

THE ESSENTIAL GUIDE TO **Writing & Language**

Red Level



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Introduction to the Writing Process



QuickGuide

The Writing Process page 3

Your **writing process** is the series of stages that you go through when developing your ideas and discovering the best way to express them.

Planning, Focusing, and Organizing page 3

Before diving into writing, take time to plan your writing and to focus and organize your ideas.

Writing the First Draft page 13

With your first draft, you craft your ideas into complete sentences and form an introduction, a body, and a conclusion.

Revising page 14

Use collaboration and feedback from your teacher to improve your draft.

Editing page 19

Create a personalized editing checklist as a guide to proofing your work.

Publishing page 21

Share your work and keep a portfolio of your important writings.



The Writing Process

Your **writing process** is the series of stages that you go through when developing your ideas and discovering the best way to express them.

The Recursive Nature of Writing In some processes, such as baking a pie, you follow specific steps in the order given by a recipe. Once you complete the steps, you can enjoy the results by eating pie with your family, for example. The writing process is similar with one exception. With writing, you may need to go back to repeat a step. That is because writing is often a **recursive process** in which an action is repeated with small changes in order to improve the outcome.

The stages of writing are presented here in order: planning and organizing, writing the first draft, revising, editing, and publishing. But you should be prepared to revisit a prior stage when necessary to improve the outcome.

Planning, Focusing, and Organizing

Before diving into writing, take time to plan your writing and to focus and organize your ideas. During the planning stage, you identify the occasion, purpose, genre, audience, and topic of the writing task. During the focusing stage, you deepen and develop your ideas. In the organizing stage, you arrange your ideas so that they flow logically and make connections in your reader's mind.

Planning: Consider Occasion and Purpose

Identifying the Occasion An **occasion** is what prompts you to communicate. There are any number of occasions for writing. For example, you might feel moved to write a short story, or you might need to write the results of an experiment in science class. Here is a brief list of other occasions.

- I have been asked to say something at a wedding reception.
- I have been given an assignment in [name of a class].
- I want to write a children's story.
- I am writing a campaign speech to run for student council secretary.

Identifying the Purpose Your **purpose** is the main reason for writing or speaking and is usually closely related to the occasion. For example, the purpose of a science report is to explain the results of an experiment. The purpose of a campaign speech is usually to persuade people to vote a certain way.

Planning: Consider Genre and Audience

Identifying the Genre The **genre** is the form your writing will take. Examples of genres include a scientific report, book review, poem, and letter to the editor. For a more complete list, see the table below.

Each genre has characteristics that make it different from the others, and readers expect these characteristics to be present. When reading a play, for example, you expect there will be dialogue and stage directions. If instead you find long narrative passages, you wouldn't know what to make of them. In the same way, if you begin a lab report with a poem, your science teacher will likely be confused. To avoid these problems, develop a good understanding of the characteristics, or expectations, of the genre you have selected.

Considering both the occasion and your purpose can help you select an appropriate genre. If the occasion is a wedding reception and your purpose is to entertain, it would be appropriate—perhaps expected—that you relate a lighthearted story. The following chart shows common purposes for writing and some related genres.

Writing Purposes	Related Genres
Expository: to explain or inform ; to focus on your subject matter	scientific report, research paper, business letter, summary, descriptive essay, historical narrative, news story
Literary: to create ; to use language and ideas creatively	short story, novel, play, poem, dialogue
Argumentative: to persuade ; to assert a claim and use evidence to support your position	letter to the editor, argumentative essay, movie or book review, critical essay (literary analysis), advertisement
Self-expressive: to express and reflect on your thoughts and feelings	journal entry, personal narrative, reflective essay, personal letter

Identifying the Audience As you plan your writing, you also need to think of your **audience**, which is usually related to the occasion for writing. For example, the audience of a science report would probably include your science teacher. Answering the following questions will help you bring into focus the nature and needs of your audience.

Audience Profile Questions

- Who will be reading (or listening to) my work?
- How old are they? Are they adults? teenagers? children?
- What do I want the audience to know about my subject?
- What background do they have in the subject?
- What interests and opinions might they have?
- Are there any words or terms I should define for them?

After you have profiled your audience, ask yourself how you might best communicate with its members. For example, when writing a description of a trip, you would present details in a different way to a first-grade class than to a class of your peers. You might use simpler language and shorter sentences and include more pictures.



Develop a Set of Guides Determining the occasion, purpose, genre, and audience before you start writing will provide a set of guides, or criteria, against which you can check periodically during the writing process. At each stage of the writing process, ask yourself the following questions:

- Is my writing addressing the occasion?
- Is my writing aligned with my purpose?
- Is my writing fulfilling the expectations of the genre?
- Is my writing addressing the needs of my audience?

Planning: Finding a Subject

A good subject is one that will truly interest you and your readers. The following strategies will help you discover ideas for writing.

Take an Interest Inventory One way to find a writing subject is to focus on topics that are most familiar to you. Try the technique of self-interview. Ask yourself questions like the following and write the answers:

- What subjects do I know a lot about?
- What are my hobbies?
- What unusual experiences have I had?

Keep a Journal A **journal** is a daily notebook in which you record your thoughts, feelings, and observations. Your teacher might ask you to keep a writing journal of responses to stories, poems, and other literature. Date each entry. You may write about whatever is on your mind, or you may look through this book or any other for ideas.

Read, Interview, Discuss Use the following strategies to develop ideas for subjects. In each case, take notes to remember the ideas that surface.

Strategies for Thinking of Subjects

- Do some background reading on general topics that interest you. If you are interested in pop music, for example, find and read articles on the Internet.
- Interview someone who knows more about a subject than you do.
- Discuss subjects of mutual interest with classmates, friends, and/or family to find interesting and fresh angles on a subject.

Keep a Learning Log A Learning Log is a section of your journal where you can write down ideas or information about math, science, history, health, or any other subject that interests you. You can use it to capture what you know about a subject and note what you still need or want to learn about it. You can also record your progress as a writer there.

Focusing: Choose and Limit a Subject

Choosing a Subject How can you use the planning work you have done so far to find a good subject? The following guidelines will help.

Guidelines for Choosing a Subject

- Choose a subject that genuinely interests you.
- Choose a subject that will interest your readers.
- Choose a subject that you know something about or can research with reasonable effort.

Limiting a Subject The subject you choose may be very broad. Subjects such as “sports” or “school” are too general to cover completely in a single composition. Focusing on a detail or smaller aspect of the subject can help you narrow the scope of your search and make your writing more concise. To limit your subject, use the following strategies.

Strategies for Limiting a Subject

- Focus on one person or one example that represents the subject.
- Limit your subject to a specific time or place.
- Focus on a particular event or person.
- Choose one effect or one purpose of your subject.

Focusing: Depth of Thought

Depth of thought refers to the variety and complexity of ideas in a piece of writing and the meaningful connections made among those ideas. Shallow thinking, on the other hand, avoids variety and complexity, draws on only one point of view, for example, or limits itself to abstract, general, or known sources and examples with few or no fresh and interesting connections made among them.

Just as a two-dimensional drawing presents a flat, oversimplified scene, writing that stays on the surface of a subject may oversimplify and fail to capture the reader’s interest. A three-dimensional drawing, in contrast, reveals more

complex relationships by placing some objects in the foreground, some in the middle ground, and some in the background. Writing with depth accomplishes a similar goal—it seeks to embrace more complexity and to show relationships among a variety of ideas, presenting them through a fresh perspective that sparks interest and invites even more connections and questions.

How to Add Depth There are many ways to add depth to your ideas and your writing. During the planning stage, for example, you can follow leads wherever they take you. If an article references a book, movie, or other piece of writing, look up the reference to see if it contains interesting details you can use or ideas you may not agree with. Challenging someone else’s ideas will add depth to the treatment of a subject.

Collaboration Another excellent way to add depth is through **collaborating** with a group or partner. Sharing your ideas with others can spark ideas and connections that you would not have thought of on your own.

Transitions Adding transitions to link ideas, sentences, and paragraphs will help reveal relationships among ideas. Without such connections, your ideas and details will appear trite, abstract, and uninteresting, or, even worse, they will oversimplify the subject and mislead the reader because the relationships among them will not be clear.

(See Chapter 2, pages 27–29, for more ways to add depth to your writing.)

Focusing: Gathering Facts, Details, and Examples

Look for ways to add interest, dimension, and depth as you collect specific details. The following strategies will help you develop and deepen your ideas.

Brainstorming You can use brainstorming to generate list of ideas, topics, and subtopics on a particular subject. Brainstorming can be done alone, but it is usually more successful when done in collaboration with a group or a partner. An idea presented by one person may spark another, resulting in unexpected connections and perspectives.

Collaborating: Guidelines for Brainstorming

- Set a time limit, such as 15 minutes.
- One person should record all ideas presented.
- Present the main topic or subject.
- Avoid criticizing. Say “Yes, and . . .” instead of “Yes, but . . .”
- Everyone should offer facts, examples, connections, and associations.
- Build on the ideas of other group members.

When you have finished brainstorming, get a copy of the session from the recorder. Select details that support your subject or use the details to generate new ideas.

Create a Cluster Diagram A **cluster diagram**, or mind map, is a visual form of brainstorming in which you visualize connections among details. A cluster diagram can look like a wheel. At the hub, or center, is your subject. Each idea that supports or explains your subject is connected to the hub by a line, like a spoke in a wheel. Sometimes supporting ideas become hubs of their own, with new spokes coming out of them. A student writing about preparing for a game created the following cluster.



Inquiry Another strategy for exploring a subject and adding depth is to ask yourself questions. Who, what, where, when, why, and how questions can provide answers and help generate ideas and add richness and sparkle. The following model shows how one writer used the inquiry process to develop details on the subject “studying insects.”

Subject: Studying Insects

Who are some of the experts, poets, fiction writers, and creative nonfiction authors who have written about insects?

What tools are used?

Where are the best places to look for insects?

When did people first begin to study insects?

How are insects captured, named, and observed?

Why study insects?



Organizing

During the organizing stage, you begin to arrange your ideas in a logical order and make connections and transitions among them.

Classifying Details Many of the supporting details you develop can be organized into different groups or categories. The process of grouping ideas into categories is called **classifying**. Classifying allows you to see connections among details or information that at first may seem unrelated. Suppose, for example, you are writing about the opportunities your school offers to students. You have brainstormed the following list of details.

- basketball teams for boys and girls
- variety of classes students can take
- intramural program in sports
- tutoring available in all subjects

The first step in classifying is to ask whether any of the details are alike. When you look closely at the above list, you can see that two of the details relate to sports, and the other two details relate to studying and learning. By classifying, you can discover logical topics into which your details fit.

Sports Opportunities

- basketball teams for boys and girls
- intramural program in sports

Studying and Learning Opportunities

- variety of classes students can take
- tutoring available in all subjects

Ordering Details Once you have classified your details, place them in an order that will not only support your subject but also help you achieve your purpose and make sense to your readers.

Ways to Organize Details		
Types of Order	Definition	Examples
Chronological	time order	story, history, biography, drama
Spatial	location or physical arrangement	description (top to bottom, near to far, left to right, etc.)
Order of Importance	degree of importance, size, or interest	argumentative writing, description, evaluation, explanation
Logical	Logical progression; one detail grows out of another	classification, definition, comparison and contrast

Choose the type of order most appropriate to your writing purpose. For example, if you were writing an argumentative essay, you might choose to use order of importance, whereas if you were to write about a past vacation or trip, you might choose to use chronological or spatial order.

Write an Outline Once you have classified and ordered your details, write an informal outline that shows the relationship between main topics and your supporting details and examples. You can also add transition words to your outline to show relationships and connections.

Strange Creatures and New Technologies

Introduction: Just as burrs of the burdock plant inspired the technology we know as Velcro, new technologies are emerging from unsuspected sources.

- I. Robots may soon be able to walk up walls like spiders. Here's how.
- II. Want to see through a wall of steel? Control x-ray vision like a lobster.
- III. Even sharks can save lives. Structure of sharkskin may help keep hospitals free of infection-causing germs.

Writing the First Draft

With your first draft, you craft your ideas into complete sentences and form an introduction, a body, and a conclusion. Your first draft is just a rough sketch that allows you to see how your details and ideas fit together. You will most likely have to write several complete drafts.

Strategies for Drafting

- ✓ Write an introduction that will capture the reader's interest and express your main idea.
- ✓ After you write your introduction, use your planning notes as a guide. Depart from those notes, however, when a good idea occurs to you.
- ✓ Write fairly quickly without worrying about spelling or phrasing. You will have the opportunity to go back and fix your writing when you revise.
- ✓ Stop frequently and read aloud what you have written. This practice will help you move logically from one thought to the next.
- ✓ Return to the planning and organizing stage whenever you find that you need to clarify your thinking. You can always brainstorm or cluster to generate more ideas.
- ✓ Write a conclusion that drives home the main point of the composition.

Draft a Title When you have written a complete draft of your composition, take some time to come up with a title for it. Try to find a title that will capture interest and suggest the main idea of your composition.

As You Draft: Voice and Audience

The voice will establish your writing personality and will relate to your audience. If you are writing to friends, your voice may be playful. If you are writing to a company about a product you bought, your voice may be businesslike. If you are writing about a sick relative, your voice may be very serious. Whatever the **mood** or **tone** of your voice in your writing, you want it to be clear and easily understood.

Reading your work aloud will help you hear whether your writing voice sounds the way you intended. An oral reading can detect things that a silent reading will not.

David wrote the following draft on the subject of preparing for a football game. Notice that he did not take time to correct mistakes. The errors will be corrected later.

Preparing for the Big Game

I am often asked how us players prepare for a big game. One thing is having team meetings, these help build team spirit and make you want to do good for all the other players. The fans are also counting on you. It also helps to concentrate only on the game and the game plan. If you let your mind wander, you can forget or make a mistake on a important play. Team meetings also help you get all the plays straight. Even more important, though, is the long, hard practice you put in all season long. nothing can take the place of practice. Practice makes perfect. Maybe the most important thing is visualizing, or picturing, victory or a big play. That's how we prepare for a big game.

Revising

Following are some strategies you can use to improve your first draft.

Collaborating

Conferencing A conference is a meeting in which two or more individuals comment on pieces of writing. During a conference, both strengths and weaknesses in the writing should be identified. Receiving (and offering) constructive criticism isn't easy. Review the following guidelines for participating in a conference.



Guidelines for a Conference

Guidelines for the Writer

- ✓ List some questions for your peer. What aspects of your work most concern you?
- ✓ Try to be grateful for your critic's candor rather than being upset or defensive. Keep in mind that the criticism you are getting is well intended.

