encyclopedia.

Unsigned

"Language: New Words." Reader's Digest Almanac and Yearbook. 1980 ed.

In this almanac main sections (like "Language") are arranged alphabetically in the text.

"Portsmouth, Treaty of." Columbia Encyclopedia. 1975 ed.

The title indicates that the article is listed under *P*.

"Pulitzer Prizes in Journalism, Letters, and Music." World Almanac and Book of Facts. 1979 ed. 409–14.

Notice that page numbers may be supplied for ease of reference, though the front matter of this almanac does list topics alphabetically.

Pamphlets and bulletins

Safety Data Sheet--Kitchen Machines. Pamphlet 690. Chicago: Natl. Restaurant Assn., 1970.

Titles of pamphlets are italicized (underlined).

United States. Bureau of Labor Statistics. Tomorrow's Manpower Needs. Washington: GPO, 1973.

Notice the sequence for a government publication: government, agency, title—each followed by a period and two spaces. The publisher in this example is the Government Printing Office.

Unpublished dissertation

Woodall, Guy Ramon. "Robert Walsh, Jr., as an Editor and Literary Critic: 1797–1836." Diss. U of Tennessee, 1966.

Micropublications

Document a book or periodical photographically reproduced in miniature form as though the work were in its original form. Refer to a microform as such in a list of works cited only if that is the original form.

Nonprint sources

Motion picture

The Empire Strikes Back. Dir. George Lucas. Twentieth-Century Fox, 1980.

Television or radio program

Williams, Tennessee. Cat on a Hot Tin Roof. Dir. Jack Hofsiss. American Playhouse. PBS. KCET, Los Angeles. 24 June 1985.

White, Jim. At Your Service. KMOX, St. Louis. 24 May 1985.

Stage play

Osborn, Paul. Morning's at Seven. Dir. Vivian Matalon. Lyceum Theatre, New York. 16 Apr. 1980.

Recording

Newhart, Bob. "Merchandising the Wright Brothers." The Button-Down Mind of Bob Newhart. Warner Bros., WS 137, 1960.

Lecture

Dumas, Annette. "Shirley Jackson's 'The Lottery.'" Fine Arts Lecture Series. Mount St. Clare College, Clinton. 15 Feb. 1981.

Interview

Young, Mary W. Personal interview. 22 Oct. 1981.

For samples of citations of other nonprint sources—such as games, globes, filmstrips, microscope slides, and transparencies—consult Eugene B. Fleischer's *A Style Manual for Citing Microform and Nonprint Media* (Chicago: American Library Association, 1978).

COMMON ABBREVIATIONS

Below is a list of abbreviations commonly used in bibliographies, tables, or notes (but not the text) of research papers.

abr.	abridged, abridgment
Acad.	Academy
anon.	anonymous
app.	appendix
Apr.	April
Assn.	Association
Aug.	August
biog.	biography, biographer, biographical
bk., bks.	book, books
bull.	bulletin
c.	*circa*, "about" (for example, "c. 1966")
cf.	compare
ch., chs.	chapter, chapters
col., cols.	column, columns
Coll.	College
comp.	compiled by, compiler
Cong. Rec.	*Congressional Record*
cont.	contents; continued
DAB	*Dictionary of American Biography*
Dec.	December
dept.	department
dir.	directed by, director
diss.	dissertation
div.	division
DNB	*Dictionary of National Biography*
ed., eds.	edition(s) OR editor(s)
enl.	enlarged (as in "rev. and enl. ed.")
et al.	*et alii*, "and others"
Feb.	February
fig.	figure
fwd.	foreword, foreword by
gen. ed.	general editor
govt.	government
GPO	Government Printing Office
HR	House of Representatives

illus.	illustrated by, illustrator, illustration
inc.	incorporated, including
Inst.	Institute, Institution
intl.	international
introd.	[author of] introduction, introduced by
Jan.	January
jour.	journal
mag.	magazine
Mar.	March
ms., mss.	manuscript, manuscripts
n, nn	note, notes (used immediately after page number: 6n3)
natl.	national
n.d.	no date [of publication]
no., nos.	number [of issue], numbers
Nov.	November
n.p.	no place [of publication], no publisher
n. pag.	no pagination
Oct.	October
P	Press (used in documentation; see "UP")
p., pp.	page, pages (omitted before page numbers unless reference would be unclear)
pref.	preface, preface by
pseud.	pseudonym
pt., pts.	part, parts
rept.	reported by, report
rev.	revision, revised, revised by OR review, reviewed by
rpt.	reprinted, reprint
sec., secs.	section, sections
Sept.	September
ser.	series
Soc.	Society
supp.	supplement
trans.	translated by, translator, translation
U	University (used in documentation; see "UP")
UP	University Press (used in documentation: Wesleyan UP)
vol., vols.	volume, volumes (omitted before volume numbers unless reference would be unclear)

(3) Final revisions and proofreading

After writing and carefully documenting the first draft of your paper, make needed revisions. To make your writing as clear and effective as possible, you will probably need to rewrite some sentences, and strike out or add others. Use the Reviser's Checklist on pages 386–88. (You may wish to review pages 375–76 of Section **33**.) Refer to **8b** and especially to the sample research paper on pages 439–69 as you put your paper in final form. Even when writing final copy, you will probably continue to make changes in word choice and to correct occasional errors in spelling, mechanics, or grammar. Type or write legibly. Proofread your final revision before handing it in.

Some instructors ask their students to submit outlines, notes, and drafts along with the final paper. Other instructors require a title page and a final outline along with the text of the paper. A title page usually gives the title of the paper, the author, the name of the course and its section number, the instructor's name, and the date—all attractively centered on the page: see the example on page 471. MLA recommends using no title page and giving the identification on the first page before the title of the paper: see page 439.

When submitted with the text of a research paper, the final outline serves as a table of contents. The following sample is a topic outline. (If your instructor specifies a sentence outline, see the sample on page 369.) Some instructors ask students to make the introduction and conclusion numbered headings. Other instructors require an outline only of the main discussion and suggest that references to introduction and conclusion be omitted from the outline.

Outline

Thesis: Big Brother disseminates the most dangerous kind of propaganda.

Introduction: Orwell's hatred of political propaganda

I. The propagandized Oceanians
   A. Their loss of individuality
   B. Their reverence for Big Brother
   C. Their use of doublethink

II. The bureaucratic propaganda machine
   A. Its housing—symbolic
   B. Its parts—interrelated

III. The media in a totalitarian world
   A. All materials supplied
   B. The Party's ideal propagated

IV. The falsification of history
   A. Purpose of changes
   B. Methods of "rectification"
      1. Use of memory hole
      2. Use of clerical teams
   C. Effect on Winston

V. The manipulation of thought and emotion
   A. Preventing thought—Newspeak
   B. Rousing the emotions
      1. Love for Big Brother
      2. Hatred of his enemies

Conclusion: *Nineteen Eighty-Four* as a warning

Sample Research Paper

A sample research paper follows. The left-hand pages contain passages from sources, some note cards, and comments on content and form.

■ **Exercise 4** Prepare for a class discussion of the strengths and the weakness of the following research paper.