Guidelines for the Critic

- ✓ Read your partner's work carefully. What does the writer promise to do in this text? Does he or she succeed?
- ✓ Point out strengths as well as weaknesses.
- ✓ Start by saying something positive like, "Your opening really captured my interest."
- ✓ Be specific. Refer to a specific word, sentence, or section when you comment.
- ✓ Be sensitive. Phrase your criticisms as questions. You might say, "Do you think your details might be stronger if . . . ?"

Feedback from Your Teacher Your teacher is an excellent collaborator. He or she will probably meet with you or comment on your work at key stages in the writing process. Use such feedback to improve your writing by keeping personal checklists such as the those below.

Teacher: "The topic is too broad, causing your organization to lose focus."

- ✓ Select a more focused topic from my list of limited subjects.
- ✓ Experiment with different organizational patterns.

Teacher: "The ideas in the first body paragraph are not well connected. Some transitions between sentences will help."

- ✓ Review transition words and phrases.
- ✓ Recast my paragraphs by inserting transitions.

Teacher: "The introduction is good up to the last sentence. Is there a more interesting way to transition into the body of your essay?"

- ✓ Review ways to transition between paragraphs.
- ✓ Recast the last sentence or two of the introduction.

Revision Checklist Review the comprehensive checklist on the next page. It covers the main steps in the writing process, including Organization and Development of Ideas.

Revising Checklist

Organization, Structure, and Focus

- ✓ Do you have an interesting introduction that states the main idea of the composition and previews what is to follow?
- ✓ Does your composition have unity? That is, do all your sentences relate to the main idea?
- ✓ Is your composition coherent? That is, are your ideas arranged logically with transitions that clarify the relationships among them?
- ✓ Do you have a strong conclusion that follows from your main ideas?

Content and Development of Ideas

- ✓ Are your ideas clear and interesting?
- ✓ Is your main idea well defined and focused?
- ✓ Have you identified enough points to support your main idea with relevant facts, definitions, quotations, and other supporting information?
- ✓ Have you added depth to your ideas by including variety and connections?

Use of Language

Style and Voice

- ✓ Did you establish and maintain a style appropriate to the occasion and purpose?
- ✓ Does the composition sound as though you wrote it?
- ✓ Does your writing show that you care about your subject?

Word Choice

- ✓ Are your words precise, vivid, and specific?
- ✓ Have you used strong verbs in the active voice when possible?
- ✓ Do your words create pictures for the reader or appeal to the reader's senses?

Sentence Fluency

- ✓ Did you eliminate short, choppy sentences by combining related sentences?
- ✓ Did you vary the length and beginnings of your sentences?
- ✓ Did you eliminate rambling sentences?
- ✓ Are your sentences free of redundancy and empty expressions?

David received the comments below from Mari, a member of his collaboration team. Mari wrote her comments using the track changes feature of her word-processing software. Notice that she did not focus on errors in spelling or grammar. David asked her to look only at organization, content, and use of language.

Preparing for a Game

I am often asked how us players prepare for a big game. One thing is having team meetings, these help build team spirit and make you want to do good for all the other players. The fans are also counting on you. It also helps to concentrate only on the game and the game plan. If you let your mind wander, you can forget or make a mistake on a important play. Team meetings also help you get all the plays straight. Even more important, though, is the long, hard practice you put in all season long. nothing can take the place of practice. Practice makes perfect. Maybe the most important thing is visualizing, or picturing, victory or a big play. That's how we prepare for a big game.

Comment [1]: football players?

Comment [2]: Do you need a transition between sentences 1 and 2?

Comment [3]: What do you do at the team meetings?

Comment [4]: I am not sure how the fans help you prepare.

Comment [5]: This detail needs to be with the other team meeting details.

Comment [6]: Cliché?

Comment [7]: Good detail.

Comment [8]: Good draft. I like the detail about the visualizing. Is there a way you can show how that works?

Notice how David revised his first draft based on the comments he received from Mari. Notice that he didn't limit his changes to just the issues she identified. For example, he changed the title and divided the essay into paragraphs. He also worked on organization and clarity.

Preparing for the Big Football Game

I am often asked how us football players prepare for a big game. There is no one thing we do to prepare. We use a combination of several activities to get ready.

First of all, we have regular team meetings. In these meetings we go over game plans. These plans help us memorize the plays and to keep our focus during a game. If you let your mind wander during a play, you might make a mistake. We also take time during team meetings to pump each other up and build team spirit. We all want to do good for all the other players and our fans, who are counting on us.

More important than team meetings, though, are the long, hard hours of practice you put in all season long. Nothing can take the place of practice.

For me, though, visualizing is more important than meetings and practice. All week before a game, I picture in my mind making plays, such as a touchdown in the last few seconds. I picture victory. Those are a few of the things we do to win the next big game.



Editing

Editing and Proofing

The General Editing Checklist When you edit, you should go over your work at least three times, each time looking for a different kind of problem. For example, the focus of one pass might be misspellings; another might focus on usage errors, such as subject-verb agreement. The last pass can be reserved for identifying and fixing errors in punctuation or capitalization. The following Conventions Checklist will help you.

Conventions Checklist

- ✓ Are your sentences free of errors in grammar and usage?
- ✓ Did you spell each word correctly?
- ✓ Did you use capital letters where needed?
- ✓ Did you punctuate sentences correctly?

A Personalized Editing Checklist As you work through the editing stage, reserve a section in your journal to use as a Personalized Editing Checklist. Write one of the following headings on every other page: Grammar Problems, Usage Problems, Spelling Problems, and Mechanical Problems. Use these pages to record your errors. Add to this checklist throughout the year and refer to it each time you edit your writing.

Proofing Your Work Proofing is the process of identifying and marking errors in your work. The following techniques may help you.

Proofreading Techniques

- Focus on one line at a time.
- Exchange your work with a partner and check each other's work.
- Read your writing aloud.
- Use a dictionary and a writer's handbook to check spelling, grammar, usage, and mechanics.

As you proof on hard copy, get in the habit of using the proofreading symbols listed on the next page. Notice how David proofed the opening section of his essay.

















Preparing for the Big Football Game

I am often asked how ^{us} football players prepare for a big game. There is no one thing we do to prepare. We use a combination of several activities to get ready.

First of all, we have ^{regular} team meetings. In these meetings we go over game plans. These plans ^{help} us memorize the plays and keep our focus during a game.

The most commonly used proofreading symbols are shown below.

Proofreading Symbols

	insert	^{went on} We completed an ^{eventful} journey.
	insert comma	Meg enjoys hiking, skiing and skating.
	insert period	Dr. Chan told me to call.
	delete	Refer back to your notes.
	new paragraph	¶ Before dawn the fog had lifted . . .
	let it stand	I appreciated her ^{sincere} honesty.
	add space	Jack hit a homerun.
	close up	I'll do it my self.
	transpose	They <u>only</u> have two dollars left.
	capital letter	The party is on saturday.
	lowercase	Where is the highest Mountain?
	spell out	I ate 2 oranges.
	insert quotes	"I hope you can join us," said my brother.
	insert hyphen	I attended a school related event.
	insert apostrophe	The ravenous dog ate the cats food.
	move copy	I usually <u>on Fridays</u> go to the movies.

Publishing

Following are just a few ways you can share your writing.

Publishing Options

Print

- ✓ Display your final draft on a bulletin board in your classroom or school library.
- ✓ Submit your work to your school literary magazine, newspaper, or yearbook.
- ✓ Submit your written work to a newspaper or magazine.
- ✓ Share your work with an interested professional.
- ✓ Enter your work in a local, state, or national writing contest.

Audio or Visual Presentation

- ✓ Read your work aloud to a small group in your class.
- ✓ Present it in the form of a radio program or video presentation.
- ✓ Present your work to an appropriate community group.

Online Presentation

- ✓ Create a blog based on your work.
- ✓ Upload a video based on your written work to School Tube or other platform.

Keeping a Writer's Portfolio

Saving your written work—short stories, poems, plays, and other completed works—in a portfolio is a good way to keep track of your development as a writer.

The portfolio displays your progress as a writer and your ability to express yourself on a broad range of topics and in many different styles. When you add to your portfolio, be sure to include the date of your entry and a summary.

Guidelines for Including Work in Your Portfolio

- Date each piece of writing so that you can see where it fits into your progress.
- Write a note to yourself about why you included each piece—what you believe it shows about you as a writer.
- Unfinished works may be included if they demonstrate something meaningful about you as a writer.

Using Standard Manuscript Form The appearance of your composition may be almost as important as its content. A neat, legible paper makes a positive impression on your reader. A marked-up paper with inconsistent margins, on the other hand, is difficult to read.

Use the following guidelines for standard manuscript form to help you prepare your final draft. (Note: If your teacher has given you manuscript guidelines, you should use those.)

Standard Manuscript Form

- Use standard 8½-by-11-inch white paper. Use one side of the paper only.
- If handwriting, use black or blue ink. If using a word-processing program or typing, use a black ink cartridge or black typewriter ribbon and double-space the lines.
- Leave a 1.25-inch margin at the left and right unless your teacher provides different guidelines. The left margin must be even. The right margin should be as even as possible.
- Put your name, the course title, the name of your teacher, and the date in the upper right-hand corner of the first page.
- Center the title of your composition two lines below the date. Do not underline or put quotation marks around your title.
- If using a word-processing program or typing, skip four lines between the title and the first paragraph. If handwriting, skip two lines.
- If using a word-processing program or typing, indent the first line of each paragraph five spaces. If handwriting, indent the first line of each paragraph 1 inch.
- Leave a 1-inch margin at the bottom of all pages.
- Starting on page 2, number each page in the upper right-hand corner. Begin the first line 1 inch from the top. Word-processing programs allow you to insert page numbers.

David Byrne
English: Ms. Weymouth
September 13, 2017

The Name of the Game

You might be surprised to learn how much goes into preparing for a big game. Players spend a lot of time and effort to get ready for an important event, like a football game.

One key part is having team meetings. In these meetings we go over game plans. These plans help us memorize the plays and keep our focus during a game. If you let your mind wander during a play, you might make a mistake. We also take time during team meetings to build team spirit. We all want to do our best for the team and the fans.

1.25 inches
↔

Even more important are the long hours of hard practice we put in all season. Nothing can take the place of practice for making sure that each player knows exactly what to do on each play.

1.25 inches
↔

For me, though, visualizing is more important than meetings and practice. All week before a game, I picture in my mind making plays. I see myself catching an interception and running for a touchdown. I picture victory.

Teamwork, lots of practice, and visualizing, that is how we win the next big game.

↑
1 inch
↓



The Craft of Writing

QuickGuide

The Writer's Craft page 25

The writer's craft refers to the specific thinking, organizational, and language skills needed to communicate effectively through writing.

Developing and Deepening Your Ideas page 25

Adding depth of thought is an important way to keep your writing fresh and interesting.

Organizing Your Writing page 30

Putting your ideas in the most logical order will add power and clarity to your writing.

Use of Language page 32

Style, voice, word choice, and sentence fluency are at the heart of the craft of writing.

Conventions of Standard English page 44

The writer is like a guest in the reader's mind. Following writing conventions is one way to show respect to the reader.

The Writer's Craft

The writer's craft refers to the specific thinking, organizational, and language skills needed to communicate effectively through writing.

In Chapter 1, you reviewed the process of writing—the stages you move through when composing a piece. In this chapter you will focus on the writer's craft, that is, the specific thinking, organizational, and language skills needed to communicate effectively through writing. Here we will take a deeper look at the following topics:

- Developing and Deepening Your Ideas
- Organizing Your Writing
- Use of Language
- Conventions of Standard English

Developing and Deepening Your Ideas

Developing Details and Examples

In Chapter 1, you saw how you can use brainstorming, clustering, and journaling to gather details once you have selected a topic or subject. You can also use a technique called **freewriting** to draw up ideas, memories, and interests that you have forgotten you had. As the term suggests, to freewrite, you just start writing without planning or premeditation. Here is the result of a freewriting session written by a student who was given the prompt to share something about his summer vacation.

I'm supposed to write about my summer vacation, but I didn't go anywhere. I didn't do anything exciting. I'm trying to think of something interesting to write about, but nothing really happened. I saw a few movies with my friends. I played some video games. It was pretty boring. Watching that nest outside our window was actually more fun than all the games. I could write about the birds, I guess. My whole family got into watching that nest from our window.

Narrowing and Focusing Your Idea Once you have a general idea, you need to limit it to a specific topic and decide on your purpose and audience. The student who explored the topic of birds decided that his purpose was to tell the story of the bird's nest. To meet that purpose, he narrowed the rough idea of *the birds outside my window* to *what happened in the nest outside my window*.

Developing Your Idea Details are what bring any written composition to life. The kinds of details a writer uses to develop a subject vary with the writer's purpose.

Purpose	Kinds of Details
To Inform or Explain	Facts (statements that can be proved true), examples, reasons, statistics (facts using numbers), comparisons, contrasts, steps in a process
To Describe	sights, sounds, smells, tastes, feelings
To Tell a Story	Events, actions, character and setting descriptions
To Persuade	Facts, examples, reasons, statistics, appeals to logic

Some of the same strategies you use for thinking of ideas are also good for discovering supporting details. Here's how the student brainstormed to think of details to support his main idea: the story of the birds in the nest. He let his writing purpose—to tell a story—help him think of all the events and descriptions he might use to bring the story to life.

- *nest in vine outside window*
- *saw eggs*
- *saw tiny birds with heads up waiting to be fed*
- *mother sat on eggs to hatch them*
- *father would feed hungry birds*
- *father attacked his reflection in the window*
- *babies looked pink and bare*
- *father would stuff food down their mouths*

Staying Focused In the process of thinking of lively details, you let your mind run free. That is a very good way to think of supporting ideas. Sometimes in that process, though, you may also think of things that don't relate very directly to your main idea.

Read the following draft of a paragraph about a student's comic book collection. Can you see where she veered off the topic?

*Because I am a pack rat, I may be a rich person someday. Five years ago my aunt gave me a subscription to *The Fantastic Four*. I once saw a *Fantastic Four* cartoon movie. Since I never throw anything away, I kept all the copies of the old comic books in a box in my closet. I keep my sports equipment there too. Just recently I learned that those old comic books are worth money. If I keep them for ten more years, they will be worth even more. Maybe I will sell them then!*

If you thought the sentences about the cartoon movie and sports equipment were off topic, you were right. Those sentences are loosely tied to the topic, but they don't relate specifically to the worth of the old comic books. Good writing keeps the reader's attention focused on the main idea.

Adding Depth of Thought

As explained in Chapter 1, depth of thought refers to the variety and complexity of the ideas and details you include in your writing as well as the connections you make among those ideas. (See pages 7–8 for more on depth of thought.) The



following examples show some ways you can include more depth in your writing.

Replace the Obvious with the Intriguing Sometimes it is tempting to start and end a composition with general information about your topic. Such content is sometimes called “filler”—words and sentences that do little more than take up space. Usually, such filler merely states the obvious and ends up boring your readers. In her first draft, the student who was writing about the value of her comic book collection started this way:

Children all over the world like comic books. Comic books have lots of pictures that children like. Many children have spent countless hours enjoying comic books.

These sentences convey nothing that readers don’t know already. With a little research, the writer found a detail that introduced her subject in a more interesting way.

*Did you know that a *Captain America* comic that may have cost your grandmother or grandfather 10 cents may be worth \$ 750,000 today?*

Replace Vague with Concrete Details When introducing a subject or a topic, watch for vague statements that lack details. Compare the two examples below about the academic challenges of high school.

Vague vs. Concrete Examples

Shallow (Vague) To excel in high school, you’ll have to work hard. (“**Work hard**” is vague. In what ways will it be challenging?)

Deeper (Concrete) To excel in high school, you’ll need to do all the required reading before class, write several drafts of each paper, and review your notes for each class weekly. (Concrete examples show the work needed to excel in high school.)

Connect, Connect, Connect A piece of writing with depth includes transitions that connect sentences to sentences, paragraphs to paragraphs, examples to explanations, and conclusions to the body of the piece. Such writing is said to have **coherence**. To *cohere* means to stick. So in a piece with coherence, the ideas examples, sentences, and paragraphs stick together. Compare the two pieces below by the same writer. The first represents a quick response to a short story.

I like the story by Edgar Allan Poe called “The Tell-Tale Heart.” It’s short but interesting. The narrator tells his own story. You realize that he is going crazy. The evil eye detail adds a creepy element that stays with you long after you read the story.

There is little coherence in the writing other than the fact that each sentence remains focused on the short story. Notice how the same writer uses introductory phrases and clauses and other transition techniques to connect the sentences and examples to create more coherence.

The introductory phrase sets up, through opposition, the main idea of the piece.

The words “certainly” and “this intensity” connect the second sentence to the first.

The writer shows how the quotation connects to the ideas.

The words “another” and “interestingly” link a new topic, “the evil eye,” to the main idea.

Though short, Edgar Allan Poe’s story “The Tell-Tale Heart” has an intensity and an impact that lasts long after the brief tale is told. **Certainly**, the first-person narrator is instrumental in building **this intensity**. The narrator’s protests against being labeled as mad only confirm the diagnosis, as revealed in this passage from the third paragraph:

You fancy me mad. Madmen know nothing. But you should have seen me. You should have seen how wisely I proceeded—with what caution—with what foresight . . . I went to work! I was never kinder to the old man than during the whole week before I killed him.

As a way to prove that he isn’t mad, the narrator describes his “wisdom,” “caution,” and “foresight” in planning the murder, not realizing that such premeditation only confirms that he is indeed insane.

The narrator’s obsession with the old man’s eye adds **another** disturbing detail. **Interestingly**, superstitions surrounding the evil eye were commonplace during the time Poe was writing his story. . .

Organizing Your Writing

When you start writing, you may be “driving in the dark” at first until you have found your way to your idea. Once *you* know the way, however, you can help your reader understand it clearly by providing a strong organization. Good writing leads readers from one idea to the next. It presents details in a logical, easy-to-follow order and uses clear transitions to help readers connect ideas.

The Basic Structure

Well-organized writing has a clear **beginning**, **middle**, and **ending**.

A Good Beginning A strong beginning captures the attention of readers and makes them want to read more. It also sets the direction for the rest of the composition. Does the opening sentence below accomplish those purposes?

In this composition, I would like to tell you the story of the birds outside our window.

If you are like most readers, you would probably say that it sets the direction for the composition. You might think, however, that it does not do a very good job of capturing your attention. See what you think about his second draft.

By midsummer I was bored. I had already seen all the movies I wanted to. The only shows on television were reruns. Most of my friends were out of town. How was I going to make it through the summer? Just when I thought I would be bored the rest of my life, something happened that made it interesting again. It happened right outside my window, too. There, before my eyes, a new family of birds came into being.



This opening makes the direction of the composition clear. It also manages to draw readers in and hold their attention.

A Clear Middle Good writing moves from idea to idea in a clear organizational pattern. It uses transitions to help readers follow the train of thought.

Organizational Pattern	Common Transitions
Order of Importance	first, next, most important
Comparison/Contrast	similarly, in contrast, on the other hand
Cause/Effect	as a result, for that reason, because
Chronological (Time) Order	first, next, finally, yesterday, last year, until
Spatial (Location) Order	at the top, to the right, near, next to, behind

The student writing about the birds chose chronological order for the middle of his composition. The transitions he used are in blue type. They all relate to the passing of time.

It started **in early July, when** we heard noises outside the window. We all peered through the window and saw that a cardinal had made a nest in the honeysuckle vine. **Over the next several days** we kept checking the nest. **Before long** we discovered three speckled eggs. We could see them only when the brownish-colored mother cardinal left the nest.

As the days passed, the mother sat on the eggs, warming them with her body to help them hatch. **Every now and then** the bright red father cardinal would sit on the eggs instead. The father cardinal seemed very protective. **Once** it seemed like he was attacking our window. **Then** we realized he saw his reflection and thought it was another male trying to take over his territory.

Finally, twelve days later, the time came. **That morning** we saw three little birds with their heads tilted straight back and their beaks wide open, waiting for food. It was their father who came around to feed them, stuffing their hungry throats. He kept close watch over the baby birds **for ten days.** **By then** they were able to take care of themselves.

The Ending Good writing provides a strong finish to the composition. A strong ending gives the writing a completed feeling. It often reflects back to words or thoughts in the introduction as a way to tie things together. A strong ending also can make the readers think about ideas in new ways.

The summer definitely picked up **after that**. I actually lost interest in movies and television **for a while**. I felt like maybe I was missing too many things by watching other people's lives in movies or on TV. Right outside my window was an amazing story. I started looking around more, trying to see what else I might have been missing. **As soon as** I did that, the summer began to race by, and I didn't feel bored anymore.

In this ending, the writer returns to the idea of being bored mentioned in the introduction. He also presents a new understanding that the experience taught him.

Use of Language

Style and Voice

Reading has been described as a conversation between the writer and the reader. When you read something well written, you tend to “hear” a writer’s voice. **Voice** is the quality in writing that makes it sound as if there is a real, live person behind the words. It reflects the writer’s personality. “Listen” for the voice in the following passages.

By midsummer I was bored. I had already seen all the movies I wanted to.

Hurricanes are tropical creatures that begin to stir off the coast of Africa after the summer sun has heated the ocean to the temperature of balmy bath water.

—“Where a Hurricane Gets Its Force,” *Time*

Her name was Ann, and we met in the Port Authority Bus Terminal several Januarys ago. I was doing a story on homeless people.

— “Homeless,” from *Living Out Loud* by Anna Quindlen

Voice varies greatly from writer to writer. It must be authentic and must also suit the writer’s audience and purpose. When you write about birds in your backyard, you can use a casual voice. Writing about hurricanes calls for less emphasis on the writer’s personality and more emphasis on the subject, so the voice is more formal. Writing about homeless people calls for a serious voice.

Purpose	What the Writer's Voice Should Convey
To Explain and To Persuade	Honest interest in the subject, often telling why the subject is important to the writer and reader; respect for differing views; confidence without being conceited.
To Describe and To Tell a Story	A true-to-life, not phony, personality; honest personal statements and a sense of trust.

Choosing Vivid Words

Your **writing style** is the distinctive way you express yourself through the words you choose and the way you shape your sentences.

The words you use can transmit a strong message or leave your reader guessing your meaning. Pick words that help the reader connect with your ideas and that breathe life into your work.

Specific Words Read the following movie reviews. Which one gives you a better idea of the film?

The movie was very good. The actors were good. The special effects were great. The story was interesting.

Star Base is thrillingly entertaining. The young cast performed sensitively. The special effects were dazzling. The story throbbed with action and conflict and concluded with a surprise ending.

The first review uses only general words. Since general words can mean different things to different people, they do not communicate precisely. The second review replaces the general words with specific words that call precise images to mind.

The more specific your words are, the more likely it is that your reader will know what you are talking about.

Specific Nouns Don't say "dog" if you can say "collie," "poodle," or "German shepherd." Don't say "ball" if you can say "baseball," "basketball," or "ping-pong ball." Don't say "food" if you can say "steak," "broccoli," or "yogurt."

There will be times you have to use nonspecific nouns. It would be awkward to write "I walked back to my two-story apartment building" rather than "I walked back to my apartment," but on the whole, if you are trying to communicate with a reader, the more specific you can be the better. Remember, the reader can't see what you see unless you show it and can't know what you're thinking unless you write it.

Specific Verbs There are plenty of times when “says” and “looks” are just the right words to use, but you can communicate more if you use verbs that are specific to the situation. For example, instead of “says,” perhaps the person *shouts*, *whispers*, *sighs*, *declares*, *announces*, or *mumbles*. Instead of “looks,” perhaps a person *glances*, *stares*, *glares*, *glowers*, *inspects*, or *peeks*. Try to communicate emotion as well as action with the words you choose.

Specific Modifiers Adjectives should be specific too. If you use a nonspecific word such as “beautiful” to describe a stretch of road, a nature-lover may imagine trees and flowers lining the road in question. A highway engineer, on the other hand, might imagine smooth, level concrete and clearly painted lines.

In general, don’t say a dress is “cute” if you can say it is “dark blue with lace trim.” Don’t say a person is “nice” if you can say that the person is “friendly, upbeat, and always thinking of others.” Adverbs can also help you be more specific. Saying that someone moves across the room “quickly and nervously” tells you more than just saying he moved across the room. Adverbs can also help enrich your adjectives. For example, if a green paint is really bright, you might write that it is vividly green, instead of just saying it’s green.

Use some of the techniques you learned in Chapter 1 to come up with words that will help you describe an object, feeling, place, idea, person, or anything else you may write about in very specific terms. For example, you might use brainstorming or clustering to come up with words that can help you write more vividly.



What I'm describing: the big, old town hall

Specific words:

- one hundred years old
- red brick with white columns
- three stories tall
- a block wide
- covered in ivy
- lots of people work there and lots visit, always bustling

Once you've finished your brainstorming, you can write a much more specific description of the town hall. It's not just "big" and "old," it's a "hundred-year-old, red brick building that is a block wide and three stories tall."

Appealing to the Senses Most of the impressions you gather come to you through your five senses. Your experiences are based on what you see, hear, smell, taste, or touch. You can share these experiences in writing by using words that appeal to your readers' senses. Compare the following two sentences.

Josie felt very sad.

Josie **slumped** in the **overstuffed** chair, **moaning** and pressing her **fists** against her eyes to try to hold back the **tears**.

The first sentence *tells* a reader that Josie is sad. The second sentence *shows* the sadness. A reader can see Josie's posture and hear her moaning. These sensory details communicate much more clearly than the adjective *sad* in the first sentence.

When you are writing, take time during the planning stage to think of vivid sensory details you will be able to use in your composition. The techniques of clustering and brainstorming will help you come up with details that will appeal to your readers' senses.

The following cluster shows a number of sensory words that could be used to describe a peach.



Sentence Fluency through Sentence Combining

Fluency means “the ability to flow.” Sentences in strong writing seem to flow easily from one to the next. Writers create this flow with the help of transitions, repeated words, and words such as pronouns that refer back to an earlier word.

Sentence Combining

Like a bumpy road, writing that has nothing but short sentences makes the going rough. A good mix of sentence types and structures will make the flow of sentences smoother and will help keep your readers interested.

Sentence combining is one way to vary the patterns of your sentences.

Combining with Specific Details One good strategy for creating sentence variety is to combine specific details from a number of short, choppy sentences into one interesting sentence.

Choppy Sentences The zoo has a tiger. It is a Siberian tiger. It is 500 pounds. The tiger paced to its den. Then it paced to the lake. It went to its den again.

Combined Sentence The zoo’s 500-pound Siberian tiger paced back and forth between its den and the lake.

If your combined sentence contains two or more adjectives in a row, remember that you may need to separate the adjectives with commas.

Choppy Sentences The museum has a submarine. It is **rusting**. It is **German**.

Combined Sentence The museum has a **rusting, German** submarine.



Combining by Coordinating You can also combine choppy sentences by **coordinating**, or linking, ideas of equal importance. Use the coordinating conjunctions *and*, *but*, *or*, and *yet* to combine subjects, to combine verbs, and to combine parts of sentences.

Choppy Two huge tusks are one characteristic of the walrus. A mustached upper lip is another characteristic.

Combined Subjects Two huge tusks **and** a mustached upper lip are characteristics of the walrus.

Choppy Scientists have observed the walrus for many years. Scientists still have much to learn.

Combined Verbs Scientists have observed the walrus for many years **but** still have much to learn.

Choppy The walrus is a powerful member of the seal family. The walrus is timid.

Combined Parts of Sentences The walrus is a powerful **yet** timid member of the seal family.



Combining by Subordinating If the ideas in two short sentences are of unequal importance, you can combine them by **subordinating**. This technique turns one of the sentences into a clause that becomes part of the combined sentence. The following are some **conjunctions** that can be used to combine by subordinating.

Conjunctions for Subordinating		
after	even if	that
although	even though	though
as	if	unless
as far as	inasmuch as	until
as if	in order that	when
as long as	lest	whenever
as much as	now that	where
as soon as	provided that	whereas
as though	since	wherever
because	so that	whether
before	than	while

Here are some examples.

Choppy He was late. He had tried to get there on time.

Combined **Even though** he had tried to get there on time, he was late.

Choppy I go to the movies. I buy popcorn at the movies.

Combined I buy popcorn **whenever** I go to the movies.

Creating Sentence Variety

Varying your sentences makes your writing easier to read—and livelier. You can add variety by varying the lengths of sentences or by varying the way you begin or construct your sentences.

Varying Sentence Length You have learned how to use sentence combining to create longer sentences out of short, choppy sentences. On occasion, you will want to make a sentence shorter. A long, rambling sentence that combines too many ideas can be difficult to follow. Also, an occasional punchy, short sentence helps you make a point.

Long Rambling Sentence He thought about the red bicycle he wanted with the chrome wheels, which he knew he could only buy if he worked all summer.

Short Sentence for Emphasis He thought about the red bicycle with the chrome wheels, which he knew he could only buy if he worked all summer.
He wanted it now.



Varying Sentence Beginnings The most natural way to begin a sentence is with the subject. For variety, experiment with other sentence beginnings.

Subject **Chi Cheng** was a very fast runner in her high school days.

Phrase **In her high school days**, Chi Cheng was a very fast runner.

The following sentences show just a few of the ways you can begin your sentences.

Prepositional Phrase **At the age of 16**, she represented Taiwan in the 1960 Olympics.

Adjective **Steadfast**, she kept up her running even though she hurt her leg during the second Olympic match.