COMMENTS

1. The identification, double-spaced, begins one inch from the top of the page and flush with the left margin. A double space precedes the title of the paper. A margin of about one inch is provided at the left, right, and bottom.
2. Four spaces separate the centered title from the first line of the text. A title consisting of two or more lines is double-spaced, and each line is centered. For example:

```
Big Brother's Propaganda:

Thought Control in a Totalitarian State
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3. All pages (including the first page) are numbered with Arabic numerals in the upper right-hand corner, about one half inch from the top. Notice that no period follows page numbers.
4. Paragraph 1 is the introduction.
5. The Voorhees citation credits the source of an idea. The *Essays* citation credits the source of the quoted passage. See the list of works cited on pages 467–69.

SOURCE

For Orwell quotation:

> ORWELL: "I have always maintained that every artist is a propagandist. I don't mean a political propagandist. If he has any honesty or talent at all he cannot be that. Most political propaganda is a matter of telling lies, not only about the facts but about your own feelings. But every artist is a propagandist in the sense that he is trying, directly or indirectly, to impose a vision of life that seems to him desirable. I think that we are broadly agreed about the vision of life that proletarian literature is trying to impose."

Tracy Monahan
English 131.03
Mr. Richards
March 12, 1982

Big Brother's Propaganda

1 Nineteen Eighty-Four has been called George Orwell's most ferocious propaganda (Voorhees 87). Orwell was quick to admit that he was a propagandist. In fact, in 1940, during a BBC radio discussion, he said that "every artist is a propagandist in the sense that he is trying, directly or indirectly, to impose a vision of life that seems to him desirable" (Essays 2: 41). But Orwell hated political propaganda which deliberately falsifies reality, especially the hypocritical kind used solely for the purpose of keeping totalitarian regimes in power. During the 1930s and 1940s he was repelled by the propaganda machines of dictators like Hitler and Stalin (Colmer 183). It is this kind of propaganda that Orwell satirizes in Nineteen Eighty-Four, a novel that presents his vision of life--in

COMMENTS

1. All pages after the first page give a shortened form of the author's name (usually the last name preceded by an initial) and the page number. This information is placed in the upper right-hand corner (about one-half inch from the top). A double space separates the writer's name from the first line of the text.
2. Paragraph 2 states the thesis.
3. In the indented quotation (over four lines in length), the interpolation in brackets supplies a subject and verb to complete the shortened sentence. See also **17g**. Notice that the citation follows the final punctuation of a quotation set off from the text, whereas it precedes the final punctuation of a quotation within the text.
4. Notice that the punctuation before the first ellipsis point is retained to insure the integrity of the sentence: see **12d(1)**. See also **17i**.

SOURCE

For Ranald quotation:

> Orwell's *1984* is about religion reversed, law and government reversed, and above all, language reversed: not simply corrupted, but reversed. In the mad world of *1984*, the mad world which Orwell sought by his writing to lead men to *avoid*—for he was a political activist not interested in simple prediction—in this world, which I call Orwell's "antiuniverse," because of his conversion of all the positives of Western civilization into their negatives, all the channels of communication are systematically being closed down, restricted to just the minimums necessary for the technical functioning of society.

reverse. As Ralph A. Ranald has observed,

> Orwell's 1984 is about religion reversed, law and government reversed, and above all, language reversed: not simply corrupted, but reversed. In the mad world of 1984, the mad world which Orwell sought by his writing to lead men to avoid--for he was a political activist not interested in simple prediction--in this world, which I call Orwell's "antiuniverse," . . . [Orwell converts] all the positives of Western civilization into their negatives. . . . (544-45)

And in Orwell's crazy world, it is Big Brother's political propaganda that helps to sustain and perpetuate this reversal of values.

2 To control society, to sustain the awesome power of the State, Big Brother uses what Oliver Thomson calls the most dangerous kind of propaganda: a "steady drip, drip" of toxic, power-oriented ideas not recognized as propaganda. These ideas pollute the environment and saturate

COMMENTS

1. Paragraph 3 begins the discussion of point I of the outline (see page 437): The propagandized Oceanians. Paragraph 4 continues the development of point I.
2. As you read the source below, observe how Tracy Monahan combines paraphrase and direct quotation in paragraphs 4 and 5.

SOURCE

Nineteen Eighty-Four (209)

> Given this background, one could infer, if one did not know it already, the general structure of Oceanic society. At the apex of the pyramid comes Big Brother. Big Brother is infallible and all-powerful. Every success, every achievement, every victory, every scientific discovery, all knowledge, all wisdom, all happiness, all virtue, are held to issue directly from his leadership and inspiration. Nobody has ever seen Big Brother . He is a face on the hoardings, a voice on the telescreen. We may be reasonably sure that he will never die, and there is already considerable uncertainty as to when he was born. Big Brother is the guise in which the Party chooses to exhibit itself to the world. His function is to act as a focusing point for love, fear, and reverence, emotions which are more easily felt toward an individual than toward an organization.

all art forms. Such propaganda deadens the awareness of its targets (132).

3 Big Brother is always watching. Thoroughly propagandized, the inhabitants of Oceania respond mechanically to his every command, no matter how illogical it is. If anyone dares to act or even think like an independent person, Big Brother resorts to liquidation or re-education. Such an individual either becomes an "unperson," one who has never existed, or a reprogrammed android, one who again loves and serves the State.

4 Ironically enough, the Oceanians have never seen Big Brother (just big pictures of him), for he is the mythical Leader so often created by propagandists. His image is projected by the inner Party to maintain its ruling powers. Propaganda depicts Big Brother as a deity, omnipresent, omniscient, and omnipotent. "Every success, every achievement, every victory, every scientific discovery, all knowledge, all wisdom, all happiness, all virtue, are held to issue directly from his leadership and inspiration" (Orwell, Nineteen 209).

COMMENTS

1. Paragraph 5 continues the development of point I of the outline (see page 437). Paragraph 6 begins point II of the outline: The bureaucratic propaganda machine.

BIBLIOGRAPHY CARD FOR THOMSON

Thomson, Oliver. Mass Persuasion in History. New York: Crane, 1977.

NOTE CARD USED FOR PARAGRAPH 6

Bureaucratic propaganda
(Thomson 41)

T. thinks architecture is an important propagandist medium that people don't pay much attention to.

A building can be "graphic communication."
Can inspire awe and power—with long-term impact.

"... the pyramids projected the massive dominance of the Pharaohs."

5 Oceanians are programmed in the art of doublethink, which the novel defines as "the power of holding two contradictory beliefs in one's mind simultaneously, and accepting both of them" (215). The Oceanians, not aware of their loss of human rights, firmly believe that everybody is equal in their society, but they serve their king and accept the State's rigid hierarchy. The pyramidal power structure is the natural order of things in their classless society. Naturally, Big Brother sits on top of the pyramid; he represents the Inner Party, less than 2 percent of society. Just below him or them is the Outer Party, the bureaucratic toadies, about 13 percent. At the base of the pyramid are the proles--"the dumb masses" (209)--about 85 percent.

6 Big Brother's bureaucracy consists of four ministries. These ministries are housed in huge white buildings, enormous pyramidal structures dominating London, the capital of Airstrip One, a province of Oceania. These towers contrast sharply with the run-down stores and shabby houses of the rest of the city. The very architecture of Big

COMMENTS

1. The discussion of the bureaucratic propaganda machine continues.
2. In paragraph 7, Tracy Monahan uses the superscript number 1 to refer readers to an endnote that supplies additional information: see page 465.

NOTE CARD

Notice below that Tracy Monahan's own ideas are placed in brackets.

Propaganda machine

Thomson, 7 TYPES OF PROPAGANDA listed. [Five seem closely related to Big Brother's machine.]

11 political – rhetoric, subtle images
economic – promotes confidence in economy

12 war/military – concerned with morale. Uses war films, military music, etc.
ideological – "spread of complete idea systems"

12-13 escapist – media entertainment distracts, gets "social acquiescence"

[Relate this to the proles?]

Brother's government buildings is an important propagandistic symbol because it is a "graphic communication" of awesomeness. Like the great Egyptian pyramids, they project a political image of massive, lasting power (Thomson 41).

7 All four ministries are active, interrelated parts of Big Brother's massive propaganda machine. For example, they work together when grinding out materials for Hate Week. Each cog, however, has its particular job to do. The Ministry of Plenty (Miniplenty) specializes in economic propaganda; the Ministry of Peace (Minipax) in the military type. The Ministry of Love (Miniluv) reinforces or intensifies ideologic propaganda.[1] Perhaps the biggest, most responsible cog in the machine, however, is the Ministry of Truth (Minitrue). Minitrue--with its slogans WAR IS PEACE, FREEDOM IS SLAVERY, IGNORANCE IS STRENGTH--not only produces political images and rhetoric in accordance with Big Brother's input but also coordinates and edits the propagandistic output of Miniplenty and Minipax. The huge machine never stops its propagandizing, and its perpetual, continuous noise

COMMENTS

1. Paragraph 8 turns to point III of the outline (on page 437): The media in a totalitarian world.
2. In paragraph 8, the use of such phrases as "According to Richard S. Lambert" and "Jacques Ellul writes" helps make direct quotations fit smoothly into the text. Notice also how the indented quotations in paragraph 8 are grammatically integrated with the sentence that introduces them. The first quotation provides an object for the preposition *with;* the second, an object for the verb *supplies.*

Read the source, and notice the way Tracy Monahan combines paraphrase with quotation.

SOURCE

Nineteen Eighty-Four (43–44)

> And the Records Department, after all, was itself only a single branch of the Ministry of Truth, whose primary job was not to reconstruct the past but to supply the citizens of Oceania with newspapers, films, textbooks, telescreen programs, plays, novels—with every conceivable kind of information, instruction, or entertainment, from a statue to a slogan, from a lyric poem to a biological treatise, and from a child's spelling book to a Newspeak dictionary. And the Ministry had not only to supply the multifarious needs of the Party, but also to repeat the whole operation at a lower level for the benefit of the proletariat. There was a whole chain of separate departments dealing with proletarian literature, music, drama, and entertainment generally. Here were produced rubbishy newspapers containing almost nothing except sport, crime, and astrology, sensational five-cent novelettes, films oozing with sex, and sentimental songs which were composed entirely by mechanical means on a special kind of kaleidoscope known as a versificator.

has a mesmerizing effect on the whole society.

8 According to Richard S. Lambert, the internal propaganda of a totalitarian government "seeks to impose complete uniformity of thought, as well as of action, upon its citizens" (138).[2] All-wise Big Brother knows this. "Where film production, the press, and radio transmission are not centrally controlled," Jacques Ellul writes, "no propaganda is possible" (102). Big Brother harnesses communication. The Party specialists who run the Ministry of Truth provide Oceanic society with all its

> newspapers, films, textbooks, telescreen programs, plays, novels--with every conceivable kind of information, instruction, or entertainment, from a statue to a slogan, from a lyric poem to a biological treatise, and from a child's spelling book to a Newspeak dictionary. (Orwell, Nineteen 43-44)

The proles have such limited intelligence that Big Brother has to adapt his communication to their level. For their benefit, Minitrue supplies

COMMENTS

1. Observe Tracy Monahan's use of repetition as a transitional device in paragraph 9. The introduction to the long quotation ends with "the Party's ideal," and the quotation begins with "The ideal set up by the Party."
2. Paragraph 9 discusses point III(B) of the outline: Big Brother's use of the media to propagate the Party's ideal.

> rubbishy newspapers containing almost nothing except sport, crime, and astrology, sensational five-cent novelettes, films oozing with sex, and sensational songs which were composed entirely by mechanical means on a special kind of kaleidoscope known as a versificator. (44)

This kind of escapist material, along with the state lottery and numerous pubs, keeps the minds of the proles busy with things other than the impact of power politics on their lives.

9 Big Brother uses the media for mass hypnosis. He disseminates misinformation that goes unrecognized as propaganda. His propaganda preaches only one gospel: the Party's ideal.

> The ideal set up by the Party was something huge, terrible, and glittering--a world of steel and concrete, of monstrous machines and terrifying weapons--a nation of warriors and fanatics, marching forward in perfect unity, all thinking the same thoughts and shouting

COMMENT

Paragraphs 10–14 develop point IV of the outline: The falsification of history. Observe the unified flow of Tracy Monahan's ideas as you read these paragraphs, paying special attention to the selection and arrangement of the three quotations, the first and third from Orwell, the second from Zwerdling.

REVISION OF AN EARLIER DRAFT—WITH A PURPOSE

The following revisions in paragraph 10 provide transitions between ideas. Such transitions not only help the reader but prevent the impression that quotations have been thrown in like confetti.

In Nineteen Eighty-Four, the work of the Records department in Minitrue is the control of history. A party slogan declares, "Who controls the past controls the future: who controls the present controls the past" (35). Always tampering with records, Big Brother distorts, recreates, or destroys the past. As Zwerdling has noted:

> No matter how intolerable the present is, the sense of alternative possibil-

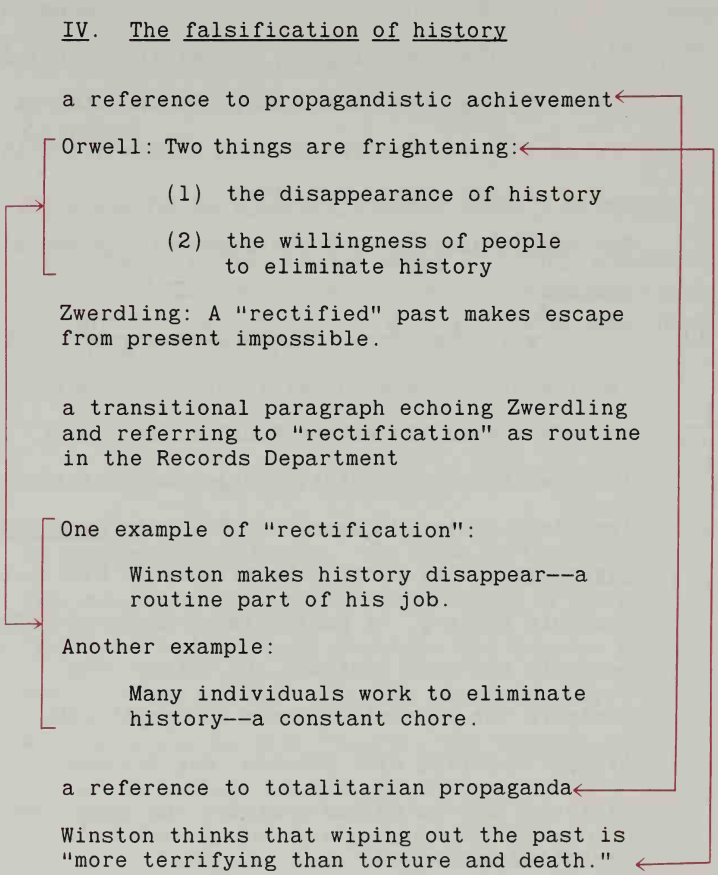
> the same slogans, perpetually working, fighting, triumphing, persecuting--three hundred million people all with the same face. (74)

The doublethinkers of Oceania parrot the media's message.

10 Orwell considered "the disappearance of objective history and the willingness of individuals to work toward its elimination" as the "most frightening propagandistic achievement of the twentieth century" (Zwerdling 52). In Nineteen Eighty-Four, the Records Department in Minitrue controls history. A Party slogan declares, "Who controls the past controls the future: who controls the present controls the past" (35). Always tampering with records, Big Brother distorts, recreates, or destroys the past. As Zwerdling has noted:

> No matter how intolerable the present is, the sense of alternative possibilities that objective history inevitably presents can still liberate the imagination and perhaps lead to significant change.

Reread paragraphs 10–14 and carefully observe interrelations, a few of which are indicated by arrows below.



> But once the past is perpetually "rectified" to conform to the present, this escape is no longer possible. (53)

11 Thousands working in the Records Department look upon such "rectification" as daily routine. This department falsifies the past to make it fit changes in present government policies.

12 False promises must be changed to suit present conditions. A clerk at the Speakwrite machine, Winston Smith "rectifies" materials sent to him through a pneumatic tube. Proficient in Newspeak (the official language), he reads a message: "times 14. 2. 84 miniplenty malquoted chocolate rectify" (Orwell, Nineteen 39). Winston dials on the telescreen for the copy of the Times (February 14, 1984) that carries Miniplenty's promise not to reduce the chocolate ration in 1984. He changes the optimistic promise to a pessimistic prediction: rationing may be necessary in April. He returns the altered version for filing and destroys the original by putting it into the memory hole, a kind of incinerator for irrelevant history.

COMMENT

"As might be expected" (in paragraph 15) provides the transition from point IV to point V. Paragraph 15 covers point V(A): Newspeak as a thought preventive.

NOTE CARDS FOR PARAGRAPH 15

Newspeak ②

Steinhoff 166: "Newspeak is the principal intellectual means by which doublethink is transformed into a conditioned reflex."

Newspeak—doublethink ③

Zwerdling 54: from a discussion of schizophrenic thinking in 1984: "an occupational disease of propagandists that is called 'reality control' or 'doublethink.'"

Newspeak ①

In 1984— 51 AND the appendix— aim, nature, etc.

Newspeak words—compounding, adding prefixes and suffixes

bellyfeel, prolefeed, Minitrue, Pornosec, facecrime, sexcrime, crimestop, thought-crime—ungood, doubleplusgood, goodwise, gooder — duckspeaking

a duckspeaker, a fast talker in love with own voice, keeps quacking on and on.

13 It is the state's policy to be in a constant state of war either with Eurasia or with Eastasia. Yet the Party insists that the present enemy has always been the enemy. When roles are reversed, the former enemy has never been an enemy but always an ally. Record clerks work frantically to make expedient changes in mountains of references to Eurasia and Eastasia.

14 Eventually, Winston's experiences teach him to recognize totalitarian propaganda for what it is. Very disturbed by the systematic attack on the past, he thinks: "If the Party could thrust its hand into the past and say of this or that event, it never happened--that, surely, was more terrifying than torture and death" (35).

15 As might be expected, Big Brother manipulates language to suit his purpose. His aim is to destroy words--the material for expressing ideas--and to eventually wipe out completely the necessity for thought. The words in Newspeak are formed in various ways: for example, by compounding (thought-crime, duckspeak, prolefeed, Minipax) and by adding prefixes or suffixes

COMMENT

Three paragraphs (16 through 18) develop one subheading of point V of the outline: rousing the emotions.

(ungood, thinkful). Doubleplusgood gets rid of superlatives like best or finest and synonyms like superb or excellent. According to William Steinhoff, Newspeak is "the principal intellectual means by which doublethink is transformed into a conditioned reflex" (166). Doublethink is Big Brother's "reality control" (indeed "the occupational disease of propagandists") (Zwerdling 54). Working in the Research Department as a compiler of the Newspeak dictionary, a clerk remarks that, unlike Oldspeak, the new language has a vocabulary that grows smaller, not larger. He says, "We're destroying words--scores of them, hundreds of them every day. . . . It's a beautiful thing, the destruction of words" (Orwell, Nineteen 51-52).

16 Big Brother's propaganda not only straightjackets thought but also manipulates emotions. Doublethinking Oceanians know that unqualified hatred of the State's enemies is a social necessity in their kingdom of love--love for Big Brother. Though living in a police state and (except for proles) under constant surveillance by Thought Police and Junior Spies, loyal citizens

COMMENTS

1. Note the acknowledgment of sources of ideas that are expressed in paraphrases (rather than in the exact words of the author).
2. The main discussion ends with paragraph 18. The conclusion begins with paragraph 19.

SOURCES

Below are two statements by Irving Howe that are paraphrased in paragraphs 17 and 18. Note the differences between the paraphrases and the originals.

> Oceania seeks to blot out spontaneous affection because it assumes, for good reason, that whatever is uncalculated is subversive. —IRVING HOWE

> For the faithful [in Oceania], sexual energy is transformed into political hysteria. —IRVING HOWE

have nothing to fear, for they love their Leader and hate his enemies.

17 Those who love their leader, however, must have no room in their hearts for anyone else. When affection for others rises spontaneously, that love is considered subversive, something to be eliminated (Howe 48). Though necessary for child-bearing, the sex act must be state controlled. Winston's affair with Julia is a capital offense; the State must purify his heart in Miniluv's torture chambers.

18 Big Brother wisely turns the sex drive into "political hysteria" (Howe 49). The fanatical Oceanians stand ready to strike terror into the hearts of any enemies. To stimulate hatred, Big Brother not only sets up a mythical Adversary but also uses such propaganda techniques as exciting rituals, stirring military music, barbaric rhythms, noisy rallies, slogan-chanting mobs, rabble-rousing war films, staged hangings. The daily Two Minute Hate and the Hate Week intensify the mood. Like many another propagandist, Big Brother knows the unifying value of hate.

COMMENTS

1. Reread the first paragraph of the paper. Notice there the words and ideas that are repeated in paragraph 19. References to the title of Orwell's novel and to the nature of totalitarian propaganda are two examples of repetition. Linking the ideas in the introduction and those in the conclusion contributes to the unity of the paper.
2. A page reference is not required for an encyclopedia article: Cantril and Hart.
3. Note the use of the source (a book review) for the first sentence of paragraph 20.

SOURCE

> Orwell was never very clear about what sort of political system might work, nor was he particularly sophisticated about the peculiarities of *any* political organization. But he knew what he didn't like, and he knew why; the two short novels that emerged from his metamorphosis—*Animal Farm* and *1984*—are probably the most widely read literary/political polemics ever written in English. —ATLANTIC MONTHLY

19 In Nineteen Eighty-Four, Orwell uses artistic exaggeration to help make his warning clear.[3] The reader can easily recognize Big Brother's propaganda for what it is--an obvious mixture of absurd lies and gross distortions of truth. But today's political propaganda is not always so easily recognized. By cleverly manipulating carefully selected facts, propagandists either ignore or play down any evidence that might effectively refute their one-sided arguments--the old card-stacking trick (Cantril and Hart). Such propaganda, like Big Brother's, eulogizes the Leaders, hiding their mistakes and magnifying their success (Lang 43).

20 Orwell's Animal Farm and Nineteen Eighty-Four "are probably the most widely read literary/political polemics ever written in English" (Transformation 126). Of the two novels, perhaps Nineteen Eighty-Four is more likely to be remembered. It is a nightmare that haunts the memory because its world looks much like our own. But Orwell's Nineteen Eighty-Four will never become reality if we take his warning seriously.

COMMENT

Three endnotes provide supplementary information that is not directly related to the thesis but that might be of interest to readers.

Notes

[1]For a description of seven types of propaganda, see Thomson (11-13).

[2]Lambert also points out that the totalitarian state is more concerned with internal propaganda than with external: "But great as have been the external propagandist efforts of the dictator-ruled countries, they are half-hearted and indirect as compared with their internal organization" (138).

[3]Orwell also warns us about "veiled censorship" in a free press. See "The Freedom of the Press."

COMMENTS

1. All (and only) works cited as sources in the paper should be included in the list of works cited.
2. Alphabetization: Initial articles (*A*, *An*, *The*) are ignored in alphabetizing. For example, Orwell's *The Collected Essays* precedes *Nineteen Eighty-Four* (*C* before *N*).
3. Punctuation: Observe the use and placement of periods and commas, especially in relation to parentheses and quotation marks. A colon separates a title from a subtitle and the place of publication from the publisher's name. A colon precedes page numbers of articles from periodicals.
4. For Cantril and Hart, an encyclopedia article, page numbers are not required.
5. For Colmer, Tracy Monahan copies the title exactly as it is given on the title page of Colmer's book. For the usual treatment of titles within titles, see the Howe entry.
6. For a nonliterary work in an anthology (see the Howe entry) give the original publication data for the essay followed by "Rpt. in" and the publication data for the anthology.

Works Cited

Cantril, Hadley, and Clyde W. Hart. "Propaganda." World Book Encyclopedia. 1975 ed.

Colmer, John. Coleridge to Catch-22: Images of Society. New York: St. Martin's, 1978.

Ellul, Jacques. Propaganda: The Formation of Men's Attitudes. Trans. Konrad Kellen and Jean Lerner. New York: Knopf, 1965.

Howe, Irving. "1984: History as Nightmare." Politics and the Novel. New York: Horizon, 1957. 235-51. Rpt. in Twentieth Century Interpretations of 1984: A Collection of Critical Essays. Ed. Samuel Hynes. Englewood Cliffs: Prentice, 1971. 41-58.

Lambert, Richard S. Propaganda. Discussion Books 13. London: Nelson, 1938.

Lang, John S. "The Great American Bureaucratic Propaganda Machine." U.S. News and World Report 27 Aug. 1979: 43-47.

Orwell, George. The Collected Essays, Journalism and Letters of George Orwell. Ed. Sonia

COMMENTS

1. Annotation: If you are asked to submit an annotated bibliography, supply a brief description of each entry, as in this example:

Spoehr, Luther. Rev. of A People's History of the United States, by Howard Zinn. Saturday Review 2 Feb. 1980: 37.

Considered a radical historian, Zinn describes a kind of pyramidal power structure (the powerful elite, their servile "guards," and the oppressed underclass) and advocates "decentralized socialism that will run society 'from the bottom up.'"

2. Note that the anonymous, untitled review of Stansky and Abrahams' book *The Transformation* (cited in paragraph 20 of Tracy Monahan's paper) is alphabetized by the title of the work reviewed: *Transformation*. (The designation *Rev. of* and the article *The* are ignored for alphabetizing.)

Orwell and Ian Angus. 4 vols. New York: Harcourt, 1968.

---. "The Freedom of the Press." New York Times Magazine 8 Oct. 1972: 12.

---. Nineteen Eighty-Four. New York: Harcourt, 1949.

Ranald, Ralph A. "George Orwell and the Mad World: The Anti-Universe of 1984." South Atlantic Quarterly 66 (1967): 544-53.

Steinhoff, William. George Orwell and the Origins of 1984. Ann Arbor: U of Michigan P, 1975.

Thomson, Oliver. Mass Persuasion in History: An Historical Analysis of the Development of Propaganda Techniques. New York: Crane, 1977.

Rev. of The Transformation, by Peter Stansky and William Abrahams. Atlantic Monthly Apr. 1980: 126-27.

Voorhees, Richard J. The Paradox of George Orwell. Humanities Series. Lafayette: Purdue U Studies, 1961.

Zwerdling, Alex. Orwell and the Left. New Haven: Yale UP, 1974.

Note: If your instructor will accept a handwritten rather than typewritten paper, you may find the following sample page helpful.

9

"Where film production, the press, and radio transmission are not centrally controlled," writes Jacques Ellul, "no propaganda is possible" (102). Knowing this, Big Brother holds tight reins on the Party specialists who run the Ministry of Truth. Minitrue provides Oceania with all its

> newspapers, films, textbooks, telescreen programs, plays, novels — with every conceivable kind of information, instruction, or entertainment, from a statue to a slogan, from a lyric poem to a biological treatise, and from a child's spelling book to a Newspeak dictionary. (Orwell, Nineteen 43-44)

Those outside the Party have such limited intelligence that Big Brother has to adapt his communication to their level. For their benefit, Minitrue supplies

> rubbishy newspapers containing al-

Note: If your instructor prefers that you include a title page, here is a model you can follow (unless a different style is specified).

Big Brother's Propaganda

Tracy Monahan

English 131.03

Mr. Richards

March 12, 1982

Endnote (or Footnote) Style

As you consult sources, you will notice that many of them use footnotes or endnotes rather than parenthetical citations in the text; and some instructors prefer this system. Footnotes and endnotes are identical except for location, footnotes appearing at the bottoms of the appropriate pages and endnotes collected at the end of the paper. Either way, reference to the notes is by consecutive superscript numbers at the appropriate points throughout the text of the paper.

The first page of Tracy Monahan's paper (see page 439) is shown on page 473 as it would appear with superscript references rather than parenthetical ones. Endnotes corresponding to all of Monahan's parenthetical references to works cited are presented in sequence on pages 474–76.

res 34e

Tracy Monahan
English 131.03
Mr. Richards
March 12, 1982

Big Brother's Propaganda