Adverb **Altogether** Cheng broke or matched seven world records during the next five years.

Varying Sentence Construction Using different types of sentences is another way to add variety to your writing. You might consider rewriting a statement as a question. You could also use quotations in place of statements.

Statement Senator Smith told the crowd that she was not running for reelection.

Dialogue “I am definitely not running for reelection,” Senator Smith told the crowd.



As You Write: Sentence Fluency

Varied sentences sound more like natural conversation. The way you vary sentence structure will become an important element of your personal writing style. As you combine, break apart, and reconstruct your sentences, make sure you don't lose track of what is happening. It is easy to move a pronoun so far away from the antecedent noun that a reader is no longer certain what it refers to. Also make sure that you have added transitions that keep the text flowing smoothly. Think of a stream; you want little white-water rushes, short falls, and gentle turns that make it more interesting, but you don't want something to stop the water from running.

Writing Concise Sentences

When you shop, you want the most value for your dollar. When you write, you want the most value for each word you use. Avoid wordy and redundant writing. Be economical and concise. If you have worked on developing your ideas and have made good word choices, you don't want to have readers get bogged down with rambling sentences, repetition, or empty expressions. These simply weaken your writing.

Rambling Sentences One cause of wordy writing is throwing too many ideas into one sentence. The result, called a rambling sentence, is hard to read and understand.

Rambling Sentence About seven million people in the United States do not eat meat, but they find protein in other types of food, and they combine certain kinds of food, such as rice and beans, to make sure they eat complete proteins, or they sometimes eat dairy products such as cheese, milk, and yogurt.

Revised Sentences About seven million people in the United States do not eat meat. Instead, they find protein in other types of food. They also combine certain foods, such as rice and beans, to make sure they eat complete proteins. Dairy products such as cheese, milk, and yogurt can also provide protein.

Repetition Sometimes without thinking you may repeat an idea unnecessarily. Avoid redundant writing by removing uselessly repeated words.

Redundant I resolved to try again and not give up.

Concise I resolved to try again.

Redundant Sam’s face looked pale and colorless.

Concise Sam’s face looked pale.

Redundant The hungry guests were eager to eat.

Concise The guests were eager to eat.

Empty Expressions Empty expressions are wasted words that add no real meaning to a sentence.

Empty What I mean is, I learned a difficult lesson.

Concise I learned a difficult lesson.

Empty The Girl Scouts met their fund-raising goal due to the fact that cookie sales were high.

Concise The Girl Scouts met their fund-raising goal because cookie sales were high.

The cleaner your writing is, the better it will be.

Avoid	Us
the reason why is that	because
in spite of the fact that	though or although
owing to the fact that	since or because
as a result of	because
on account of	because

Conventions of Standard English

Being a writer is like being a guest in the reader's mind. The reader has let you in to hear you out. Just as a good guest respects his or her host, the good writer will respect the reader by following written conventions.

The writing chapters in this book provide checklists to remind you to review your work for errors in conventions. You may also want to keep a **Personalized Editing Checklist** of mistakes you have made more than once. Review the selected items below. They represent some of the conventions that cause problems for many writers.

Sentence Issues

Subject and Verb Agreement Words, such as prepositional phrases, can come between a subject and a verb. When this happens, a mistake in agreement is easy to make.

The agreement of a verb with its subject is not changed by interrupting words.

Singular A list of new drivers is available. (*Is agrees with the subject list, not with the object of the preposition drivers.*)

Plural The drivers in that room are winners. (*Are agrees with the subject drivers, not with the object of the preposition room.*)

For more on interrupting words, see Chapter 24, page 337.

Run-on Sentences and Comma Splices A **run-on sentence** occurs when two independent clauses are joined without adequate punctuation. A **splice** is a run-on sentence: It occurs when two independent clauses are connected with only a comma.

To correct a run-on sentence or splice, add appropriate punctuation, revise existing punctuation, or revise the sentence.

Run-on We ran into the village, the elephant had already left.

Separate Sentences We ran into the village. The elephant had already left.

Comma and Conjunction We ran into the village, **but** the elephant had already left.

Semicolon and Conjunction We ran into the village; **however**, the elephant had already left.

For more on run-on sentences and splices, see Chapter 21, pages 300–301.

Sentence Fragments A sentence fragment is a group of words punctuated as a sentence that does not express a complete thought.

To be complete, a sentence must have both a subject and a verb and must express a complete thought.

No Subject Spoke to the band after the show. (Who spoke to the band?)

Complete Sentence Brenda spoke to the band after the show. (Now the sentence has a subject.)

No Verb Joe's cousin from Detroit. (What does Joe's cousin do?)

Complete Sentence Joe's cousin from Detroit plays in a band. (Now the sentence has a verb.)

For more on sentence fragments, see Chapter 21, pages 297–298.

Verb and Pronoun Issues

Verb Tenses The **tense** of a verb indicates when an action takes place.

Avoid unnecessary shifts in tense within a sentence or within related sentences.

Inconsistent After I **rode** my bike a few miles, the tire **goes** flat.

Consistent After I **ride** my bike a few miles, the tire **goes** flat.

For more on verb tenses, see Chapter 22, pages 308–310.

Pronoun-Antecedent Agreement The word that a pronoun refers to, or replaces, is called the pronoun's **antecedent**.

A pronoun and its antecedent must agree in number and gender.

Gender Ruth left her ticket at the house. (The pronoun **her** agrees with the antecedent **Ruth**.)

Number The McGanns are selling their cottage. (The pronoun **their** agrees with the antecedent **The McGanns**.)

For more on pronoun and antecedent agreement, see Chapter 23, pages 328–331.

Preposition Issues

The following word pairs sometimes cause problems.

of, have When speaking, many people make a contraction of *have*. For example, they might say, “We should’ve gone.” Because ‘ve sounds like *of*, *of* is often mistakenly substituted for *have* in writing.

Never substitute the preposition *of* for the verb *have*.

Nonstandard I know that I should **of** gone.

Standard I know that I should **have** gone.

in, into Use *in* when you want to tell the location of a person or thing. Use *into* when you want to express motion from one place to another.

Location Your towel **in** the locker?

Motion He and the dog went **into** the park.

For more usage issues, see the Glossary of Usage, pages 350–359.

Punctuation Issues

Commas in Nonrestrictive Phrases and Clauses A **nonrestrictive phrase** or **nonrestrictive clause** is not essential to the meaning of the sentence. A comma goes before and after a nonrestrictive phrase or clause to show that the words between the commas could be removed from the sentence.

Nonrestrictive Phrase Roy Pierce, standing by the door, is an excellent potter. **(The phrase “standing by the door” is not essential, therefore it is surrounded by commas.)**

Restrictive Phrase The student standing by the door is Roy Pierce. **(The phrase “standing by the door” is essential because it is needed to identify which student, therefore it is not set off with commas.)**

For more on comma usage, see Chapter 27, pages 376–383.)

Semicolons A semicolon can be used to join two independent clauses of a compound sentence, replacing a comma and a coordinating conjunction.

Comma and Conjunction My mom loved Pike's Peak, **but** my favorite place was Mesa Verde.

Semicolon My mom loved Pike's Peak; my favorite place was Mesa Verde

For more on semicolon usage, see Chapter 29, pages 398–400.)

Spelling: Commonly Confused Words

its/it's *Its* is a possessive pronoun and means "belonging to it." *It's* is a contraction for *it is*.

When we find **its** entrance, let's explore the cave. (*Its is a possessive pronoun.*)

I think **it's** too dangerous. (*It's is a contraction for it is.*)

there/their/they're *Their* is a possessive pronoun. *There* is usually an adverb, but sometimes it begins an inverted sentence. *They're* is a contraction for *they are*.

The students will have **their** class pictures taken tomorrow. (*Their is a possessive pronoun.*)

There is a mirror **there** in case it's needed. (*There is used to begin an inverted sentence and as an adverb.*)

They're going to have retakes in a few weeks. (*They're is a contraction of they are.*)

to/too/two *To* is a preposition. *To* also begins an infinitive. *Too* is an adverb that modifies a verb, an adjective, or another adverb. *Two* is a number.

Are they going **to** the beach to play volleyball? (*To is a preposition.*)

If it's not **too** hot, the two of them will play there. (*Too is an adverb modifying hot.*)

Can I go **too** if I want **to** watch? (*Too is an adverb; to is used to begin an infinitive.*)

For more commonly confused words see the Glossary of Usage, pages 350–359.

Writing Well-Structured Paragraphs

QuickGuide

Paragraph Writing page 49

A paragraph is a group of related sentences that present and develop one main idea.

Building Your Paragraph page 51

The structure of a paragraph helps you present and support your ideas through appropriate use of topic, supporting, and concluding sentences.

Developing and Polishing Your Paragraph page 55

Make certain your paragraph really says what you want it to say by—

- checking for paragraph development
- checking for unity and coherence
- using the paragraph checklist.

Paragraph Writing

A paragraph is a group of related sentences that present and develop one main idea.

Developing Your Paragraph Writing Skills

A paragraph is a unit of thought. It can be part of a long composition, or it can stand alone as a short composition, complete within itself. However it is used, a paragraph always sticks to one main point or focus.

Each time you write a paragraph that stands alone, you will be going through the whole writing process—planning, focusing, organizing, drafting, and revising. The result—a well-structured paragraph with vivid words and smooth sentences—should be as satisfying to read as it is to write.

Paragraph Structure

Most paragraphs that stand alone consist of three main types of sentences. These are the topic sentence, the supporting sentences, and the concluding sentence. Each type of sentence performs a special function in a paragraph, as shown in the chart below.

Structure of a Paragraph

Topic Sentence states the main idea

Supporting Sentences expand on the main idea with specific facts, examples, details, or reasons

Concluding Sentence provides a strong ending

In the paragraph on the following page, all the other sentences relate directly to the main idea stated in the topic sentence. (Note that the topic and concluding sentences are in blue type.)



The Man Who Rode the Thunder

Marine pilot William Rankin made history in 1959 when he survived a nine-mile fall from the sky. Over Norfolk, Virginia, Rankin had engine trouble and had to eject himself from his plane. After he had fallen for about eight minutes, his parachute opened perfectly. To his dismay, however, he found himself in the middle of a thunderstorm. The strong winds kept driving him up instead of down toward the earth. For forty minutes Rankin was tossed by fierce winds and surrounded by blasts of thunder and sheets of lightning. Finally he reached the ground, frostbitten and injured, but alive. Soon after, newspapers all around the world honored “the man who rode the thunder.”

Topic Sentence

Supporting Sentences

Concluding Sentence

The main idea in this paragraph is that William Rankin survived a nine-mile fall. The rest of the paragraph backs up that main idea by providing the startling details.

Varied Paragraph Structures While the model paragraph on the previous page begins with a topic sentence and ends with a concluding sentence, you may construct a paragraph differently. For example, you may express your main idea in the middle of the paragraph or at the end. Your paragraph may not need a concluding sentence if you end with your topic sentence or if your paragraph is part of a longer composition. In a one-paragraph composition, however, you must make the main idea clear, no matter what paragraph structure you choose.

Guidelines for a One-Paragraph Composition

- Make your main idea clear.
- Develop your main idea fully.
- Provide a strong ending.

You may accomplish these three goals by including a clear topic sentence, a body of supporting sentences, and an effective concluding (or transition) sentence.

Building Your Paragraph

Even though a paragraph is a unit of thought, the three types of sentences that make it up need to be thought of separately.

Topic Sentence

No matter where in the paragraph you choose to put your topic sentence, it serves the same purpose—to focus the reader’s attention on the main idea. The topic sentence is usually, but not always, more general than the other sentences in a paragraph.

Features of a Topic Sentence

A topic sentence—

- states the main idea.
- focuses the limited subject to one main point that can be adequately covered in the paragraph.
- is more general than the sentences that develop it.

The paragraph below begins with a very general sentence. The second sentence, which is the topic sentence, limits the broad subject to one specific aspect.

Topic Sentence

The Emperor's Feet

The bitterly cold climate of Antarctica is hostile to many forms of life. **Even the emperor penguin, which thrives in the cold, has had to develop unusual behaviors to hatch a chick.** If an egg were allowed to touch the frozen ground, the developing chick inside would not survive. To protect the chick, the male penguin carries the egg on his feet, tucking it under the feathers on his body. For two months, while the female penguin is away storing food in her belly, the male goes nowhere without the egg. Cuddled securely in the male's warmth, the chick can survive until hatching. At that time the mother returns and takes over the care of her newborn chick. Even then the down-covered chick needs its mother's feet and feathers to shield it from the frigid weather of Antarctica.



As You Focus: Ideas

To a large extent, the success of your paragraph depends on having a focused subject. You must also have enough detailed information to support your subject. Be specific, be detailed, and think about your audience and purpose. Do not skimp on the planning, focusing, and organizing process just because you are writing “only” a paragraph. A paragraph is not only a powerful unit of communication that can stand alone but also the building block of longer writing.

Supporting Sentences

Supporting sentences make up the body of a paragraph. Their purpose is to back up the main idea in the topic sentence with specific information. They explain or prove a topic sentence with specific details, facts, examples, or reasons.

Supporting sentences also provide answers to questions that readers might have. Read the following topic sentence. Think of questions that you would expect the supporting sentences to answer.

Topic Sentence

People who lived in pioneer days would never have believed that world news could be received as quickly as it is today.

Most readers would probably want to know how news traveled during pioneer days and how news travels today. Notice how the supporting sentences in the paragraph below answer these questions. They provide facts and examples that relate to the main idea.



From 1860 to 1861, the Pony Express was the fastest way to send mail across the country.

Topic Sentence

Supporting Sentences

Concluding Sentence

Changes in News Communication

People who lived in pioneer days would never have believed that world news could be received as quickly as it is today. In earlier times newspapers were often several months old by the time they reached a settlement. Letters were carried by travelers who happened to be going in the right direction and often were received months after they were written. Today by radio, television, newspapers, and the Internet, we get world news almost at once. Letters arrive in distant countries overnight. It is hard to believe that such changes have taken place in less than 100 years.

Concluding Sentence

Every good composition has a clear beginning, middle, and end. In a single paragraph, the concluding sentence serves as the ending.

Strategies for Ending a Paragraph

- Restate the main idea using different words.
- Summarize the paragraph.
- Add an insight about the main idea.
- Express how you feel about the subject.

Topic Sentence

Supporting Sentences

Concluding Sentence

Medic Alert Saves Lives

The Medic Alert bracelet was designed to help people with medical problems in emergency situations. If the wearer of the bracelet is unconscious or otherwise unable to talk, the bracelet can tell medical workers what they need to know about the patient. On the back of the Medic Alert bracelet are listed the patient's medical problem, an identification number, and an emergency number. By dialing this telephone number, the medical workers can find out about the patient's special condition from a computer. In an emergency, a Medic Alert bracelet can become a lifesaver.

Developing and Polishing Your Paragraph

A topic sentence is like a baseball score. It gives the general idea without the specifics of how the game developed. Readers, like sports fans, want more information. You may develop the idea introduced in the topic sentence in a variety of ways.

Strategies for Developing a Paragraph

- Give descriptive details.
- Give facts, examples, or reasons.
- Relate an incident.
- Make a comparison or draw a contrast.
- Give directions or explain the steps in a process.

Insufficiently developed writing makes readers quickly lose interest. Even an interesting idea loses merit if not backed up with sufficient information. With adequate development, the main idea is supported with specific details. These specific details can take the form of facts or examples, reasons, incidents, or descriptive images. Regardless of the form, supporting details must be numerous and specific enough to make the main idea clear, convincing, and interesting.

The following paragraph provides specific details that develop the subject.

Childhood Treasures

Aunt Sally's cabinet of art supplies was like a toy chest to me. The top shelf, beyond my reach, had an endless supply of paper. There was stiff, brilliant-white paper for watercolors, blank newsprint for charcoals, glossy paper, dull paper, and tracing paper. On the second shelf sat oozing tubes of bright-colored oil paints, bottles of the blackest ink, and cartons of chalk in sunrise shades of pastels. The third shelf—my favorite—held the damp lumps of gray clay, waiting to be shaped into creatures only my aunt and I would recognize. On the bottom shelves were brushes and rags for cleaning up. Despite the thorough cleanups Aunt Sally insisted on, that cabinet was a paradise of play for me on countless Sunday afternoons.

Unity A paragraph has **unity** when all of the supporting sentences relate directly to the main idea. Paragraphs without unity include unrelated ideas that distract readers from the main point. Suppose you are writing a paragraph about tricks your dog can do. In the process of writing, you can sometimes lose your focus. You may be led to include other details about your dog, such as where and when you got him, or what his favorite foods are. Although these relate to your dog generally, they probably do not belong in a paragraph about the tricks your dog can do.

Depth of Thought You learned in chapters 1 and 2 that **depth of thought** refers to the variety and complexity of the ideas in your writing as well as the meaningful connections made among those ideas. Think about the details in your paragraph and whether they add interest, dimension, and depth to your writing. Consider the question or questions you are trying to answer in your paragraph and how you are answering them. Could you add more depth to your writing by adding a more descriptive detail, including and explaining a chart or graph, emphasizing a similarity or contrast, citing a fact, or refining your ideas in some other way?

Coherence **Coherence** in a paragraph is the quality that makes each sentence seem connected to all the others. One way to achieve coherence is to present ideas in a logical order. Another way is to use transitions. **Transitions** are words and phrases that show how ideas are related. The following chart shows some common types of logical order and the transitions often used with them.

Transitions for Different Types of Order		
Types of Order	Definition	Transitions
Chronological	The order in which events occur	first, second, third, before, after, next, on Tuesday, later, finally
Order of Importance	Degree of importance, size, or interest	first, finally, in addition, smallest, largest, more/most important
Compare/Contrast	Similarity and/or differences between objects or ideas	similarly, in contrast, on the other hand
Spatial	Location or physical arrangement	left, right, in front of, behind, next to, south of

Chronological order is used with events or stories to tell what happened first, next, and so on. It is also used when giving directions or the steps in a process. Note the transition words in blue in the passage below.

Cracking an Ancient Code

The Rosetta Stone was discovered in 1799, but the ancient Egyptian hieroglyphics on it were a mystery. The **first** person to try cracking the code was Silvestre de Sacy. He figured out that some signs referred to proper names, but the rest stumped him. **Then** a Swedish expert, David Akerblad, made a little more progress. **Next**, Sir Thomas Young discovered that some of the signs stood for sounds as well as ideas. **Finally**, Jean François Champollion tackled the code. He had his **first** breakthrough in 1821. The puzzle pieces **then** began to fall swiftly into place. Others paved the way, but Champollion deserves the credit for discovering a 1,500-year-old secret.

Order of importance is often used in paragraphs that explain or persuade. The words in blue in the passage below indicate the order of importance from less important to more important.

Training a Seeing-Eye Dog

Dogs who will aid the blind must be trained to overcome some basic fears. Dogs are **first** trained to keep calm in a crowd by taking them to playgrounds when students are leaving school. They are sharply corrected if they get excited in all the bustle. **Another basic** skill is overcoming the fear of loud noises. Dogs must hold still while blanks are fired above their heads. A **more challenging** task is learning to remain calm on an airport runway in the midst of all the intense noise and fast-moving vehicles. But **especially important** is overcoming a fear of heights, for the day may come when a dog will have to lead its master down a fire escape. A well-trained dog is more than a pair of eyes; it can also be a lifesaver.

Compare/Contrast is used in paragraphs that explain. **Spatial order** is used in descriptions to show how objects are related in location. For more about transitions, review chapters 2 and 7.

Use the checklist below as you revise and edit your paragraph to ensure that your work is as good as you can make it.

Paragraph Checklist

Organization and Development

- ✓ Does your topic sentence introduce the subject and suggest your overall impression of it?
- ✓ Do your supporting sentences supply specific details and sensory words?
- ✓ Does your conclusion wrap up the ideas in your paragraph?

Content and Development of Ideas

- ✓ Is the subject focused enough to be covered in one paragraph?
- ✓ Do your details demonstrate what you want to say?
- ✓ Did you present your ideas in logical order?
- ✓ Do any of your sentences stray from the main idea?

Use of Language

Voice

- ✓ Can a reader detect your interest in your subject while reading your paragraph?
- ✓ Is your personality reflected in your writing?

Word Choice

- ✓ Did you pick precise nouns and verbs to express your ideas?
- ✓ Will the adjectives you used help the reader understand your ideas?

Sentence Fluency

- ✓ Are your sentences varied in length and structure?
- ✓ Do you use adverbs to create smoother flowing sentences?

Conventions

- ✓ Are your sentences free of errors in grammar and usage?
- ✓ Did you spell each word correctly?
- ✓ Did you use capital letters where needed?
- ✓ Did you punctuate sentences correctly?
- ✓ Did you indent each paragraph?

As You Edit: Verb Tense

The verbs you use give readers important information because they reveal when something happened: in the past, present, or future. Shifting between verb tenses in your writing may cause confusion, so use a consistent verb tense except when change is clearly necessary.

Compare the two paragraphs below. The first incorrectly shifts verb tenses, while the second maintains a consistent verb tense.

Few people realize that the idea for basketball originated from a children's game called duck-on-a-rock. Basketball's inventor, Dr. James Naismith, **plays** duck-on-a-rock, a game which involved throwing stones at another rock and some elements of tag, during his school days. Later, this game Naismith played as a child **inspires** the idea of basketball.

Few people realize that the idea for basketball originated from a children's game called duck-on-a-rock. Basketball's inventor, Dr. James Naismith, **played** duck-on-a-rock, a game which involved throwing stones at another rock and some elements of tag, during his school days. Later, this game Naismith played as a child **inspired** the idea of basketball.

In the first example, the verb “plays” should be the past tense “played” because Naismith participated in the game when he was a child (in the past). In the last sentence of this paragraph, the verb “inspires” should be the past tense “inspired” because basketball was developed years ago (in the past).

Notice that the first sentence in the example paragraphs uses the present tense verb, “realize,” before shifting to the past tense for the remainder of the paragraph. This tense shift is appropriate because the first part of the sentence refers to an ongoing action (something still happening today): few people knowing about basketball’s origins. In this sentence, the tense shift is necessary.

Check your writing to make sure you do not shift tenses incorrectly.

Writing Effective Compositions

QuickGuide

Writing an Effective Composition page 61

A **composition** presents and develops one main idea in three or more paragraphs.

Planning and Organizing page 63

Select the main idea of your composition and begin to gather and organize details to support it.

Writing the First Draft page 66

Begin to develop your main idea and supporting details.

Revising and Editing page 69

Review and rework your composition until it communicates your ideas clearly and effectively.

Publishing page 71

Polish your work and present it to the intended audience.

Writing an Effective Composition

A **composition** presents and develops one main idea in three or more paragraphs.

Think of one of your favorite topics—science, sports, music, films, nature, hobbies—and imagine discussing it with someone who knows nothing about it. If it's something that really interests you, you probably cannot share everything you know about it in two or three sentences. Similarly, if you were to write about it, even the longest paragraph would probably be too short to contain all the information and points that you would want to make. A composition would be more suitable.

The Parts of a Composition

Compositions have three main parts: the **introduction**, the **body**, and the **conclusion**. The introduction captures the reader's attention and sets forth the main idea. The body presents supporting details. The conclusion adds a strong ending and may leave the reader with a thought-provoking concept or idea.



In the following example, the three main parts of a composition are labeled.

Introduction

Captures reader's attention and provides main idea (in blue type) and background information

Body

Provides specific information

Conclusion

Adds a strong ending

Messages into Space

Two space missions from recent years are carrying our messages into interstellar space. *Pioneer 10* is carrying a plaque with a drawing of a man and a woman plus some information about earth and its inhabitants. *Voyager* is carrying a “cosmic LP,” a two-hour recording. Encoded on the record are photographs, diagrams, and drawings that represent life on this planet. It also contains greetings from earth spoken in 53 languages, musical selections, sounds of our animal life, the roar of the surf, the cry of a baby, and the soft thump of the human heartbeat.

Thirty-two thousand years will pass before *Pioneer 10* draws close to a star. After that approach a million years will go by before there is another close approach, and still another million years will elapse before a third occurs.

Because of the emptiness of interstellar space, the spacecraft's ancient hulk will probably never be seen by alien eyes. In fact, the messages aboard the *Pioneer* and *Voyager* spacecrafts were composed with little hope that anyone would ever discover them. They were only bottles thrown in a cosmic ocean, a symbol of our deep desire to communicate with a civilization other than our own.

Millions of years from now, those messages will still be journeying through the universe. They may never be found. They will, however, be a solid piece of evidence that a tiny inhabited planet exists, or once existed, in the suburbs of a small galaxy with the odd name Milky Way.

—Margaret Poynter and Michael J. Klein,
Cosmic Quest

Planning and Organizing

Through **planning** you identify the occasion, purpose, genre, audience. During **organizing**, you find and select the main idea of your composition and begin to gather the details to support it.

Planning

Identifying Occasion and Purpose As a first step, think about the occasion. Have you been given an assignment in school? Or are you writing a campaign speech? Knowing the occasion will give you a good idea of your purpose for writing. Ask yourself “Do I need to provide information or directions? Do I need to persuade my audience? Do I want to entertain?”

Determining the Genre Once you know the occasion and your purpose, you can more easily identify an appropriate genre, such as a speech, an informational essay, or a humorous short story.

Identifying Your Audience Finally, consider your audience. You may want to refer to the Audience Profile Questions in Chapter 1 to help you identify the needs and expectations of your audience.

Organizing

After planning, you need to select a subject. If you have difficulty finding a topic, try some of the techniques outlined in “Organizing: Finding and Choosing a Subject” in Chapter 1. You might, for example, take an interest survey or look for ideas in your journal.

Choosing and Limiting a Subject After exploring your interests, the next step is to choose one subject and refine it for development in a composition.

Listing Focus Points As a final step, list several possible focus points. **Focus points** are specific aspects of your general subject. In the following writer’s notes, the general subject of snorkeling is too large for a short composition. Any of the focus points, however, would be a suitably limited subject.

Subject: snorkeling (underwater exploring)
 Occasion/Purpose: class presentation/to explain
 Genre: Slide show/
 Audience: may know little about snorkeling
 Focus Points

- what equipment is needed
- how to control breathing and clear snorkel
- what someone can do while snorkeling
- how to make different kinds of surface dives

Listing Supporting Details After narrowing your topic, you need to develop supporting details based on your purpose and the genre.

Supporting Details	
Purpose/Genre	Kinds of Details
Informational or Expository	cause/effect or compare/contrast details, facts, examples, reasons
Directions	steps in a process
Argument	reasons based on facts to support a claim
Narrative	details that develop characters and incidents

Brainstorming A brainstorm session alone or with a partner or group can generate many details.

Limited Subject: Things to Do While Snorkeling

- collect shells
- feed fish
- shells are sometimes hidden in sea grasses
- fish will eat bread or cheese
- carry the food in a bag you can close
- take pictures
- master basic snorkeling techniques
- need waterproof camera equipment
- it is illegal to collect shells in some places
- learn to identify dangerous sea creatures

In addition to brainstorming, you can use freewriting and clustering to develop details. You can review these techniques in Chapters 1 and 2.

Arranging Details in Logical Order After brainstorming, arrange your ideas in a logical order. The table below explains the types of logical order you might use to arrange your ideas.

Types of Order

Chronological Items are arranged in time order.

Spatial Items are arranged in location order.

Importance or Degree Items are arranged in order of least to most or most to least important.

Sequential Steps in a process are arranged in their proper sequence.

As you group your ideas, you may find that some do not fit in neatly. Save these for possible use later. Notice the order of the notes about things to do while snorkeling.

Snorkeling Activities: Arranged by Difficulty Level

Least Difficult: Feeding Fish

- fish will eat bread or cheese
- carry the food in a bag you can close

Next in Difficulty: Collecting Shells

- shells are on the seafloor, sometimes hidden in sea grasses
- some places, it is illegal to collect shells
- know which sea creatures are dangerous

Most Difficult: Taking Pictures

- need waterproof camera equipment

Use Elsewhere?

- mastering basic snorkeling techniques

Writing the First Draft

In drafting you start writing your composition.

When your notes are organized, you are ready to begin the second stage of the writing process—drafting. Remember that your goal in drafting is to turn your planning and organizing notes into connected sentences and paragraphs.

Drafting the Introduction

The introduction to a composition has two main goals. The first is to arouse your reader's interest and make him or her want to read on. The second is to state clearly the main idea of the composition. In the following introduction on the subject of snorkeling, the sentence stating the main idea is in blue type.

Introduction

Imagine the feeling of suddenly having all of your weight lifted from you. You glide along almost without effort. You feel the coolness of water around you. You see the brilliant colors of fish swimming past you, and the sounds of the world outside are muffled. These are just a few of the pleasures of snorkeling. For those who have mastered the basic techniques, however, the pleasures are even greater. *Instead of simply gliding and observing, an experienced snorkeler can keep busy underwater with several interesting activities.*

Main Idea

A strong introduction—

- captures the reader's attention with an interesting fact, detail, incident, or description.
- gives background information if needed.
- includes a sentence expressing the main idea.
- does not include empty expressions such as "In this composition I will . . ." or "This composition will be about . . ."

Drafting the Body

As you write the body of your composition, keep your reader in mind. Try to make your message as clear as possible. Use your planning and organizing notes to write complete, varied sentences with vivid words. Use transitions to connect one idea to the next.