1 Nineteen Eighty-Four has been called George Orwell's most ferocious propaganda.[1] Orwell was quick to admit that he was a propagandist. In fact, in 1940, during a BBC radio discussion, he said that "every artist is a propagandist in the sense that he is trying, directly or indirectly, to impose a vision of life that seems to him desirable."[2] But Orwell hated political propaganda which deliberately falsifies reality, especially the hypocritical kind used solely for the purpose of keeping totalitarian regimes in power. During the 1930s and 1940s he was repelled by the propaganda machines of dictators like Hitler and Stalin.[3] It is this kind of propaganda that Orwell satirizes in Nineteen Eighty Four, a

Notes

[1]Richard J. Voorhees, The Paradox of George Orwell, Humanities Series (Lafayette: Purdue Univ. Studies, 1961), p. 87.

[2]Printed in My Country Right or Left, Vol. II of The Collected Essays, Journalism and Letters of George Orwell, ed. Sonia Orwell and Ian Angus (New York: Harcourt, 1968), p. 41.

[3]John Colmer, Coleridge to Catch-22 (New York: St. Martin's, 1978), p. 183.

[4]"George Orwell and the Mad World: The Anti-Universe of 1984," South Atlantic Quarterly, 66 (1967), 544-45.

[5]Oliver Thomson, Mass Persuasion in History (New York: Crane, Russak, 1977), p. 132.

[6]George Orwell, Nineteen Eighty-Four (New York: Harcourt, 1949), p. 209. Subsequent references to pages of this edition are in the text. Other editions are as follows: Irving Howe, Orwell's Nineteen Eighty-Four: Text, Sources, Criticism, 2nd ed. (New York: Harcourt, 1982); 1984, A Novel

by George Orwell (1949; rpt. New York: New American Library, Signet Classic, 1971).

[7]Thomson, Mass Persuasion, p. 41.

[8]For a description of seven types of propaganda, see Thomson, pp. 11-13.

[9]Propaganda, Discussion Books, No. 13 (London: Thomas Nelson, 1938), p. 138. Lambert also points out that the totalitarian state is more concerned with internal propaganda than with external: "But great as have been the external propagandist efforts of the dictator-ruled countries, they are half-hearted and indirect as compared with their internal organization" (p. 138).

[10]Propaganda, trans. Konrad Kellen and Jean Lerner (New York: Knopf, 1965), p. 102.

[11]Alex Zwerdling, Orwell and the Left (New Haven: Yale Univ. Press, 1974), p. 52.

[12]Zwerdling, p. 53.

[13]William Steinhoff, George Orwell and the Origins of 1984 (Ann Arbor: Univ. of Michigan Press, 1975), p. 166.

[14]Zwerdling, p. 54.

[15]Irving Howe, "1984: History as Nightmare," in Twentieth Century Interpretations of 1984, ed. Samuel Hynes (Englewood Cliffs: Prentice-Hall, 1971), p. 48.

[16]Howe, p. 49.

[17]Orwell also warns us about "veiled censorship" in a free press. See "The Freedom of the Press," New York Times Magazine, 8 Oct. 1972, p. 12.

[18]Hadley Cantril and Clyde W. Hart, "Propaganda," World Book Encyclopedia, 1975 ed., XV, 727.

[19]John S. Lang, "The Great American Bureaucratic Propaganda Machine," U.S. News and World Report, 27 Aug. 1979, p. 43.

[20]Rev. of The Transformation, by Peter Stansky and William Abrahams, Atlantic Monthly, April 1980, pp. 126-27.

Varying Styles of Documentation

Each department of a college or university ordinarily suggests a particular style for bibliographies and citations. Use the style your instructor specifies. Instructors in the sciences, business, economics, and so forth may recommend a documentation form in one of the style books listed below. If you are asked to use one of these manuals, study it carefully, and make sure your bibliography and notes correspond exactly to the examples it provides. Following the list are a few examples from the style of the American Psychological Association (APA), commonly used in the social and behavioral sciences.

Style books and manuals

American Institute of Physics. Publications Board. *Style Manual for Guidance in the Preparation of Papers.* 3rd ed. New York: American Inst. of Physics, 1978.

American Chemical Society. *American Chemical Society Style Guide and Handbook.* Washington: American Chemical Soc., 1985.

American Mathematical Society. *A Manual for Authors of Mathematical Papers.* 7th ed. Providence: American Mathematical Soc., 1980.

American Psychological Association. *Publication Manual of the American Psychological Association.* 3rd ed. Washington: American Psychological Assn., 1983.

Associated Press. *The Associated Press Stylebook.* Dayton: Lorenz, 1980.

The Chicago Manual of Style. 13th ed. Chicago: U of Chicago P, 1982.

Council of Biology Editors. Style Manual Committee. *CBE Style Manual: A Guide for Authors, Editors, and Publishers in the Biological Sciences.* 5th ed. Bethesda: Council of Biology Editors, 1983.

Harvard Law Review: *A Uniform System of Citation.* 13th ed. Cambridge: Harvard Law Review Assn., 1981.

Turabian, Kate L. *A Manual for Writers of Term Papers, Theses, and Dissertations*. 4th ed. Chicago: U of Chicago P, 1973.

United States. Government Printing Office. *Style Manual*. Rev. ed. Washington: GPO, 1973.

References in APA style

In APA style, the alphabetical list of works cited is called "References." The reference entries below follow the style of the 1983 edition of the APA *Publication Manual*. Observe all details of indention, spacing, punctuation, and mechanics.

Book—one author

Liptz, A. (1979). Prisons as social structures. Los Angeles: Scholarly Press.

Book—two authors

Klein, D. F. & Wender, P. H. (1981). Mind, mood, and medicine: A guide to the new biological psychiatry. New York: Farrar, Straus & Giroux.

Journal—one author

Pinker, S. (1980). Mental imagery and the third dimension. Journal of Experimental Psychology: General, 109, 354–71.

Journal—multiple authors

Johnson, M. K., Raye, C. L., Hasher, L., & Chromiak, W. (1979). Are there developmental differences

in reality monitoring? Journal of Experimental Child Psychology, 27, 120, 128.

If you use more than one work by the same author, list the works in order of publication date, earliest first. Repeat the author's name for each entry. The first line of each entry is flush with the left margin, and subsequent lines are indented three spaces.

Thomas, L. (1974). The lives of a cell: Notes of a biology watcher. New York: Viking.

Thomas, L. (1979). The medusa and the snail: More notes of a biology watcher. New York: Viking.

Citations in APA style

The basic elements of an APA citation are the author's last name, the year of publication, and the page number if the reference is to a specific passage in the source. If the author's name is mentioned in the text of the paper, the date alone or the date and the page number are given within the parentheses. In the following examples, note the details of punctuation and the treatment of the page number.

Short quotation

> One writer has stated, "Prisons can be divided into specific social groups organized by type of crime" (Liptz, 1979, p. 235), an observation with which many criminologists agree.

Long quotation (four lines or more)

Liptz (1979) has stated the following:

> Prisons can be divided into special social groups organized by types of crime. Social structures reflecting theft, arson, white-collar crime, and so on were discovered within the prison walls. (p. 235)

Paraphrase

> Liptz (1979) discovered that the social groups established by prisoners within a prison are organized according to the type of crime. For example, thieves tend to congregate and so do arsonists. (p. 235)

Notice that an APA citation never uses the title. The reader can easily find the title, however, by checking the references to find the entry with the same author and date.

35 BUSINESS WRITING

Write effective letters and résumés, memos, and reports.

Business writing is practical writing—a clear sense of audience and purpose and careful attention to correctness and the conventions of usage are rewarded very directly and tangibly. Whether it is a letter, memo, résumé, or formal report, a piece of business writing generally combines the informative and persuasive aims (see **33a**): it gives necessary information and at the same time is designed to win a favorable response from the reader. Additionally, such documents often become important records for the company or other organization concerned—sometimes with legal implications—and for this reason, too, should be objective, clear, and concise.

35a

Write effective letters and résumés; use an acceptable format.

A knowledge of how to write business letters, application

letters, and résumés can be useful to you not only in job-related situations, but in your college and personal life as well. The three main formats for business letters—full block, modified block, and indented—can be used for any kind of business letter.

(1) Use an acceptable business letter format.

Business letters are usually typed on only one side of white, unlined, 8½ × 11 inch paper. Standard business envelopes measure about 3½ × 6½ inches or 4 × 10 inches. (Letterhead stationery and envelopes vary in both size and color.)

Check to see if your company or organization has a policy about letter format. Most companies use either full block, modified block, or indented formats for regular correspondence, though an indented format is often used for personal business correspondence such as thank-you notes, congratulations, and the like.

A business letter has six parts: (1) heading, (2) inside address, (3) salutation, (4) body, (5) closing, which consists of the complimentary close and signature, and (6) added notations.

The *heading* gives the writer's full address and the date. If letterhead stationery is used, the date is typed beneath it flush left, flush right, or centered, depending on your format. If plain stationery is used, the address of the writer followed by the date is placed toward the top of the page—the distance from the top arranged so that the body of the letter will be attractively centered on the page—flush with the left- or right-hand margin, as in the letters on pages 487 and 492. Notice that the heading has no end punctuation.

The *inside address*, typed two to six lines below the heading, gives the name and full address of the recipient.

The *salutation* (or greeting) is written flush with the left margin, two spaces below the inside address, and is followed by a colon.

When the surname of the addressee is known, it is used in the salutation of a business letter, as in the following examples.

Dear Dr. Davis:	Dear Mayor Rodriguez:
Dear Mrs. Greissman:	Dear Ms. Joseph:

Note: Use *Miss* or *Mrs.* if the woman you are addressing has indicated a preference. Otherwise, use *Ms.*, which is always appropriate and which is preferred by many businesswomen, whatever their marital status.

In letters to organizations, or to persons whose name and sex are unknown, such salutations as the following are customary:

Dear Sir or Madam:	Dear Mobil Oil:
Dear Subscription Manager:	Dear Registrar:

For the appropriate forms of salutations and addresses in letters to government officials, military personnel, and so on, check an etiquette book or the front or back of your college dictionary.

The *body* of the letter should follow the principles of good writing. Typewritten letters are usually single-spaced, with double spacing between paragraphs. The first sentence of each paragraph should begin flush with the left margin (in full block or modified block) or should be indented five to ten spaces (in indented format). The subject matter should be organized so that the reader can grasp immediately what is wanted, and the style should be clear and direct. Do not use stilted or abbreviated phrasing:

NOT	The aforementioned letter	BUT	Your letter
NOT	Please send it to me ASAP.	BUT	Please send it to me as soon as possible.

The *closing* is typed flush with the left-hand margin in full-block style. In modified block and indented style, it is

typed to the right of the letter, in alignment with the heading. Here are the parts of the closing:

Complimentary close: This conventional ending is typed, after a double space, below the last paragraph of the body of the letter. Among the endings commonly used in business letters are the following:

FORMAL	LESS FORMAL
Very truly yours,	Sincerely,
Sincerely yours,	Cordially,

Typed name: The writer's full name is typed three or four lines below the closing.

Title of sender: This line, following the typed name, indicates the sender's position, if he or she is acting in an official capacity.

Manager, Employee Relations
Chairperson, Search Committee

Signature: The letter is signed between the complimentary close and the typed name.

Notations are typed below the closing, flush with the left margin. They indicate, among other things, whether anything is enclosed with or attached to the letter (*enclosure* or *enc.*, *attachment* or *att.*); to whom copies of the letter have been sent (*cc: AAW, PTN*); and the initials of the sender and the typist (*DM/cll*).

MODEL BUSINESS LETTER

MIRACLE MILE COMMUNITY LEAGUE

1992 South Cochran Avenue Los Angeles, CA 90036

February 1, 1986

Dr. Nathan T. Swift
Community Health Center
1101 Figueroa Street
Los Angeles, CA 90027

INSIDE ADDRESS

Dear Dr. Swift: SALUTATION

We have completed our study of the nutrition education program being conducted by the Community Health Center. The findings are encouraging. However, we believe that awareness training for the staff, a few schedule changes, and greater involvement of the parents could significantly improve the program.

Our final report, available by March 1, will explain these recommendations more fully. Angel Chavez, our Vice President for Management Development, will be happy to work with you if you would like his assistance.

We look forward to hearing from you soon.

BODY

Sincerely, Complimentary close

Dorothy Muir Signature

Dorothy Muir Typed name
Director Title

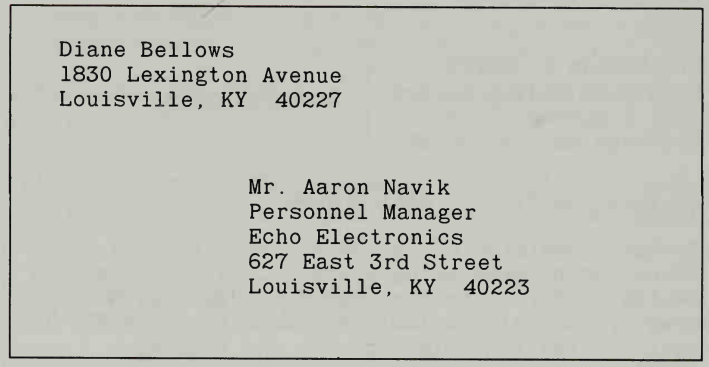
CLOSING

DM/ewl NOTATION

BUSINESS ENVELOPES

The address that appears on the envelope is identical to the inside address. The return address regularly gives the full name and address of the writer. With the zip code, special postal abbreviations not followed by periods may be used for names of states.

MODEL ADDRESSED ENVELOPE



(2) Write effective application letters and résumés.

Application letters and résumés are essential parts of applying for a job. In both, your main concern is to emphasize your strong points, to present yourself in the best light so that a prospective employer will grant you an interview. Usually written to draw the reader's attention to the résumé, the letter of application should indicate the job you want and state your qualifications briefly. In the last paragraph you should indicate when you are available for an interview. The résumé (page 490) that accompanies the letter of application gives more information about you than your letter can. Ordinarily, your letter should be no longer than one typed page, nor (unless you have worked for a long time and have held many positions) should your résumé.

APPLICATION LETTER

1830 Lexington Avenue
Louisville, KY 40227
June 8, 1986

Mr. Aaron Navik
Personnel Manager
Echo Electronics
627 East 3rd Street
Louisville, KY 40223

Dear Mr. Navik:

Please consider me for the position of Assistant Director of Employee Benefits in the Personnel Division of Echo Electronics.

As you can see from my résumé, my major was Business Administration with an emphasis in personnel management. Whenever possible, I have found jobs and campus activities that would give me experience in dealing with people. As an assistant in the Admissions Office, I dealt with students, parents, alumni, and faculty. The position required both a knowledge of university regulations and an understanding of other people.

As an administrative intern with Echo last summer, I learned about the management of a company at first hand and gained a firmer grasp of the contribution personnel management makes to the overall objectives of the company. Participants in the intern program were required to write a paper analyzing the company where we were placed. If you are interested, I will be happy to send you a copy of my paper.

I would very much like to put my interests and my training to work for Echo Electronics, and I am available for an interview at your convenience.

Sincerely,

Diane Bellows

Diane Bellows

enc.

A résumé is a list of a person's qualifications for a job and is enclosed with a letter of application. It is made up of four categories of information:

1. Personal data: name, mailing address, telephone number
2. Educational background
3. Work experience
4. References

Make your résumé look professional. Like the letter of application, the résumé is a form of persuasion designed to emphasize your qualifications for a job and to get you an interview. Since there is usually more than one applicant for every job, your résumé should make the most of your qualifications. Consider devising a résumé especially tailored to each job you apply for so you can present your qualifications in the strongest light. After reading all the letters and résumés received, a potential employer usually decides to interview only the best-qualified candidates.

Writing a résumé requires the same planning and attention to detail that writing a paper does. First, make a list of the jobs you have had, the activities and clubs you have been part of, and the offices you have held. Amplify these items by adding dates, job titles and responsibilities, and a brief statement about what you learned from each of them. Arrange these items with the most recent first. Activities that may not seem relevant to the job you want can often be explained to show that you learned important things from them. The résumé on page 490 illustrates the points in the list on the opposite page.

TIPS ON RÉSUMÉ WRITING

1. Don't forget to include your name, address, and telephone number; unless relevant to the job, personal data such as age and marital status are better left out.
2. Mention your degree, college or university, and pertinent areas of special training.
3. Think about career goals but generally reserve mention of them for the application letter or interview (and even then make sure they enhance your appeal as a candidate). Your interest should be to match your qualifications to the employer's goals.
4. Even if an advertisement asks you to state a salary requirement, any mention of salary should usually be deferred until the interview.
5. Whenever possible, make evident any relationship between jobs you have had and the job you are seeking.
6. Use an acceptable format and make sure the résumé is neat, orderly, and correct to show that you are an efficient, well-organized, thoughtful person.

RÉSUMÉ

Diane Bellows
1830 Lexington Avenue
Louisville, KY 40227
(502) 689-3137

EDUCATION

University of Louisville, B.A., 1985

Major: Business Administration with emphasis in personnel management
Minor: Economics with emphasis in corporate finance

EXPERIENCE

College

Orientation Leader, University Admissions Office, 1983–85. Met with prospective students and their parents; conducted tours of campus; answered questions; wrote reports for each orientation meeting.

Academic Committee, Alpha Phi Sorority, 1983–85. Organized study halls and tutoring services for disadvantaged students.

Advertising Manager, University yearbook, 1984. Responsible for securing advertising that made the yearbook self-supporting; wrote monthly progress report.

Summers

Intern, Echo Electronics, June, 1984. Learned about pension plans, health care benefits, employee associations, and work regulations as they affect employee relations and personnel management.

Volunteer Worker, Arthur Schneider's School Board reelection campaign, 1983. Wrote press releases, campaign brochures, direct mailers; did research on teacher competence.

REFERENCES

Placement Office
University of Louisville
Louisville, KY 40222
(502) 744-3219

You may find it helpful to consult one of the following books for further information on application letters, résumés, and interviews:

Juvenal L. Angel. *The Complete Resume Book and Job-Getter's Guide.* 2nd ed. New York: Pocket Books, 1985.

Richard N. Bolles. *What Color Is Your Parachute? A Practical Manual for Job-Hunters and Career-Changers.* 6th edition. Berkeley: Ten Speed Press, 1984.

John J. Komar. *The Interview Game: Winning Strategies for the Job Seeker.* New York: Follett, 1979.

Michael H. Smith. *The Resumé Writer's Handbook.* 2nd edition. New York: Barnes and Noble, 1980.

(3) Write effective business letters.

LETTER OF INQUIRY

Essentially a request for information, a letter of inquiry should first explain your reasons for writing—both why you are seeking the information and why you think your reader is the person to supply the information. If you need the information by a certain date, mention that fact in the introduction along with your explanation of why you are writing.

Next, state the questions you need answered. You will be more likely to get a response if your questions are specific and detailed. Finally, since you have asked someone to take time to answer your questions, express appreciation, and, if the answers will help you with some project, offer to share the results. It is courteous to send a stamped, self-addressed envelope with the request (if you are not a potential customer).

LETTER OF INQUIRY

May 20, 1986

Lone Star Angler's Club
6543 Orchid Drive
Dallas, TX 76155

Mr. Mark Blodgett, Division Head
Environmental Protection Agency
2960 S. Broadway
Denver, CO 82901

Dear Mr. Blodgett:

I understand that your district can provide information about streams in Colorado and northern New Mexico. I am chairman of a committee our local angler's club has formed to prepare--by July--a booklet listing good fly-fishing locations within that area. Many of our members have questions about the effects of water pollution on the high mountain streams of the southern Rockies.

We are particularly interested in the answers to two questions:

1. Has timbering polluted any streams since the last pollution report information was publicly available?

2. Where can we find information about trout populations in high mountain streams?

We will very much appreciate any help you can give us in accumulating this information, and, if you would be interested, we will be happy to send you a copy of our booklet when it is completed.

Sincerely,

Richard James

Richard James
Chairman, Booklet Committee

RJ/ss

If you are asked to respond to an inquiry and you can provide the information, follow the order for your responses that was used for the questions. When appropriate, number your responses the same way the questions were numbered. If you cannot provide the information requested, explain why you cannot help and, if possible, offer to help with future requests.

CLAIM AND ADJUSTMENT LETTER

The more specifically and exactly the claim and adjustment letter describes what is wrong, the easier and quicker it will be to correct the situation. If an airline has lost your suitcase, describe it fully and include the flight number, date, and destination. If an appliance is faulty, identify the brand, style, model, and serial number. A company will often do exactly what you request, if possible. The more reasonable and courteous your request, the better your chance of getting the adjustment you want.

CLAIM AND ADJUSTMENT LETTER

742 Rock Street
Chicago, IL 60646
February 11, 1986

Mr. Norman Huckley
Huckley Electronics, Inc.
235 Central Avenue
Chicago, IL 60637

Dear Mr. Huckley:

A week ago today I bought a 19" Supersonic color television set from you, model number 0300–B, serial number 0137–8112–77. All week the set has worked perfectly, but when I turned it on today, nothing happened. The trouble is not with the electrical outlet, which I checked by plugging in another appliance.

I would like you to examine the set here in my apartment, and either repair it free of charge or replace it with another 19" Supersonic. My telephone number is 689–4140, and you can call me any day from noon to 5:00 p.m.

Sincerely,

Thomas McNally

Thomas McNally

THANK-YOU LETTER

Thank-you letters are written often in private life, but they are also used in business. If a representative of a company has been helpful or done more than you expected, a thank-you letter or note is an appropriate way of showing appreciation. A gift, recommendation, award, or prize should also be acknowledged with a letter of thanks.

Usually, thank-you letters are in the indented style. It is not necessary to include an inside address, and a comma

replaces the colon after the salutation. There are some who think thank-you letters should be handwritten, but typewritten ones are equally correct.

THANK-YOU LETTER

107 Kentin Drive
Mobile, AL 21304
December 12, 1985

Dear Dean Rutledge,

Thank you very much for recommending me for The Honor Society of Phi Kappa Phi. I'm happy to tell you that I was chosen for membership and attended the installation ceremony last Tuesday evening.

Sincerely,

John Trevant

John Trevant

35b

Write effective memos.

Generally, memos are used for communicating a variety of information within an organization—directives on policy or procedures, requests and responses to requests for information, trip reports and monthly action summaries, and informal reports such as field reports or lab reports. While the length of the memo varies according to its purpose, the basic format is relatively standardized, though companies often have specially printed forms for the first page. Usually, memos identify the person or persons to whom the memo is addressed in the first line, the person who wrote

the memo in the second line, and subject of the memo in the third line.

To: J. Karl Meyer, Senior Engineer
From: Lee Dawson, Project Director
Subject: 4.5 oz. Dacron Load Test Results

If the memo is long, it sometimes begins with a *statement of the purpose*, and then gives a *summary* of the discussion. This summary helps a manager or executive, who may receive thirty or forty or more memos a day, decide which ones to read carefully and which to skim. The *discussion* is the main part of the memo. If it is more than a page long, it may benefit from the use of headings to highlight the main parts. If appropriate, the memo closes with *recommendations* for action to be taken. Clearly state in this part of the memo who is to do what and when it is to be done.

The tone of a memo can be friendly and casual, informal, or formal depending on its purpose and audience. Naturally, if you are a trainee, you would probably use a relatively formal tone in a memo addressed to your supervisor, but memos you address to co-workers you know well can often be casual. Whatever the tone, however, the memo should be clear, concise, and correct. Notice the format and the tone of the sample memos. The first is a memo that a member of a marketing group sent to a member of a sales group. The second memo was sent by an executive to the people he supervises. In the first memo, the tone is casual; in the second, it is more formal, but not stilted. Both memos are clear and concise.

MEMO

EASTGATE PHARMACEUTICALS, INC. MEMORANDUM

A SUBSIDIARY OF HALL-CHURCH COMPANY

TO Jack Hammond

FROM Madge Lincoln

DATE March 26, 1985

SUBJECT SunSafe

Thanks for the comments and ideas on the SunSafe sales display.

We are out of the consumer pamphlets we used with the displays. I can, however, send the pamphlets intended for use in doctors' offices. How many do you need?

I am also exploring, with John Burns of our agency, your suggestion about designing a SunSafe reference card for pharmacists. I like the idea. The timing may be a problem for 1985, but if it is, I'll include the idea in the 1986 plans. I'll keep you posted on my progress. I appreciate your interest and suggestions.

MRL/js

cc: Neil Thomlinson
District Managers

INTERNAL MEMO

To: All Field Personnel

From: R. W. Morgan
Vice President, Field Operations

Date: October 7, 1985

Subject: PICCOLO 973 SOFTWARE DIRECTORY

The first issue of the PICCOLO 973 SOFTWARE DIRECTORY is attached. It lists CP/M-compatible software products that are on the market now for people with Z80-based microcomputer systems such as the Piccolo 973.

We are trying to list only those products that we have seen demonstrated on the 973 or that a vendor, dealer, or distributor claims will run on the 973; but we make no guarantees.

Please note: Inclusion in the directory does not imply that Piccolo endorses the products or suppliers or recommends them in preference to others not listed. Further, Piccolo does not warrant that these products are compatible with Piccolo systems. The buyer is solely responsible for determining application and suitability.

Although this directory can be copied for distribution to others, it is a temporary listing intended primarily for your own use. In late November it will be revised and published in booklet form as a stock item.

Approximately 250 vendors have already been contacted for information on software products that might be appropriate in the directory. A Software Vendor Listing Form is included in the back of the directory for additional vendors to whom you may wish to give copies.

RWM/jh

35c

Write effective reports.

Formal reports differ from informal memo reports in length and tone, and in the addition of such elements as a letter of transmittal, title page, abstract, executive summary, table of contents, glossary, and appendix (although not all reports include all of these elements). Writing a formal report often requires many of the same skills and basic techniques as writing a research paper (see Section **33**). Many organizations have a format guide for formal reports; in the absence of such a guide, you might begin by studying several successful reports from the company files.

An *abstract* is a brief summary of the material in the report, usually in language similar to that of the report (whether technical or nontechnical). The abstract enables prospective readers to determine whether the report will be useful and whether they need to read all of it or only parts of it. If a report intended for technical personnel will also be read by nontechnical management, it often includes an *executive summary*, in nontechnical language, in addition to an abstract.

A *table of contents* provides a guide to the structure of the report and makes finding the exact section of the report needed easier for readers. If you have used effective and accurate headings in the body of your report, the simplest way to create a table of contents is to list them.

A *glossary* is an alphabetical list defining terms used in the report. Using a glossary lets you continue your discussion without having to stop to define terms. Generally, a glossary appears at the end of a report, but it may also be placed after the table of contents.