Compare the following composition body with the notes listed earlier. The transitions are printed in blue type. You will find lists of transitions on page 31 of Chapter 2 and page 56 of Chapter 3.

One of the easiest and most enjoyable underwater activities is feeding fish. Fish particularly like bread or cheese. If you want to feed fish, carry the food in a bag you can close. *In that way* you can keep hungry fish from swimming inside your food bag. *Another* activity, shell collecting, requires slightly *more* skill. A good shell collector must know where to look for shells that might be hidden in grasses on the seafloor. He or she must also recognize dangerous animals that might be hiding near the shells. *A third activity*, taking pictures underwater, requires the *most* skill and equipment. The camera and gear must all be designed for working underwater.



Drafting the Conclusion

A **conclusion** to a composition is like a farewell. It wraps up the ideas in the composition and provides a strong ending.

Almost anything you do while snorkeling is a pleasure. The nearness to sea creatures, the beauty of a coral reef, and the feel of the water all add up to an unforgettable experience. When you actually interact with the life underwater by feeding fish, collecting empty shells, or taking action pictures, you will feel even more a part of the mysterious sea.

Use the guidelines below when writing a conclusion.

A strong concluding paragraph—

- emphasizes the main idea without restating it exactly.
- may refer to ideas in the introduction.
- follows from the ideas in the introduction and body.
- does not use empty expressions such as “I have just told you about . . .” or “Now you know about . . .”



As You Organize: Outline

The strength of any composition is in the organization of the information. If you give details before you give the main idea or if your details are not in logical order, the audience will likely become confused and stop engaging with the work.

Create an Outline: It may be helpful to create an outline before you start to write. If a supporting detail doesn't fit into your outline, leave it out or place a question mark beside it. Refer to your outline as you write. You may also want to move back and forth between the introduction, body, and conclusion as you go. This is often easier than crafting a polished introduction before starting the body of your composition. Your outline will remind you where you are going in your writing and keep you on track.

Collaborating

After you have drafted your composition or even just an outline, you might ask a partner or group to respond to the organization and structure.

Organization and Structure Collaboration Checklist

- ✓ **Introduction:** Is the main topic clearly identified?
- ✓ **Unity:** Do all my details relate to the main topic?
- ✓ **Coherence:** Do my ideas and details flow logically?
- ✓ **Conclusion:** Does the conclusion support the main idea?

Revising and Editing

In revising, you review your composition and rework it until it communicates your ideas clearly and effectively. Through **editing** you polish your work; through **publishing** you present it to the intended audience.

Once your ideas are down on paper, you can stand back and look at them to see how they can be improved. If possible, put your draft aside for a while before revising. That way you will approach the revision stage with “new eyes.”

Use a Writing Rubric or Checklist

As you revise and edit your composition, refer to a checklist such as the one on that starts on the next page. Think of revising as *re-seeing* your composition, not editing for errors. Editing comes last, after you are satisfied with the organization, structure, and your use of language.

Composition Writing Checklist

Organization, Structure, and Focus

- ✓ Do you have an interesting introduction that states the main idea of the composition and previews what is to follow?
- ✓ Does your composition have unity? That is, do all your sentences relate to the main idea?
- ✓ Is your composition coherent? That is, are your ideas arranged logically with transitions that clarify the relationships among them?
- ✓ Do you have a strong conclusion that follows from and supports your main ideas?

Content and Development of Ideas

- ✓ Are your ideas clear and interesting?
- ✓ Is your main idea well defined and focused?
- ✓ Have you identified or researched enough points to support your main idea with relevant facts, definitions, concrete details, quotations, and other supporting information?

Use of Language

Style and Voice

- ✓ Did you establish and maintain a style appropriate to the occasion and purpose?
- ✓ Does the composition sound as though you wrote it?
- ✓ Does your writing show that you care about your subject?

Word Choice

- ✓ Are your words precise, vivid, and specific?
- ✓ Have you used strong verbs in the active voice when possible?
- ✓ Do your words create pictures for the reader or appeal to the reader's senses?

Sentence Fluency

- ✓ Did you eliminate short, choppy sentences by combining related sentences?
- ✓ Did you vary the length and beginnings of your sentences?
- ✓ Did you eliminate rambling sentences?
- ✓ Are your sentences free of redundancy and empty expressions?

Conventions

- ✓ Are your sentences free of errors in grammar and usage?
- ✓ Did you spell each word correctly?
- ✓ Did you use capital letters where needed?
- ✓ Did you punctuate sentences correctly?

As You Edit: Pronouns

Use subject forms of pronouns in subject position. Use object forms of pronouns in object position.

Before Editing Her and her backpack are inseparable.

After Editing She and her backpack are inseparable.

Before Editing Him and his problems are none of my business.

After Editing He and his problems are none of my business.

Before Editing Her and me had lunch at Murray's Deli.

After Editing She and I had lunch at Murray's Deli.

Publishing

The appearance of your composition is important. A neat paper makes a positive impression on your reader. Prepare your final copy. When you are satisfied with the results, share your composition with others.

Informational Writing

QuickGuide

Informational Writing page 73

Informational writing presents facts and examples, presents directions, or sets forth the steps in a process.

The Structure of Informative Writing page 73

No matter the length or the purpose, most informational writing has a common structure.

Planning, Focusing, and Organizing page 75

Before diving into writing, you will need to take time to plan your work and to focus and organize your ideas.

Writing a First Draft page 83

The first draft should contain the basic parts of your essay—an introduction, body with supporting information, and conclusion.

Revising and Editing page 86

When revising, look at your draft as if you were the reader instead of the writer.

Publishing page 89

Check your composition carefully for errors. Complete the writing process by sharing your informational project with someone who you think might have an interest in it.

Informational Writing

Informational writing presents facts and examples, presents directions, or sets forth steps in a process. This type of writing is also known as expository writing.

Here are some common examples of writing that explains or informs.

- An online encyclopedia provides general facts and information about Alaska.
- A classmate presents a report on hermit crabs to your science class.
- A newspaper article features a profile of a famous inventor.
- A magazine illustrator draws a diagram of a solar eclipse.
- A family creates a genealogy tree on their own Internet home page.
- A user manual explains how to set up a new online game.

The Structure of Informational Writing

No matter the length or the purpose, most informational writing has a common structure. In the introduction, the main idea is presented; in the body, supporting sentences or paragraphs provide details, examples, or steps in a process; and in the conclusion, the main idea is summarized. The following is an example of informative writing.

Both of the world's biggest snakes are constrictors, snakes that squeeze their victims. Anacondas and pythons wrap their long bodies around animals. They squeeze so hard that they keep the animal from breathing. In just a few minutes a giant constrictor can kill a large mammal. Although they are not poisonous, these giant snakes are deadly.

Topic sentence states the main idea

Supporting sentences give details

Concluding sentence sums up

The Structure of Procedural Texts Procedural text outlines the steps necessary to complete a task or assignment. This type of writing is always presented in sequential order and may include numbered items or bullet points. The aim of procedural text is for your reader to be able to understand and follow a set of directions. The following is an example of procedural text.

Topic sentence states the main idea

Supporting sentences present steps in order

Concluding sentence sums up

If you want to treat yourself to a bowl of warm, fluffy popcorn, follow these simple steps.

- Add cooking oil and three kernels of popcorn to a pan with a tight-fitting lid and a handle.
- Heat over a medium flame until the three kernels pop.
- Add enough popcorn kernels to cover the bottom of the pan.
- Put the lid on the pan and turn the heat up to high.
- Once the popping starts, gently move the pot back and forth on the burner so that the popped kernels don't scorch.
- When the popping slows down, remove the pan from the heat and let it sit a few more minutes. (While it sits, the last few unpopped kernels may pop.)

Popcorn cooked by this method will be fluffy every time.



Planning, Focusing, and Organizing

Before diving into writing, you will need to take time to plan your work and to focus and organize your ideas. During the planning stage, you identify the occasion, purpose, genre, audience and topic of the writing task. During the focusing and organizing stages, you arrange your ideas so that they flow logically and make connections in your readers' minds.

Consider the Occasion, Purpose, and Audience

Sometimes your choice of a subject for an informational essay will depend on the occasion, purpose, and who will be reading your essay. A classmate may prefer to read about what it takes to be a drummer in a band, while your science teacher is going to want to read about the results of your lab experiment. Whether you choose a subject to suit your audience or choose an audience for the subject you want to write about, you will need to consider the interests, knowledge, opinions, and needs of your audience.

Audience Profile

- Who will read my work?
- What subjects might interest my audience?
- Who is the logical audience for my subject?

Discover and Choose a Subject

The main idea for an informational essay may come from an assignment, from your own knowledge, or from a topic you know nothing about but are curious about. If you are free to write about a topic of your own choice, you will need to do some digging to find a subject. For example, you may have learned enough about a favorite sport or babysitting to write about one of those subjects. Or you may be interested in new developments in laser technology.

Strategies for Finding a Subject for Informational Writing

- Look through your journal and interest inventory for ideas.
- Think about books, magazines, or newspaper articles you have read lately.
- Think about a television documentary you watched recently.
- Recall a recent conversation that made you stop and think.
- Think about what interests you in your other classes.
- Use the clustering technique starting with the phrase *Things I can explain*.

Limiting Your Subject Some subjects are too broad for an essay of several paragraphs. The subject of baseball, for example, could fill an entire book. Within this general subject, however, are several smaller subjects. These may include how to throw a curve ball or the meaning of the term *double play*. As part of planning your work, be sure to limit your subject so that it can be adequately covered in a brief essay.

Note how the broad, general subjects have been narrowed down to a manageable size.

General Subject	More Limited	Limited Subject
Nature	waterfalls	Niagara Falls
Hobbies	crafts	working with clay
Courses	science	using a microscope

One good way to limit a subject is to ask yourself questions about it. Here are some possibilities.

Questions to Ask to Limit a Subject

- ✓ Who are some of the people associated with my subject?
- ✓ What are some specific examples of my subject?
- ✓ Where is my subject usually done or found?
- ✓ Why should people know about my subject?
- ✓ When was my subject first discovered?
- ✓ When did it become popular?

The final step in limiting a subject is to focus your thoughts by expressing the main idea in a sentence. This will become your working thesis statement.

Limited Subject Niagara Falls

Question What is unique about Niagara Falls?

Working Thesis Statement Niagara Falls produces more energy than any other plant in the state of New York.

Focusing Your Subject

Gather Information and List Details After you limit your subject, you need to gather information. Use brainstorming, freewriting, clustering, inquiring, or researching to explore your subject and find details that will help you inform others about it. Collect as much information as possible so that you will be able to choose the details that will best explain your subject.

Depth of Thought At this stage it is good to consider depth of thought. You may recall from chapters 1 and 2 that depth of thought refers to the variety and complexity of the ideas you include in your writing and the meaningful connections made among those ideas. If you include only one type of information, your essay will lack variety. For example, an essay about Niagara Falls that includes mostly tables of numerical data will likely not interest many readers. On the other hand, an essay that opens with an interesting historical anecdote about the falls and that includes a photograph, a relevant graph or table, and other details will provide enough variety to keep your readers interested and engaged.

As you collect specific facts and details for your writing, consider ways to add interest, dimension, and depth. To help you think of details, first make a list of questions that readers might have about your subject. Then jot down any details that will help you answer those questions. Your list could include any of the types of details shown in the table below.

Types of Details Used in Informative Essays		
facts	examples	quotations
reasons	similarities	differences
primary sources	steps in a process	definitions
causes and effects	graphs	tables
photographs	illustrations	maps

Here are some facts one writer listed for an essay about the La Brea Tar Pits in Los Angeles, California.

Limited Subject	Tar Pits at Rancho La Brea
Focus	how prehistoric animals were trapped in pits
Fact	rainwater gathered on surface of tar pools and gave appearance of lake
Fact	animals came to drink and got caught in tar
Fact	their dead bodies attracted scavenging animals that also became trapped
Fact	tar helped preserve bones of animals
Examples	animals trapped include mammoths, saber-toothed tigers, and mastodons

Organizing Your Information

During the organizing stage, you arrange your facts and details in a logical order. A **logical order** is an arrangement that your readers will be able to follow clearly. The guidelines below will help you organize your brainstorming notes. For longer essays, your organizing your brainstorming notes will provide you with the basis for an outline. Use the strategies below to organize your ideas.

Strategies for Organizing Details

- ✓ Group related items together through classifying.
- ✓ If your purpose is to give information, arrange your details in the order of importance, interest, size, or degree.
- ✓ If your purpose is to give directions or to explain a process, arrange your details in the order in which they occur.

Grouping Information into Categories A **category** is a group, or class, of related pieces of information. To group information, write your categories at the top of a sheet of paper, then list information under the appropriate column. The following example shows two categories that represent what an astronaut might see from outer space.

Geographical Features	Man-made Features
Antarctic ice flows	Great Wall of China
Ganges River	irrigated land
Caribbean Sea	airports
mountain ranges	city lights at night
the "boot" of Italy	oil slicks
Sahara desert	piers in large harbors

Arranging Details in Logical Order Once you have categorized your information, you should arrange those categories in the order in which you want to include them in your essay. The order you choose will depend largely on your purpose. For example, if your purpose is to give information, arrange your details in the order of importance, interest, size, or degree. If your purpose is to give directions or to explain a process, arrange your details in the order in which they occur. The chart below lists some commonly used orders.

Types of Order

Chronological Order First Rome formed a republic, then Rome elected an emperor; in time, the Roman Empire fell apart. **(Information is presented in the order in which events occurred.)**

Sequential Order Player 1 digs the ball, player 2 sets it, and player 1 spikes it. **(Information is presented in the order in which events occur.)**

Spatial Order 41 miles above earth; near the coast of Florida **(Information is given according to location.)**

Order of Importance bicycle, car, airplane **(Information is given in order of importance, interest, size, or degree.)**

Developmental Order Hurricane Katrina caused hardship; people from all over went to help; people come together when they see others in trouble. **(Information is arranged to lead up to a conclusion.)**

Comparison/Contrast Astronauts reached the Moon by spacecraft in three days—the same amount of time required for Thomas Jefferson to make a 90-mile trip in a horse-drawn carriage. **(Information is arranged to point out similarities and differences.)**

Notice how in the paragraph below, the details are arranged in order from smallest to the largest amount.

Hungry Mammals

Different animals have different food requirements depending on their body weight, activity, and chemistry. The relatively small chimpanzee, for example, eats an average of 4.5 pounds of food each day. The lion needs about 15 pounds of food, while the African elephant requires about 350 pounds. The record-holder for amount of food eaten daily is the blue whale. It eats about one ton of food each day. Despite this enormous amount, the whale actually consumes a smaller percentage of its body weight than does the chimpanzee.