An *appendix* contains information that is relevant to the report but is too detailed or extensive to be included in the discussion. For example, an appendix might contain data

tables, maps, supplementary diagrams, or a list of references. An appendix usually appears last.

You may find it helpful to consult one of the following books for further information on letters, memos, and reports.

Brusaw, C. T., G. J. Alred, and W. E. Oliu. *Handbook of Technical Writing*. 2nd ed. New York: St. Martin's, 1982.

Damerst, William A. *Clear Technical Reports*. 2nd ed. New York: HBJ Media Systems, 1982.

MacGregor, A. J. *Graphics Simplified: How to Plan and Prepare Effective Charts, Graphs, Illustrations, and Other Visual Aids*. Toronto: U of Toronto P, 1979.

Mathes, J. C., and D. W. Stevenson. *Designing Technical Reports*. Indianapolis: Bobbs, 1976.

■ Exercise

1. Prepare a résumé, and then write a letter of application for a position you are competent to fill.
2. Write to a former teacher to express appreciation for recommending you for a summer job.
3. Call the attention of your representative in city government to repairs needed on neighborhood streets.
4. Write to a national record company complaining about the technical quality of a record you ordered from them.

GRAMMATICAL TERMS

This glossary presents brief explanations of frequently used grammatical terms. Consult the index for references to further discussion of most of the terms and for a number of terms not listed.

absolute phrase A grammatically unconnected part of a sentence—generally a noun or pronoun followed by a participle (and all the words associated with it). Some absolute phrases have the meaning (but not the structure) of an adverb clause. See **24a** and **30b(4)**. See also **phrase** and **sentence modifier**.

> We will have a cookout, **weather permitting.**
> [noun + present participle]
> COMPARE We will have a cookout *if the weather permits.*
> [adverb clause: subordinator (*if*) + subject + predicate]
>
> **The national anthem sung for the last time**, the old stadium was closed. [noun + past participle with modifier]
> COMPARE *After the national anthem had been sung for the last time*, the old stadium was closed. [adverb clause]
>
> The two of us worked on the homecoming float—**Tom in the morning and I at night**. [Note the use of *I*, the subjective case.]
> COMPARE *Tom worked in the morning, and I worked at night.*

abstract noun A word referring to a quality, concept, or emo-

tion (*sweetness, honesty, justice, ratio, hatred*) rather than to a concrete reality perceptible by one or more of the senses (*candy, trees, sleet*). See **20a(3)**.

active voice The form of a transitive verb indicating that its subject performs the action the verb denotes: "Emily *sliced* the ham." See **29d**. See also **voice** and **verb**.

adjectival A clause, phrase, or word (especially one without degrees of comparison) used to modify a noun or pronoun: *an IRS* audit, *Nancy's end-of-term* jitters, the search *for truth*, films *I like*. See **4d** and **18f(1)**. See also **comparison**.

adjective A part of speech regularly used to modify a noun or a pronoun. Limiting adjectives restrict the meaning of the words they modify; descriptive adjectives usually have degrees of comparison; proper adjectives are derived from proper nouns. See **4b**, **4c**, **12c(2)**, and **9a(3)**. See also **comparison** and **predicate adjective**.

DESCRIPTIVE	**newer** car, **green** one, **beautiful** eyes
LIMITING	**that** cheese, **a** boy, **its** roots, **both** steps
PROPER	**Christlike** figure, **Irish** humor, **Roman** candle

adjective clause A subordinate clause used as an adjective: people *who bite their fingernails*. An adjective clause is either restrictive or nonrestrictive. See **12d(1)** and **25a(1)**. See also **clause**.

adverb A part of speech regularly used to modify (describe, limit, or qualify) a verb, an adjective, or another verb: *slowly* ate, *too* tall, left *very quietly*. See **4a**, **4c**, and **30b(1)**. An adverb may also modify a verbal, a phrase or clause, or the rest of the sentence.

> **Naturally**, the villain succeeds at first by **completely** outwitting the hero. [*Naturally* modifies the rest of the sentence; *completely* modifies the gerund *outwitting*.]

adverb clause A subordinate clause used as an adverb. An adverb clause may indicate time, place, cause, condition, conces-

sion, comparison, purpose, or result. See **12b** and **30b(1)**. See also **clause** and **conditional clause**.

> **If parents are too demanding** [condition], their children may behave like hermits or rebels.
> **Although he is usually quiet** [concession], everyone listens to him **when he speaks** [time] **because he makes good suggestions** [cause].

adverbial A clause, phrase, or word (especially one without degrees of comparison) used as an adverb. See **12b**. See also **adverb**.

> **When the hail started**, we ran **into the library.**
> [adverb clause and prepositional phrase]
> **Wow**, I forgot to ask; **however**, I'll see him **Friday.**
> [interjection, conjunctive adverb, and adverbial noun]

adverbial conjunction See **conjunctive adverb**.

agreement The correspondence in form of one word with another to indicate number/person/gender. See Section **6**.

> this type, these types, that girl, those girls [number]
> I ask, a boy asks, boys ask, they ask [person and number]
> the woman herself, the man himself [gender and number]

antecedent A word or word group that a pronoun refers to. The antecedent usually precedes (but may follow) the pronoun. See **6b** and Section **28**.

> **Greg** paid his bills before he left town. [*Greg* is the antecedent of *his* and *he*.]
> Ask a **person** who owns an RV. [*Person* is the antecedent of *who*.]
> Like their trainers, **pets** can be polite or rude. [The pronoun *their* precedes the antecedent *pets*.]

appositive A noun (or nominal) placed next to or very near another noun (or nominal) to identify, explain, or supplement its

meaning. Appositives may be restrictive or nonrestrictive. See **12d(1)**, **24a**, **30b(4)**, and **30c(3)**. See also **nominal**.

Our guide, a **Mr. Davis**, did not see the grizzly. [The appositive refers to and identifies the noun *guide*.]

A **preservative** used in many canned goods, salt is not only tasty but nutritious. [The appositive (with its modifier, a participial phrase) supplements the meaning of *salt*.]

article *The*, *a*, or *an*, used adjectivally before nouns: *the* cups, *a* cup, *an* extra cup. *The* is a definite article. *A* (used before consonant sounds) and *an* (used before vowel sounds) are indefinite articles. See **9f**.

auxiliary A form of *be*, *have*, or *do* (or a modal, such as *will*, *should*) used with a verb. An auxiliary, or helping verb, regularly indicates tense but may also indicate voice, mood, person, number. See **6a** and Section **7**.

is eating	**did** eat	**will be** eating
have eaten	**should** eat	**had been** eaten

Modal auxiliaries—*will*, *would*, *shall*, *should*, *may*, *might*, *must*, *can*, *could*—do not take such inflectional endings as *-s*, *-ing*.

case The form or position of a noun or pronoun that shows its use or relationship to other words in a sentence. The three cases in English are the *subjective* (or nominative), the *possessive* (or genitive), and the *objective* (sometimes called the accusative). See Section **5** and **15a**.

clause A sequence of related words within a sentence. A clause has both a subject and a predicate and functions either as an independent unit (*main clause*) or as a dependent unit (*subordinate clause*, used as an adverb, an adjective, or a noun). See Section **24**. See also **sentence**.

SENTENCES

Only a few stars came out. The moon was bright.

I know Herb. He will run for office.

MAIN CLAUSES

Only a few stars came out, for **the moon was bright.**
I know Herb; **he will run for office.**
[sentences connected by using the coordinating conjunction *for* and by using a semicolon and lower case for *he*]

SUBORDINATE CLAUSES

Only a few stars came out **because the moon was bright.** [adverb clause]
I know Herb, **who will run for office.** [adjective clause]
I know **that Herb will run for office.** [noun clause—direct object]
[sentences converted to subordinate clauses by using the subordinating conjunctions *because* and *that* and the relative pronoun *who*, a subordinator]

Elliptical clauses have omitted elements that are clearly understood: see **elliptical construction**.

collective noun A noun singular in form that denotes a group: *flock, jury, band, public, committee.* See **6a(7)**.

common gender A term applied to words that can refer to either sex, feminine or masculine (*parent, instructor, salesperson, people, human beings, anyone, everyone*), rather than to only one of the sexes (*mother, salesman, waitress, waiter*). See also **6b(1)**.

common noun A noun referring to any member or all members of a class or group (*woman, city, apples, holidays*) rather than to a specific member (*Susan Anthony, Las Vegas, Winesap, New Year's Day*). See **9f**.

comparative See **comparison**.

comparison The inflection or modification of an adjective or adverb to indicate degrees in quality, quantity, or manner. There are three degrees: positive, comparative, and superlative. See **4c**.

POSITIVE	COMPARATIVE	SUPERLATIVE
good, well	better	best
high	higher	highest

POSITIVE	COMPARATIVE	SUPERLATIVE
quickly	more quickly	most quickly
active	less active	least active

complement A word or words used to complete the sense of a verb. Although the term may refer to a direct or an indirect object, it usually refers to a subject complement, an object complement, or the complement of a verbal like *to be*.

The lasagna tasted **delicious**. [subject complement]
We made the ferret our **mascot**. [object complement]
To be a good **leader**, one must learn how to follow.
[complement of the infinitive *to be*]

complete predicate A simple predicate (a verb or verb phrase) along with any objects, complements, or modifiers: "We *ate the fresh homemade pie before the salad.*" See also **predicate**.

complete subject A simple subject (a noun or nominal) along with any modifiers: "*Everyone at the picnic* liked the pie." See also **subject**.

complex sentence A sentence containing one main clause and at least one subordinate clause. See Section **24** and **30c(1)**. See also **clause**.

Someone in the neighborhood noticed a stranger [main clause] who looked suspicious [subordinate clause].

compound-complex sentence A sentence containing at least two main clauses and one or more subordinate clauses. See **clause**.

When the lights went out [subordinate clause], there was no flashlight or candles around [main clause], so we sat outside and gazed at the stars [main clause].

compound predicate Two or more predicates having the same subject: "Clara Barton *nursed the injured during the Civil War*

and *founded the American Red Cross later.*" See **2c** and **30c(2)**. See also **predicate**.

compound sentence A sentence containing at least two main clauses and no subordinate clause. See **12a** and **14a**. See also **clause**.

> The water supply was dwindling, so rationing became mandatory. [Pattern: Main clause, *so* main clause.]

compound subject Two or more subjects of the same verb. See **5a** and **6a**. See also **subject**.

> Either **Phil** or **she** has to stay with Danny.
> **Women**, **men**, and **children** call the crisis center.

concrete noun A nonabstract word referring to something material or to specific realities that can be perceived by one or more of the senses (*cologne, sunset, onions, thorns*) rather than to a quality or concept (*humanity, essence, truth, envy*). See **20a(3)**.

conditional clause An adverb clause (beginning with such conjunctions as *if, unless, whether,* or *provided*) expressing a real, imagined, or nonfactual condition. See **7c**. Sentences with conditional clauses often follow this pattern:

> **If** . . . [condition stated], **then** . . . [consequence/conclusion].
> **If she does a good job**, then I will pay her.
> **If everyone were a millionaire**, we would all be poor.

conjugation A set or table of the inflected forms of a verb that indicate tense, person, number, voice, and mood. A conjugation of the verb *see* follows.

PRINCIPAL PARTS: *see, saw, seen*

INDICATIVE MOOD

	Active Voice		*Passive Voice*	
	Singular	*Plural*	*Singular*	*Plural*
PRESENT TENSE				
1.	I see	we see	I am seen	we are seen
2.	you see	you see	you are seen	you are seen
3.	one (he/she/it) sees	they see	one (he/she/it) is seen	they are seen
PAST TENSE				
1.	I saw	we saw	I was seen	we were seen
2.	you saw	you saw	you were seen	you were seen
3.	one saw	they saw	one was seen	they were seen
FUTURE TENSE				
1.	I shall see	we shall see	I shall be seen	we shall be seen
2.	you will see	you will see	you will be seen	you will be seen
3.	one will see	they will see	one will be seen	they will be seen
PRESENT PERFECT TENSE				
1.	I have seen	we have seen	I have been seen	we have been seen
2.	you have seen	you have seen	you have been seen	you have been seen
3.	one has seen	they have seen	one has been seen	they have been seen
PAST PERFECT TENSE				
1.	I had seen	we had seen	I had been seen	we had been seen
2.	you had seen	you had seen	you had been seen	you had been seen
3.	one had seen	they had seen	one had been seen	they had been seen
FUTURE PERFECT TENSE (seldom used)				
1.	I shall have seen	we shall have seen	I shall have been seen	we shall have been seen
2.	you will have seen	you will have seen	you will have been seen	you will have been seen
3.	one will have seen	they will have seen	one will have been seen	they will have been seen

SUBJUNCTIVE MOOD

Active Voice	*Passive Voice*
PRESENT TENSE	
Singular: if I, you, one see	if I, you, one be seen
Plural: if we, you, they see	if we, you, they be seen
PAST TENSE	
Singular: if I, you, one saw	if I, you, one were seen
Plural: if we, you, they saw	if we, you, they were seen
PRESENT PERFECT TENSE	
Singular: if I, you, one have seen	if I, you, one have been seen
Plural: if we, you, they have seen	if we, you, they have been seen
PAST PERFECT TENSE	
(Same as the Indicative)	

IMPERATIVE MOOD

PRESENT TENSE	
see	be seen

conjunction A part of speech (such as *and* or *although*) used to connect words, phrases, clauses, or sentences. There are two kinds of conjunctions: coordinating and subordinating.

The coordinating conjunctions—*and, but, or, nor, for, so, yet*—connect and relate words and word groups of equal grammatical rank. See Section **26**. See also **correlatives**.

> Dick **and** Mario sang beautifully, **for** their host had paid them well.
> Color-blind people can usually see blue, **but** they may confuse red with green **or** with yellow.

Subordinating conjunctions (such as *although, if, when*—see the list on page 20) mark a dependent clause and connect it with a main clause. See Section **24**.

When Frank sulks, he acts **as if** he were deaf.

conjunctive adverb A word (*however, therefore, nevertheless*—see the list on page 37) that serves not only as an adverb but also as a connective. See **3b**, **14a**, and **32b(4)**.