The following paragraph about rock climbing uses sequential order.

Using Your Feet

The natural tendency of beginning climbers is to look for handholds, but you must begin your climbing education by learning to look down for footholds. In the beginning, tell yourself repeatedly, “Look down; look down!” Once you have the habit of looking down, you must learn to see footholds. They may be very small or steeply sloping. The next step is to test the foothold by trying to stand on it. While you are learning, expect to slide off holds quite a bit. With more and more experience, you will learn to recognize footholds that you can stand on safely.

—Michael Loughman,
Learning to Rock Climb

Organizing Comparison and Contrast Essays When you have chosen to compare and contrast two topics of a larger subject, there are two ways to organize your information: The block pattern and the alternating pattern.

Block Pattern (AABB Pattern) In the block pattern, you present all the significant information about one topic in the first block. In the second matching block, you present the significant information about the second topic and point out the comparisons and contrasts as you go.

Alternating Pattern (ABAB pattern) In the alternating pattern of organization, you compare both topic A and topic B in terms of one topic. Then you move to another area or topic.

The outline below compares the differences between the North and South that led to the American Civil War. Parts I and II of the outline use the block pattern. That is, all the significant information on the way of life in the North is given in the first block (in blue) followed by ways of life in the South (in red).

Subject: Conflict Between the North and South

I. The way of life in the North

A. Had farms

- 1. Raised a variety of crops**
- 2. Fed thriving cities**

B. Had industry

- 1. Both mills and factories**
- 2. Competed with Great Britain in manufacturing goods**

C. Work force

- 1. Depended on free workers**
- 2. Could move from place to place to meet the needs of industry**
- 3. Could be laid off when business slumped**

II. The way of life in the South

A. In contrast to the North, plantations in the South grew mainly cotton

B. Had little industry of its own

- 1. Traded cotton for manufactured goods**
- 2. Unlike the North that competed against Great Britain, Southerners established trade with Great Britain**

C. Work force

- 1. Unlike the Northern workforce that was relatively free to move, Southern plantations required a stationary labor force year-round**
- 2. Depended on the labor of enslaved peoples (include graphs of growth of the slave population with the increase in cotton produced)**

Part III of the outline shifts to the alternating pattern. Notice how differences between the North and the South regarding attitudes toward slavery are contrasted in part A followed by the discussion of the differences regarding political power in part B.

III. Differences led to political conflicts

A. The Issue of slavery

1. Many in the North considered slavery morally wrong
2. Most white Southerners, on the other hand, believed slavery was necessary for their economy.

B. Political power

1. Northerners had gained more political power in the national government
2. Southerners feared the rising power of the Northern interests (include cartoon comparing Northern workers with Southern slaves?)

Making an Outline

As shown in the outline above, you can organize an entire essay before beginning the drafting stage. Follow these guidelines when writing a formal outline for an essay.

Guidelines for Making an Outline

- ✓ Use Roman numerals for topics.
- ✓ Use capital letters for subtopics and indent them under the topic. If you use subtopics, always include at least two of them.
- ✓ Use Arabic numerals for supporting points and indent them under the subtopic. If you use supporting points, include at least two of them.
- ✓ Use lowercase letters for any other details and indent them under the supporting point to which they refer.
- ✓ Include transitions such as “in contrast to,” “similarly,” and “furthermore” as reminders of the relationships and connections between entries in the outline.

In the next section, you will see how the writer composed a draft based on the outline above.

Writing a First Draft

Through the planning, focusing, and organizing stages, you have explored your topic and gathered information. You have also arranged your ideas and details in a logical order. At this stage you are ready to write a first draft. The first draft need not be polished. It should, however, contain the basic parts of your essay—an introduction, body with supporting information, and conclusion. Keep in mind the following qualities of a strong expository essay as you compose your first draft.

Qualities of a Strong Expository Essay

- ✓ It fulfills its purpose to present information or explain a process.
- ✓ It is appropriate for the audience and occasion.
- ✓ It states a thesis clearly and backs it up with ample supporting information and details, such as relevant, well-chosen facts, definitions, concrete details, quotations, and other information and examples.
- ✓ It has an engaging introduction, transitions connecting the body paragraphs to one another and clarifying the relationships among ideas and concepts, and a conclusion that follows from and supports the information or explanation presented.
- ✓ It may use reader-friendly formatting techniques such as bulleted or numbered lists and boldface heads.
- ✓ It may use graphics, such as charts and diagrams.
- ✓ It is free from errors in grammar, usage, and mechanics.

Drafting the Introduction and Thesis Statement

A good way to begin drafting your introduction is to focus on your main idea—the point you want to make about your subject. During the planning stage, you expressed your main idea in a phrase. Now your task is to express that idea in a complete sentence. Your final thesis statement should be broad enough to cover all of the points that you plan to include in your essay. To make sure your thesis statement is appropriate, refer often to your notes and your outline.

The introduction has several functions other than stating your main idea. For example, in the introduction, you also set the tone of your essay and capture the reader's interest. Because the purpose of writing an informative essay is to inform or explain, a candid, matter-of-fact tone is usually appropriate. The following are common ways to attract the reader's attention in an informative essay.

Ways to Introduce Informative Essays

- ✓ Tell about an incident that shows how you became interested in your subject.
- ✓ Give some background information.
- ✓ Cite an example that illustrates your main idea.
- ✓ Cite a startling statistic about the subject.
- ✓ Define or describe the subject.
- ✓ Quote an expert on the subject.

The draft below presents an introduction for the essay that compares the differences between the North and the South that led to the Civil War. The last two sentences (in blue) state the main idea of the essay.

As Americans pushed westward during the early 1800s, conflict grew between the North and the South. *Since the nation's early days, the Northern and Southern parts of the United States had followed different ways of life. Each section wanted to take its own way of life into the western lands.*

Drafting the Body

When you draft the body of your essay, you should follow your outline. Each main topic, with some or all of the subtopics and supporting points, will become at least one paragraph. If you have a number of supporting details, you may need two or more paragraphs to cover each topic adequately. Pause occasionally to read over what you have written and to check the flow of your writing. Connect your ideas, sentences, and paragraphs with transitions to give the essay unity and coherence.

The North had a diversified economy with both farms and industry. Northern farmers raised a variety of crops that fed the thriving northern cities. Mills and factories in the North competed with Great Britain in making cloth, shoes, iron, and machinery. For both its farms and factories, the North depended on free workers. Such workers could move from place to place to meet the needs of industry. They could also be laid off when business slumped.

The South, in contrast, depended on just a few cash crops, mainly cotton. To raise cotton, planters in the South needed a labor force that would remain stationary year-round. Unlike the factory owners of the North who relied on free labor, Southern plantation owners relied on slave labor. Southerners traded their cotton for manufactured goods from Europe, especially from Great Britain. The South had little industry of its own.

Strategies for Achieving Unity and Coherence

- ✓ Use transitional words and phrases to clarify the relationships among ideas and concepts.
- ✓ Combine short, choppy sentences into compound or complex sentences.
- ✓ Repeat a key word from an earlier sentence.
- ✓ Use synonyms for key words from earlier sentences.
- ✓ Use a pronoun in place of a word used earlier.

Drafting the Conclusion

An informative essay is not complete without a conclusion. The concluding paragraph follows from the information or explanation offered and reinforces your thesis.

Strategies for Writing a Conclusion

- ✓ Summarize the body of the essay.
- ✓ Restate the thesis in new words.
- ✓ Draw a conclusion based on the body of the essay.
- ✓ Add an insight about the thesis.
- ✓ Write a memorable clincher sentence—a sentence that restates the focus of the essay.

The following paragraph is a draft conclusion to the essay about conflicts that led to the Civil War in the United States. Notice that the conclusion adds details about the start of the Civil War and also restates the main idea in a memorable clincher sentence (in blue).

Shortly after the election of Abraham Lincoln, 11 Southern states made the fateful decision to withdraw from the United States. They established a separate nation called the Confederate States of America. On April 12, 1861, Confederate guns opened fire on Fort Sumter, a fort in South Carolina held by soldiers of the federal government. *This event marked the beginning of the Civil War—a tragic clash between Americans following different ways of life.*

Revising and Editing

In the revising stage of the writing process, you have a chance to improve your writing in a second or third draft. When **revising**, look at your draft as if you were the reader instead of the writer.

Revise Through Collaboration One of the best ways to gain a fresh perspective on a piece of your own writing is to have a partner or group review and comment on it. (See Chapter 1 for strategies for collaborating during the drafting stage.) Notice how Roger commented on the draft introduction below using the comment feature of a word processing program.

Draft Introduction

As Americans pushed westward during the early 1800s, conflict grew between the north and the south. Since the nation's early days, the northern and southern parts of the United States had followed different ways of life. Each section wanted to take its own way of life into the western lands.

Comment [1]: The opening doesn't really grab me. Is there some detail you could include here that will add interest?

Comment [2]: I think North and South need to be capitalized here.

Comment [3]: Repeating "way of life" phrase. Any way to change it the second time? And "take" seems like a weak verb.

Checking for Unity and Coherence One way to improve your draft is to check it carefully for **unity**. An essay has unity when all of the supporting information in the body relates directly to the main idea stated in the introduction. Another way to improve a first draft is to make sure that it is **coherent**. In an essay with coherence, the ideas are presented in a logical order with clear transitions. As you revise, check your writing to see if any idea is out of place, or if transitions could improve the flow.

Considering Presentation Options As you revise, look for ways to use such text features as headings and bulleted lists to clarify your message. Also consider using non-textual elements, including charts, graphs, photos, diagrams, and multimedia, to strengthen your essay.

As You Revise: Colorful Verbs

Expository writing does not have to be dull and boring. Even an explanation of a simple process can be energized by colorful language. Newspaper and magazine writers, for example, use colorful language to transport readers right into the scene they are covering. Compare the two sentences below. The first is a ho-hum sentence that lacks colorful verbs. The second, which uses more precise and engaging verbs, has more drama and excitement.

The storm, **going** along the coast all the way to Massachusetts, **brought** punishing rains from Florida to Maine and **caused** widespread flooding.

The storm, **skirting** the coast all the way to Massachusetts, **dumped** punishing rains from Florida to Maine and **triggered** widespread flooding.

It is easy to see how colorful verbs bring clarity and definition to a word picture. The verbs *dumped* and *triggered* give a sense of the crushing weight and sudden harm brought by hurricanes. Colorful verbs can transform a rainstorm into a disaster.



Editing

When you are satisfied with your ideas and organization, you are ready to check your composition carefully for errors. Use the checklist that starts on the next page during the revising and editing stages.

Informational Writing Checklist

Organization, Structure, and Focus

- ✓ Do you have an interesting introduction that states the main idea of the composition and previews what is to follow?
- ✓ Does your composition have unity? That is, do all your sentences relate to the main idea?
- ✓ Is your composition coherent? That is, are your ideas arranged logically with transitions that clarify the relationships among them?
- ✓ Do you have a strong conclusion that follows from and supports your main ideas?

Content and Development of Ideas

- ✓ Are your ideas clear and interesting?
- ✓ Is your main idea well defined and focused?
- ✓ Have you identified enough points to support your main idea with relevant facts, definitions, quotations, and other supporting information?
- ✓ Have you added depth to your ideas by including variety and connections?

Use of Language

Style and Voice

- ✓ Did you establish and maintain a style appropriate to the occasion and purpose?
- ✓ Does the composition sound as though you wrote it?
- ✓ Does your writing show that you care about your subject?

Word Choice

- ✓ Are your words precise, vivid, and specific?
- ✓ Have you used strong verbs in the active voice when possible?
- ✓ Do your words create pictures for the reader or appeal to the reader's senses?

Sentence Fluency

- ✓ Did you eliminate short, choppy sentences by combining related sentences?
- ✓ Did you vary the length and beginnings of your sentences?
- ✓ Did you eliminate rambling sentences?
- ✓ Are your sentences free of redundancy and empty expressions?

Conventions

- ✓ Are your sentences free of errors in grammar and usage?
- ✓ Did you spell each word correctly?
- ✓ Did you use capital letters where needed?
- ✓ Did you punctuate sentences correctly?

As You Edit: Avoid the Comma Splice

Use the best conjunction and/or punctuation for the meaning when connecting two sentences. Revise run-on sentences. (See pages 300–301.)

Richard Lederer ends his essay “The Case for Short Words” with two punchy short sentences.

Short words are like fast friends. They will not let you down.

When drafting, you might be tempted to write those sentences this way:

Short words are like fast friends, they will not let you down.

However, when two independent clauses are joined by a comma without a conjunction such as *but* or *and*, the result is a comma splice—one kind of run-on sentence.

You can fix this problem in one of three ways: 1) change the comma to a period and begin the next sentence with a capital letter, as Lederer did; 2) insert a conjunction between the comma and the first word of the second independent clause; or 3) replace the comma with a semicolon.

Remember It Record this rule, these examples and fixes in your personalized editing checklist.

Publishing

Complete the writing process by sharing your informational project with someone who you think might have an interest in it.

Michael shared the essay on the next page with his social studies class. Notice how the added elements—headings, political cartoon, and graphs—add depth to the final essay.

North and South: Two Ways of Life

One evening late in March 1856, an alarming event occurred in the U.S. Capitol. A member of the House of Representative walked into the nearly empty Senate chamber and approached the desk where a senator was seated. The representative called out, “You’ve libeled my state and slandered my white-haired old relative . . . and I’ve come to punish you for it.” He then struck the senator repeatedly over the head with a cane. When the attacker left the chamber, the senator lay crumpled on the floor, bloodied and unconscious.

The attacker was Representative Preston Brooks of South Carolina; the victim was Senator Charles Sumner of Massachusetts. Representative Brooks was outraged by an anti-slavery speech Sumner had delivered a few days before. The conflict between the two congressmen was just one of many signs of the collision of ideas and values the nation was facing—a collision that would ultimately result in the Civil War.

As Americans pushed westward during the early 1800s, conflict grew between the North and the South. The main cause for this conflict was the different ways of life that had developed in these regions. As each section of the country tried to extend its own way of life to the new western lands, those differences began to threaten the nation’s unity. By the 1860s, the contrast between the ways of life in the North and the South had brought the nation to the brink of war.

Life in the North

The North had a diversified economy with both farms and industry. Northern farmers raised a variety of crops that fed the thriving northern cities. Mills and factories in the North competed with Great Britain in making cloth, shoes, iron, and machinery. For both its farms and factories, Northerners depended on what they called free labor—workers who could move from place to place to meet the needs of industry. They could also be laid off when business slumped.