connective A word or phrase that links and relates words, phrases, clauses, or sentences, such as *and, although, otherwise, finally, on the contrary, which, not only . . . but also.* Conjunctions, conjunctive adverbs, transitional expressions, relative pronouns, and correlatives function as connectives. See also **32b(4)**.

construction A grammatical unit (a phrase, clause, or sentence) or the arrangement of related words in a grammatical unit.

coordinating conjunction One of seven connectives: *and, but, for, or, nor, so,* or *yet.* See **12a** and Section **26**. See also **conjunction**.

coordination The use of identical constructions (such as adjectives, prepositional phrases, or noun clauses): the *cool, clear, sparkling* water, *what they do* and *what they say.* See **12c**, **24b**, and Section **26**.

correlatives One of five pairs of connectives: *both . . . and, either . . . or, neither . . . nor, not only . . . but also, whether . . . or.* Correlatives link grammatically equal constructions: *both* Jane *and* Fred, *not only* in Peru *but also* in Mexico. See **26c**.

dangling modifier An adjectival or an adverbial that modifies nothing in a sentence or does not clearly refer to another word or word group in the sentence. Not a dangler, an absolute phrase modifies the rest of the sentence. See **25b**.

DANGLING **Racing to class**, the open manhole went unnoticed. [*Racing* modifies nothing in the sentence. The reader expects *racing* to modify the subject—which is *manhole*.]

REVISED **Racing** to class, **I** did not notice that open manhole. [*Racing* clearly refers to the subject *I*.]

COMPARE *The open manhole going unnoticed*, I ran right into it on my way to class. [absolute phrase]

declension A set or table of inflected forms of nouns or pronouns: see the examples on page 51.

demonstratives Four words that point out: *this*, *that*, *these*, *those*.

Those are as good as **these**. [pronouns]
Those curtains have never been cleaned. [adjective]

dependent clause A subordinate clause: see **clause**.

determiner A word (such as *a*, *an*, *the* or *my*, *their*) which signals the approach of a noun: **the** newly mown *hay*.

direct address A name or descriptive term (set off by commas) designating the one (or ones) spoken to.

Falstaff enters and exclaims, "Well said, **Hal**!"
Don't forget, **backseat passengers**, to use those seatbelts.

direct object A noun (or nominal) naming *whom* or *what* after a transitive active verb: "Emily sliced the *ham*." See **object**.

direct quotation A repetition of the exact spoken or written words of others. See **16a** and **34e**, pages 410–11.

DIRECT QUOTATIONS John asked, "**Sue, where are you going?**"
"**Where an opinion is general**," writes Jane Austen, "**it is usually correct.**"

INDIRECT QUOTATIONS John asked **Sue where she was going.**
According to Jane Austen, **a general opinion, as a rule, is correct.**

double negative A nonstandard construction containing two negatives and having a negative meaning: "We can*not* do *nothing* about the weather." See **4e**.

elliptical construction A construction in which words are omitted but clearly understood.

The curtains are newer than the carpet [is].
Whenever [it is] possible, get a full night's sleep.
His hair is black; his face [is] deeply tanned.

expletive The word *there* or *it* used as a structural filler and not adding to the meaning of the sentence.

There were only a few ballet tickets left. [Compare "Only a few ballet tickets were left."]
It is obvious that they do not like us. [Compare "That they do not like us is obvious."]

faulty predication The use of a predicate that does not logically belong with a given subject. See **23d**.

FAULTY One superstition is a black cat.
REVISED One superstition **has to do with** a black cat.

finite verb A verb form that can function as the only verb in the predicate of a sentence: "They *ate* a can of pork and beans." Verb forms classified as gerunds, infinitives, or participles cannot. See **predicate**. Contrast **verbal**.

form change See **inflection**.

function words Words (such as prepositions, conjunctions, auxiliaries, and articles) that indicate the functions of other words (*vocabulary words*) in a sentence and the grammatical relationships between them. See also **vocabulary words**.

gerund A verbal (nonfinite verb) that ends in *-ing* and functions as a noun. Gerunds may take objects, complements, or modifiers.

He escaped by ***swimming*** **rapidly**. [The gerund *swimming* is

the object of the preposition *by* and is modified by the adverb *rapidly*.]

Borrowing **money** is a mistake. [The gerund phrase—the gerund *borrowing* and its object, *money*—serves as the subject of the sentence.]

A possessive noun or pronoun before a gerund may be classified either as an adjectival (modifying the noun element of the verbal) or as the subject of the gerund.

His borrowing money is a mistake. [Compare "*his* action" and "*He borrowed* the money."]

helping verb See **auxiliary**.

imperative See **mood**.

indefinites The article *a* or *an* (*a* cigar, *an* idea) as well as pronouns (*anybody, everyone*) and adjectives (*any* book, *few* friends, *several* pages) that do not specify distinct limits. See **6a(1)** and **6b(1)**.

independent clause A main clause: see **clause**.

indicative See **mood**.

indirect object A word (or words) naming the one (or ones) affected—but not directly affected—by the action of the verb: "Emily sliced *me* some ham." See also **object**.

indirect quotation A report of the written or spoken words of another without the use of the exact words of the speaker or writer: "The registrar said *that my check for tuition was returned to him.*" See also **direct quotation**.

infinitive A verbal (nonfinite verb) used chiefly as a noun, less frequently as an adjective or an adverb. The infinitive is usually made up of the word *to* plus the present form of a verb (called the *stem* of the infinitive), but the *to* may be omitted after such verbs

as *let*, *make*, and *dare*. Infinitives may have subjects, objects, complements, or modifiers.

Hal wanted ***to open*** the present. [*Present* is the object of the infinitive *to open;* the whole infinitive phrase is the object of the verb *wanted*.]

The work ***to be done*** overwhelms me. [The infinitive is used adjectivally to modify the noun *work*.]

To tell the truth, our team almost lost. [The infinitive phrase is used adverbially to modify the rest of the sentence.]

inflection A change in the form of a vocabulary or lexical word to show a specific meaning or grammatical relationship to some other word or group of words. See **4c**, **15a**, and **18e** and Sections **5**, **6**, and **7**.

VERBS drink, drinks, drank, drunk; grasp, grasps, grasped
PRONOUNS **I**, **my** life, a gift for **me**
NOUNS dog, dogs; dog's, dogs'
ADJECTIVES a **good** one, a **better** one, the **best** one
ADVERBS carefully, **more** carefully, **most** carefully

intensifier A modifier used for emphasis: *very* boring, *so* pleased, *certainly* did. See also **qualifier**.

intensive/reflexive pronoun The *-self* pronouns (such as *myself, himself, themselves*). The intensive is used for emphasis:

The teenagers **themselves** had the best idea.

The reflexive is used as an object of a verb, verbal, or preposition:

He blames **himself**. She bought a present for **herself**.

Note that an intensive or a reflexive pronoun always refers to another noun or pronoun that denotes the same individual or individuals.

interjection A word (one of the eight parts of speech) expressing a simple exclamation: *Whew! Ouch!* When used in sentences, mild interjections are set off by commas. See **17c**.

interrogatives Words like *which, whose,* or *why* used to ask a question.

Which did he choose? [pronoun] **Whose** car is it? [adjective]
Why are treasury bills a good investment? [adverb]

intransitive verb A verb (such as *appear* or *belong*) that does not take an object. See **verb**.

inversion A change in the usual word order of a sentence: "In the middle of the lake is a small island." See **29f**.

irregular verb A verb not inflected in the usual way—that is, by the addition of *-d* or *-ed* to the present form (or the stem of the infinitive). Below are the principal parts of five common types of irregular verbs. See **7a**.

swim, swam, swum [vowels changed]
beat, beat, beaten [*-en* added]
feel, felt, felt [vowel shortened, *ee* changed to *e*]
send, sent, sent [*-d* changed to *-t*]
set, set, set [no change]

lexical words See **vocabulary words**.

linking verbs A verb that relates the subject complement to the subject. Words commonly used as linking verbs are *become, seem, appear, feel, look, taste, smell, sound,* and forms of the verb *be*. See **4b** and **5f**.

She **is** a pharmacist. The music **sounds** brassy.

main clause An independent clause: "When I explored the Black Hills, *I found many rocks to add to my collection.*" See **12a** and **14a**. See also **clause**.

misplaced modifier An adjectival or adverbial in an awkward position—usually, far away from what it modifies. Sometimes a misplaced modifier confuses the reader because it could qualify either of two words. See **25a**.

MISPLACED I heard how to make catsup flow out of the bottle **on the radio**.
REVISED I heard **on the radio** how to make catsup flow out of the bottle.

MISPLACED To do one's best **sometimes** is not enough.
REVISED To do one's best is **sometimes** not enough.
OR It is not enough to do one's best **sometimes**.

modal auxiliary See **auxiliary**.

modifier A word or word group that describes, limits, or qualifies another: a *true* statement, walked *slowly*, yards *filled with rocks*, the horse *that jumped over the barrel*. See Sections **4** and **25**.

mood The way a speaker or writer regards an assertion—that is, as a declarative statement or a question (*indicative* mood), as a command or request (*imperative*), or as a supposition, hypothesis, recommendation, or condition contrary to fact (*subjunctive*). Verb forms indicate mood. See **7c** and **7d**.

INDICATIVE Joe **was** a winner. **Does** he drop by?
IMPERATIVE **Be** a winner. **Do** drop by!
SUBJUNCTIVE Joe talked as though he **were** a loser.
I recommend that he **do** this soon.

nominal A clause, phrase, or word (a noun but especially a pronoun or gerund) used as a noun. See **noun**.

Repairing that machine was not easy.
He contends **that selfless love is power**.

nominative See **case**.

nonfinite verb A verb form used as a noun, an adjective, or an adverb. A nonfinite verb cannot stand as the only verb in a sentence. See **2a**. See also **verbal**.

Listeners call **to express** their opinion. [infinitive]

Elisa delights in **facing** new challenges. [gerund]

The help **offered** at that time was refused. [participle]

nonrestrictive Nonessential to the identification of the word or words referred to. A word or word group is nonrestrictive (parenthetical) when it is not necessary to the meaning of the sentence and may be omitted. See **12d**.

My best friend, **Pauline**, understands me. [word]

That airplane, **now being manufactured in large numbers**, is of immense commercial value. [phrase]

That airplane, **which is now being manufactured in large numbers**, is of immense commercial value. [clause]

noun A part of speech that names a person, place, thing, idea, animal, quality, or action: *Mary, America, apples, justice, goose, strength, departure.* A noun usually changes form to indicate the plural and the possessive case, as in *man, men; man's, men's.*

TYPES OF NOUNS

COMMON	a **man**, the **cities**, some **trout** [general classes]
PROPER	**Mr. Ford**, in **Boston**, the **Forum** [capitalized, specific names]
COLLECTIVE	a **flock**, the **jury**, my **family** [groups]
CONCRETE	an **egg**, the **bus**, his **ear**, two **trees** [tangibles]
ABSTRACT	**honor**, **jealousy**, **pity**, **hatred** [ideas, qualities]
COUNT	one **dime**, ten **dollars**, a **job**, many **times** [singular or plural—often preceded by adjectivals telling how many]
MASS	much **money**, more **work**, less **time** [singular in meaning—often preceded by adjectivals telling how much]

FUNCTIONS OF NOUNS

SUBJECT OF FINITE VERB **Dogs** barked.

OBJECT OF FINITE VERB OR OF PREPOSITION He gave **Jane** the **key** to the **house**.

SUBJECT COMPLEMENT (PREDICATE NOUN) She is a **nurse**.
OBJECT COMPLEMENT They named him **Jonathan**.
SUBJECT OF NONFINITE VERB I want **Ed** to be here.
OBJECT OF NONFINITE VERB I prefer to drive a **truck**.
APPOSITIVE Moses, a **prophet**, saw the promised land.
ADVERBIAL **Yesterday** they went **home**.
ADJECTIVAL The **mountain** laurel is the **state** flower of Connecticut and Pennsylvania.
DIRECT ADDRESS What do you think, **Angela**?
KEY WORD OF ABSOLUTE PHRASE The **food** being cold, no one really enjoyed the meal.

noun clause A subordinate clause used as a noun. See **clause**.

Whoever comes will be welcome. [subject]
I hope **that he will recover**. [direct object]
I will give **whoever comes first** the best seat. [indirect object]
Spend it for **whatever seems best**. [object of a preposition]
This is **what you need**. [subject complement]
I loved it, **whatever it was**. [appositive]
Whoever you are, show yourself! [direct address]

number The inflectional form of a word that indicates singular (one) or plural (more than one): *river—rivers, this—those, he sees—they see.* See Section **6** and **18e**.

object A noun or noun substitute governed by a transitive active verb, by a nonfinite verb, or by a preposition.

A *direct object*, or the *object of a finite verb*, is any noun or noun substitute that answers the question. *What?* or *Whom?* after a transitive active verb. A direct object frequently receives, or is in some way affected by, the action of the verb.

William raked **leaves**. **What** did he say?
The Andersons do not know **where we live**.

As a rule, a direct object may be converted into a subject with a passive verb: see **voice**.

An *object of a nonfinite verb* is any noun or its equivalent that

follows and completes the meaning of a participle, a gerund, or an infinitive.

Washing a **car** takes time. He likes to wear a **tie**.
Following the **truck**, a bus rounded the bend.

An *indirect object* is any noun or noun substitute that states *to whom* or *for whom* (or *to what* or *for what*) something is done. An indirect object ordinarily precedes a direct object.

He bought **her** a watch.
I gave the **floor** a second coat of varnish.

It is usually possible to substitute a prepositional phrase beginning with *to* or *for* for the indirect object.

He bought a watch for her.

An *object of a preposition* is any noun or noun substitute which a preposition relates to another word or word group.

Cedars grow tall in these **hills**. [*Hills* is the object of *in*.]
What am I responsible for? [*What* is the object of *for*.]

object complement A word that helps to complete the meaning of such verbs as *make, paint, elect, name*. An object complement refers to or modifies the direct object. See **4b**. See also **complement**.

They painted the cellar door **blue**.
If it's a girl they will name her **Delores**.

objective See **case**.

parenthetical element Nonessential matter (such as an aside or interpolation) usually set off by commas but often by dashes or parentheses to mark pauses and intonation. A word, phrase, clause, or sentence may be parenthetical. See **12d**, **17e**, and **17f**.

Granted, over eighty million people, **according to that estimate**, did watch one episode.

In fact, the parachute ride—**believe it or not**—is as safe as the ferris wheel.

participle A verb form that may function as part of a verb phrase (was *laughing*, had *finished*) or as an adjectival (a *finished* product OR the players, *laughing* at their mistakes).

The present participle ends in *-ing* (the form also used for verbal nouns: see **gerund**). The past participle of regular verbs ends in *-d* or *-ed*; for past-participle forms of irregular verbs, see **7a**. See also **irregular verb**.

Functioning as adjectivals in *participial phrases*, participles may take objects, complements, and modifiers. See **25b(1)** and **30b(2)**.

The prisoner ***carrying* the heaviest load** toppled forward. [The participle *carrying* takes the object *load;* the whole participial phrase modifies *prisoner*.]

The telephone operator, **very *confused* by my request**, suggested that I place the call later. [The participle *confused* is modified by the adverb *very* and by the prepositional phrase *by my request;* the participial phrase modifies *telephone operator*.]

parts of speech The eight classes into which most grammarians group words according to their form changes and their position, meaning, and use in the sentence: *verbs*, *nouns*, *pronouns*, *adjectives*, *adverbs*, *prepositions*, *conjunctions*, and *interjections*. Each of these is discussed separately in this glossary. See also **1c**.

passive voice The form of the verb which shows that its subject does not act but is the object or the receiver of the action: "The ham *was sliced* by Emily." See **29d**. See also **voice**.

person Changes in the form of pronouns and verbs denoting or indicating whether one is speaking (*I am*—first person), spoken to (*you are*—second person), or spoken about (*it is*—third person). In the present tense, a verb changes its form to agree grammatically with a third-person singular subject (*I eat, a bird eats*). See **6a** and **27b**.

personal pronoun Any one of a group of pronouns—*I*, *you*, *he*,

she, *it*, and their inflected forms—referring to the one (or ones) speaking, spoken to, or spoken about. See Section **5**.

phrasal verb A unit consisting of a verb plus one or two uninflected words like *after*, *in*, *up*, *off*, or *out* (particles) and having the force of a single-word verb.

We **ran out on** them. [Compare "We deserted them."]
He **cut** me **off** without a cent. [Compare "He disinherited me."]

phrase A sequence of grammatically related words without a subject and a predicate. See **2a** and **30c(4)**.

NOUN PHRASE A **young stranger** stepped forward.
VERB PHRASE All day long they **had been worrying.**
PREPOSITIONAL PHRASE **By seven o'clock** the lines stretched **from the box office to the corner.**
GERUND PHRASE **Building a sun deck** can be fun.
INFINITIVE PHRASE Do you want **to use your time that way?**
PARTICIPIAL PHRASE My friends **traveling in Italy** felt the earthquake.
APPOSITIVE PHRASE I introduced her to Bob, **my roommate.**
ABSOLUTE PHRASE **The game over**, we shook hands.

positive See **comparison.**

possessive See **case.**

predicate A basic grammatical division of a sentence. A predicate is the part of the sentence comprising what is said about the subject. The *complete predicate* consists of the main verb along with its auxiliaries (the *simple predicate*) and any complements and modifiers.

We ***used*** **a patriotic theme for our homecoming parade that year.** [*Used* is the simple predicate. *Used* and all the words that follow it make up the complete predicate.]

Had the team **already *been preparing* themselves psychologically?** [The simple predicate is the verb phrase *had been preparing*.]

predicate adjective An adjective used as a subject complement: "The bread tastes *sweet*." See **4b**. See also **linking verb**.

predicate noun A noun used as a subject complement: "Bromides are *sedatives*." See **4b**. See also **linking verb**.

predication See **faulty predication**.

preposition A part of speech that links and relates a noun or nominal to some other word in the sentence. See pages 13–14 for a list of words commonly used as prepositions.

> The paintings hung **in** the hall. [The preposition *in* connects and relates *hall* (its object) to the verb *hung*.]

prepositional phrase A preposition with its object and any modifiers: *in the hall, between you and me, for the new van.* See **preposition**.

principal parts The forms of any verb from which the various tenses are derived: the present infinitive (*take, laugh*), the past (*took, laughed*), and the past participle (*taken, laughed*). See **7a**.

progressive verb A verb phrase consisting of a present participle (ending in *-ing*) used with a form of *be* and denoting continuous action. See the synopsis on page 73.

> **I have been playing** tennis all afternoon.

pronoun One of the eight parts of speech. Pronouns take the position of nouns and function as nouns do. See Sections **5** and **28** and **6b**. See also **noun** and the separate entries for the types of pronouns listed below.

PERSONAL	**She** and **I** will see him in St. Paul.
RELATIVE	Leslie is the one **who** likes to bowl.
INDEFINITE	**Each** of you should help **someone**.
INTENSIVE	I **myself** saw the crash.
REFLEXIVE	Roy blames **himself**.
DEMONSTRATIVE	**Those** are riper than **these**.
INTERROGATIVE	**Who** are they? **What** is right?

proper adjective An adjective (such as *Scottish*) derived from a proper noun (*Scotland*). See **9a(3)**.

proper noun A noun (written with a capital letter) referring to a particular or specific member of a class or group (*John Adams, Wyoming, November, God*) rather than to any member or all members (*man, state, months, gods*). See **9a**.

qualifier Any modifier, descriptive or limiting. Frequently, however, the term refers only to those modifiers that restrict or intensify the meaning of other words. See also **intensifier**.

> **Many** thieves lie. **Almost** all of them do. [Compare "Thieves lie."]
> **Sometimes** children are **too** selfish to share.

quotation See **direct quotation**.

reciprocal pronoun One of two compound pronouns expressing an interchangeable or mutual action or relationship: *each other* or *one another*.

reflexive pronoun See **intensive/reflexive pronoun**.

regular verb A verb that forms its past tense and past participle by adding *-d* or *-ed* to the present form (or the stem of the infinitive): *love, loved; laugh, laughed*. See **7a**.

relative clause An adjective clause introduced by a relative pronoun: the suits *that they wore*. See **relative pronoun**.

relative pronoun One of a small group of noun substitutes (*who, whom, whose, that, which, what, whoever, whomever, whichever, whatever*) used to introduce subordinate clauses. See **5b**, **5c**, and **6a(5)**.

> He has a son ***who* is a genius.** [adjective clause introduced by the relative pronoun *who*]
> ***Whoever* wins the prize** must have talent. [noun clause introduced by the relative pronoun *whoever*]

restrictive Essential to the identification of the word or words referred to. A word, phrase, or clause is restrictive when it is necessary to the meaning of the sentence and cannot be omitted. See **12d**.

The word ***interest*** is a synonym for *concern*. [restrictive appositive]
Every drug **condemned by doctors** should be taken off the market. [restrictive phrase]
Every drug **that doctors condemn** should be taken off the market. [restrictive clause]

sentence A grammatically independent unit of expression. A simple sentence contains a subject and a predicate. See Section **1**. Sentences are classified according to structure:

SIMPLE We won. [subject—predicate]
COMPOUND They outplayed us, but we won. [two main clauses]
COMPLEX Although we did win, they outplayed us. [subordinate clause, main clause]
COMPOUND-COMPLEX I know that they outplayed us, but we did win. [two main clauses—the first of which contains a subordinate clause]

Sentences are also classified according to their purpose.

DECLARATIVE	We will fly to Portland.	[statement]
IMPERATIVE	Fly to Portland.	[command]
INTERROGATIVE	Shall we fly to Portland?	[question]
EXCLAMATORY	Would we like to fly to Portland!	[exclamation]

sentence modifier An adverbial that modifies all the rest of the sentence—not a specific word or word group in it.

Yes, the plane arrived on time.
To tell the truth, a few are takers, not givers.
All things considered, Middle America is a good place to live.

structure words See **function words**.

subject A basic grammatical division of a sentence. The subject is a noun or nominal about which something is asserted or asked in the predicate. It usually precedes the predicate. (Imperative sentences have subjects that are not stated but are implied.) The *complete subject* consists of the *simple subject* and the words associated with it.

> **The dog locked in the hot car** needed air. [*Dog* is the simple subject. *The dog locked in the hot car* is the complete subject.]

subject complement A word (or words) that completes the meaning of a linking verb and that modifies or refers to the subject. See **4b**. See also **linking verb**.

> The old car looked **expensive**. [predicate adjective]
> The old car was an **eyesore**. [predicate noun]

subjective See **case**.

subjunctive See **mood**.

subordinate clause A dependent clause: "Her cough vanished *after she had quit smoking.*" See **clause**.

subordinating conjunction A connective such as *although*, *if*, or *when*: see the list on page 20. See also **conjunction**.

subordination The use of dependent structures (phrases, subordinate clauses) lower in grammatical rank than independent ones (simple sentences, main clauses). See Section **24**.

subordinator A connective (such as *unless*, *whose*, *that*, *why*) which marks the beginning of a subordinate (dependent) clause: see page 20.

suffix An added sound, syllable, or group of syllables attached to the end of a base or root (or another suffix). Suffixes change meanings, create new words, and indicate grammatical functions. See also **inflection**.

the plays	player	player's	playing
played	playful	playfully	playfulness

superlative See **comparison**.

syntax Sentence structure. The grammatical arrangement of words, phrases, clauses.

tense The form of the verb that denotes time. Inflection of single-word verbs (*pay, paid*) and the use of auxiliaries (*am paid, was paid, will pay*) indicate tense. See Section **7**.

transitive See **verb**.

verb A part of speech denoting action, occurrence, or existence (state of being). Inflections indicate tense (and sometimes person and number) and mood of a verb: see **inflection**, **mood**, **voice**, and Section **7**.

A *transitive verb* is a verb that requires an object to complete its meaning. Transitive verbs can usually be changed from the active to the passive voice: see **object** and **voice**.

Sid **hung** a wreath on his door. [direct object: *wreath*]

An *intransitive verb* is a verb (such as *go* or *sit*) that does not have an object to complete its meaning. Linking verbs, which take subject complements, are intransitive.

She **has been waiting** patiently for hours.
I **was** sick last Christmas.

The same verb may be transitive in one sentence and intransitive in another.

TRANSITIVE Dee **reads** novels. [direct object: *novels*]
INTRANSITIVE Dee **reads** well.

verbal A nonfinite verb used as a noun, an adjective, or an adverb. Infinitives, participles, and gerunds are verbals. Verbals (like finite verbs) may take objects, complements, modifiers, and sometimes subjects. See also **nonfinite verb** and **gerund**, **infinitive**, **participle**.

Mr. Nelson went ***to see*** **his daughter**. [*To see*, an infinitive, functions as an adverb modifying the verb *went*. The object of the infinitive is *daughter*.]

Cars ***parked*** **in the loading zone** will be towed away. [*Parked*, a participle, modifies *cars*.]

Studying **dialects in our area** was fun. [*Studying*, a gerund, heads the phrase that is the subject of the verb *was*.]

verb phrase See **phrase**.

vocabulary (lexical) words Nouns, verbs, and most modifiers—those words found in vocabulary-building lists. See also **function words**.

voice The form of a transitive verb that indicates whether or not the subject performs the action denoted by the verb. A verb with a direct object is in the *active voice*. When the direct object is converted into a subject, the verb is in the *passive voice*. A passive verb is always a verb phrase consisting of a form of the verb *be* (or sometimes *get*) followed by a past participle. See also **29d**.

ACTIVE Priscilla **chose** John. [The subject (*Priscilla*) acts.]
PASSIVE John **was chosen** by Priscilla. [The subject (*John*) does not act.]

Speakers and writers often omit the *by*-phrase after a passive verb, especially when the performer of the action is not known or is not the focus of attention.

Those flowers **were picked** yesterday.
The guilty ones **should be punished** severely.
We just heard that a new secretary **was hired**.

word order The arrangement of words in sentences. Because of lost inflections, modern English depends heavily on word order to convey meaning.

Nancy gave Henry $14,000.
Henry gave Nancy $14,000.

Tony had built a barbecue pit.
Tony had a barbecue pit built.

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OTHER CORRECTION SYMBOLS

REVISION SYMBOLS

ab	11	Abbreviations
ac	11e	Acronyms
ad	4	Adjectives/ Adverbs
agr	6	Agreement
ap	15	Apostrophe
bus	35	Business Writing
ca	5	Case
cap	9	Capitals
coh	32b	Coherence
cs	3	Comma Splice
comp	33	Composition
d	19–22	Diction
dev	32	Development
div	8d	Division of Word
dm	25	Dangling Modifier
doc	34	Documentation
e	20	Exactness
emp	29	Emphasis
frag	2	Fragment
fs	3	Fused Sentence
g	19	Good Usage
gl	19i	Glossary of Usage
gr	1–7	Grammar
hy	18f	Hyphenation
id	20b	Idiom
ital	10	Italics
k		Awkward
lc	9f	Lower Case
log	31	Logic
mp	25	Misplaced Part
ms	8	Manuscript Form
n	11f	Numbers
p	12–17	Punctuation
pl	18d (5)	Plural Needed
pred	23d	Predication
red	21	Redundant
ref	28	Reference
rep	21	Repetition
res	34	Research Paper
sing	18d (5)	Singular Needed
sp	18	Spelling
ss	1	Sentence Sense
su	23	Sentence Unity
sub	24	Subordination
t	7	Tense
trans	32b	Transition
u	32a	Unity
var	30	Variety
vb	7	Verb Form
w	21	Wordiness
wc	19–20	Word Choice
ww		Wrong Word
x		Obvious Error

[ ]/	17g	Brackets
:/	17d	Colon
,/	12	Comma
—/	17e	Dash
⌐		Delete
. . ./	17i	Ellipsis Points
!/	17c	Exclamation Point
∧	22	Omission
¶	32	Paragraph
/ /	26	Parallelism
( )/	17f	Parentheses
./	17a	Period
?/	17b	Question Mark
" "/	16	Quotation Marks
;/	14	Semicolon
/ /	17h	Slash
⊙	13	Superfluous Comma
∽		Transpose



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