Life in the South

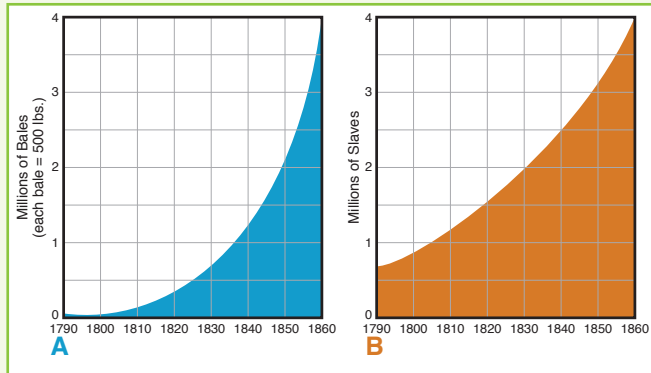
The South, in contrast, depended on just a few cash crops, mainly cotton. To raise cotton, planters in the South needed a labor force that would remain stationary



Northern Newspapers condemned Brooks' attack, as evidenced by the above political cartoon. Southern papers, on the other hand, applauded the attack.

year-round. Unlike the factory owners of the North who relied on free labor, Southern plantation owners relied on slave labor. Since they did not develop heavy industry of their own, Southerners traded their cotton for manufactured goods from Europe, especially from Great Britain.

Cotton Production (A) and Slave Population (B), 1790–1860



Political Conflicts

The economic differences between the two sections of the country soon led to political conflicts. The worst of them arose over slavery. Many people in the North considered slavery morally wrong. They wanted laws that would outlaw the practice in the new western territories. Some sought to abolish slavery altogether. Most white Southerners, on the other hand, believed slavery was necessary for their economy. They promoted laws to protect slavery in the West so that they could raise cotton on the fertile soil there.

Northern politicians and industrial leader had gained greater political power in the national government than Southern leaders. For this reason, Southerners feared the North's rising industrial power and growing population. Soon, they reasoned, the North would completely dominate the federal government. The election of 1860 seemed to confirm their worst fears. Abraham Lincoln, a Northern candidate who opposed the spread of slavery, was elected president.

Shortly after the election of Abraham Lincoln, 11 Southern states made the fateful decision to withdraw from the United States. They established a separate nation called the Confederate States of America. Then on April 12, 1861, Confederate guns opened fire on Fort Sumter, a fort in South Carolina held by soldiers of the federal government. This event marked the beginning of the Civil War—a tragic clash between Americans following different ways of life.



Photograph taken in 1865 of a gun on top of parapet along the damaged exterior of Fort Sumter.

Argumentative Writing

QuickGuide

Argumentative Writing page 93

Argumentative writing asserts a claim on a subject and uses facts, reasons, and examples to convince readers that the claim is sound.

The Elements of Argument page 93

An Argumentative essay has three main parts: an introduction, in which the claim is presented; a body, in which facts and evidence are used to address counterclaims; and a conclusion with a clincher statement.

The Rhetoric of Persuasion page 97

Beside using facts to support your claim, you will need to use the tools of rhetoric to your advantage.

Crafting an Argument page 102

Plan, Focus, and Organize your writing. Then draft, revise, and edit. Finally publish or deliver your essay

Argumentative Writing

Argumentative writing asserts a claim on a subject and uses facts, reasons, and examples to convince readers that the claim is sound.

What do TV ads, political speeches, charity fund-raisers, and literary critiques have in common? They all try to convince you, the reader, to buy a certain product, vote for a certain candidate, give to a certain worthy cause, or think about a text in a certain way. They also succeed or fail based on their ability to present a clear argument.

In earlier grades you may have written persuasive papers about an opinion. Writing an argument takes this idea further. An argument is based on a **claim**, an idea asserted to be true and then backed up with solid evidence. If you are going to persuade others, you need to be sure that your claim is supported by experience, facts, and logic. These and other persuasive strategies are the tools you will need to present a convincing argument to your readers or listeners.

The Elements of Argument

The Structure of an Argumentative Essay

An argumentative essay has three main parts: an introduction, a body, and a conclusion.

- The **introduction** captures the reader's attention, presents the issue and presents the writer's claim in a thesis statement.
- The **body** presents facts, examples, expert opinions, and counterclaims with rebuttals, to back up the writer's ideas.
- The **conclusion** follows from and supports the evidence and drives home the writer's position with a **clincher statement**.

Following is a short student essay arguing for teachers to continue assigning homework.

Title

Introduction

Thesis Statement

Body

In-Text Citation

Counterclaim

Rebuttal

Yes, Teachers Should Assign Homework

Students have been doing homework since at least the early 1900s. They did a little less during the 1960s and 1970s because educators as well as society in general thought children needed more time for exploration on their own. Since the 1980s, students have been doing more homework again. I feel that this is a good trend. **Teachers should assign homework because, in most circumstances, it provides positive social outcomes.**

According to a study by Thomas Powers published in the *Journal of School Psychology*, homework gives students a way to master lessons and to apply concepts they learn in school. Also, according to Powers, students who do more homework tend to score higher on tests and get higher grades (**Powers, p. 2**).

Of course, not all educators agree with Powers. In an article titled “Abusing Research: The Study of Homework and Other Examples,” writer Alfie Kohn noted that studies showing positive academic effects of homework are often based on a false assumption. Study results may well show that students who do more homework get high scores. But was homework the *cause* of the higher grades? Kohn thinks not. He points out that such studies fail to take in other factors that would impact test scores and grades. For example, “being born into a more affluent and highly educated family . . . might be associated with higher achievement *and* with doing more homework (or attending the kind of school where more homework is assigned) (Kohn p. 6).” Kohn argues that studies based on such false assumptions have led to a false sense of the academic benefits of homework.

While Kohn’s argument may be accurate as far as academic success goes, homework has important benefits beyond academics. As Powers notes, homework “offers students a context to develop work habits and study skills that will be helpful to them as they mature (Powers, p. 2).” But perhaps, more importantly,

“homework provides ongoing opportunities for parents to become involved in their children’s education (Powers, p. 2).” These two benefits may not be measurable on standardized tests or on the report card. But the study and work habits along with the parent/child relationships that can be strengthened by working on homework together can have an impact on students lives long after the school years are behind them.

Experts such as Powers and Kohn do not agree on how much (or if) homework helps students learn. However, homework teaches students important lessons that they need to know, such as working with others and working hard. Therefore, teachers should continue to assign homework to students. **Whether homework helps students on academic tests or not, it will help prepare them for the rest of their lives.**

Works Cited

Kohn, Alfie, “Abusing Research: The Study of Homework and Other Examples,” *Phi Delta Kappan*, September, 2006.

Powers, Thomas J, “Assessing Children’s Homework Performance: Development of Multi-Dimensional, Multi-Informant Rating Scales,” *Journal of School Psychology*. 2007 Jun.

Conclusion

Clincher Statement

works cited

Claims and Counterclaims

A claim is a statement asserted to be true. In an argumentative text, the thesis statement will contain the main claim. The rest of the argumentative essay is devoted to convincing the reader that the claim is true. In a way, a claim is similar to a hypothesis in a science experiment—until it is “proven,” the hypothesis has no validity. Similarly, in an argumentative essay, a claim has no validity until it is backed up with solid evidence, including facts, logical reasoning, examples, and expert references.

To convince readers of the strength of your claim, you will need to clearly distinguish it from other claims and to directly address opposing claims, or **counterclaims**. Consider the claim and counterclaim below.

Claim Labels on music tracks are not effective in preventing young people from obtaining music with explicit lyrics.

Counterclaim The voluntary labeling system used by the music industry helps protect young people from explicit lyrics.

Frequently, a counterclaim is presented together with the claim, as in the example below.

Claim and Counterclaim The music industry claims its voluntary labeling system helps protect young people from explicit lyrics. However, such labels are not really effective.

To convince people your claim has more validity than the counterclaims, you will need to show why the opposing claims have the support they do and also where their weaknesses lie.

Facts and Opinions

If you intend to change someone's mind, you must provide a convincing argument. Sticking to the facts, rather than just giving opinions, is essential to building a strong case.

Facts are statements that can be proved. **Opinions** are beliefs or judgments that cannot be proved. Opinions definitely have their place, but they cannot be used as proof. Learn to recognize opinions by watching for words such as *should*, *must*, *ought*, *better*, *best*, and *worst*. Phrases such as “I think,” “some people feel,” or “many believe” also indicate that opinions are being expressed.

There are several ways to test whether a statement is a fact or an opinion. First, ask yourself, “Can I prove this statement through my own experience?”

Fact (experience) Some physical education programs stress competitive sports. (If you personally know of at least a few gym programs that stress competitive sports, then you can prove this from your own experience.)

Another test of a fact is to ask, “Can I prove this statement by referring to accepted authorities and experts?”

Fact (authority) Muscle tension increases the risk of injury during sports.
(To prove this statement you could ask a sports doctor.)

Opinions, unlike facts, can never be proved. They are judgment calls, personal likes or dislikes, and interpretations that vary from person to person.

Opinion Movies are **more satisfying** on a big screen than on TV.

Opinion Competition should be downplayed in school sports.

The following words often signal opinions.

Opinion Words			
bad (worse, worst)	good (better, best)	might	probably
beautiful	may	ought	should
can	maybe	perhaps	terrible

Opinions gain strength with the support of factual evidence, logical arguments, or both. At that point they become claims.

Unsupported Opinion Volleyball is more fun than soccer. (There are no supporting facts available.)

Supported Opinion, or Claim Noncompetitive volleyball teaches positive social skills. (Experts in sports and society can offer supporting facts and observations based on experience.)

The Rhetoric of Persuasion

Beside using facts to support your claim, you will need to use the tools of rhetoric to your advantage. The term **rhetoric** refers to the art of effective persuasion. As with any art, there are certain rhetorical techniques you can develop to improve your arguments. These include appeals to logic (or logos), appeals to emotions (or pathos) and appeals to ethics (or ethos).

Appeals to Logic (Logos)

Logic refers to clear, organized thinking that leads to a reasonable conclusion. One way to persuade your audience is to appeal to their reason with your clear thinking. In rhetoric, appealing to logic or reason is called **logos**. There are two approaches to logical argument: through inductive reasoning and deductive reasoning.

Inductive Reasoning and Generalizations **Inductive reasoning** is a formal term for something that you do quite naturally when you use known facts to make a generalization. A generalization is a statement about a group of things based on observations of a few items in that group. The following chain of thoughts about the local weather illustrates the inductive reasoning process.

Specific Fact Yesterday a rainstorm came out of the northwest.

Specific Fact Last week a rainstorm came from the northwest.

Specific Fact Earlier this month a storm arrived out of the northwest.

General Conclusion Most storms come out of the northwest.



Notice the word *most* in the general conclusion. A conclusion reached through the inductive method should always be qualified or limited to show the person is open to new evidence. Suppose, for example, you learned these new facts about the weather in your area.

New Fact When a hurricane makes landfall on the gulf coast, major storms arrive here from the south.

New Fact Two years ago a tornado came from the southwest.

If you had stated that *all* storms come out of the northwest, your general conclusion would be proved false. By qualifying it, you could update your conclusion to include the new information.

General Conclusion Most storms come out of the northwest. Occasionally, however, they come from the south and southwest.

Deductive Reasoning While induction moves from the particular to the general, deduction moves from the general to the particular. In **deductive reasoning**, you begin with a general statement and then apply it to a particular case. The following chain of thoughts illustrates the deductive process.

Generalization No mail is delivered on legal holidays.

Particular Today is a legal holiday.

Conclusion Therefore, no mail will be delivered today.

Use deductive reasoning to prove that what is true about a group (general) will be true about an individual member of that group (particular). The steps in the deductive process can be expressed in a three-part statement called a **sylllogism**. Each part of the syllogism has a name.

Major Premise All members of the jazz band are seniors.

Minor Premise Kristin is a member of the jazz band.

Conclusion Therefore, Kristin is a senior.

In the following example, the conclusion is not logical even if both of the premises are true.

Major Premise All members of the jazz band are seniors.

Minor Premise Kristin is a senior.

Conclusion Therefore, Kristin is a member of the jazz band.

The fact that Kristin belongs to the larger group, seniors, does not guarantee that she belongs to the smaller group, the jazz band. The conclusion is illogical, or **invalid**. A syllogism is *sound* if the premises are true. A syllogism is *valid* if the reasoning is logical.

Appeals to Emotions (Pathos)

An **appeal to emotions** is a rhetorical approach called **pathos** in which you attempt to influence your audience by creating an emotion. For example, you might try to create the emotion of sympathy for animals in a shelter by using emotional language or through the use of a imagery. Consider the examples below.

Neutral (fact-based) The animal shelter currently has 12 dogs and 20 cats ready for adoption. **(contains no emotional language)**

Emotional language Samantha wants to become a loving member of your family. **(The use of loving member evokes the feelings people have for family members.)**

Emotional Imagery Samantha loves to curl up in a lap for a nap. **(The language creates a cozy image—at least for cat lovers, the intended audience.)**



Some appeals to emotion are effective and appropriate. Going too far, however, can weaken your argument by making it seem that you may not have enough substance to appeal to reason.

Neutral (fact-based) On average, the shelter must euthanize three to four animals a month. (The use of the formal word *euthanize* keeps the sentence free of emotional appeals.)

Emotional Unfortunately, the shelter is forced to destroy three to four animals a month. (The emotional word *destroy* is softened by the introductory word *unfortunately*.)

Over-emotional Imagine what will happen to poor Samantha if she is not adopted soon. (This emotional appeal is designed to make the audience act to save Samantha.)

The over-emotional appeal will likely cause many people to stop reading. First of all, the sentence asks readers to imagine the death of a pet cat. The sentence also implies the death of the cat would be caused by inaction on the part of the reader.

Appeals to Ethics (Ethos)

The term **ethos** refers to the spirit or values of a society or community. An **appeal to ethics** is a rhetorical device in which the credibility of a speaker, source, or product is established through association with some value shared by the audience. For example, an advertisement might claim that in a survey, 9 out of 10 dentists recommended a certain dental care product. Such an ad is appealing to the status of dentists as experts in dental care.

When appealing to ethics, it is important to provide detailed evidence establishing the credibility of the claim. In the example above, no details are given about the survey. Was it conducted fairly? Was it a recent survey? Perhaps it was conducted in 1990. There is likely no easy way to uncover the evidence of the claim.

Neutral (fact-based) Last month, the animal shelter placed nine dogs and five cats in homes and euthanized no animals.

Ethical Appeal (with evidence cited) The animal shelter was recognized in Animal Sheltering magazine as one of the outstanding shelters in the region.

Ethical Appeal (no evidence cited) In a survey, three out of four potential pet owners said that they trust the service provided by the animal shelter.

Crafting an Argument

Planning, Focusing, and Organizing

Before diving into writing, you will need to take time to plan your work and to focus and organize your ideas. During the planning stage, you identify the occasion, purpose, audience and subject of the writing task. During the focusing and organizing stages, you arrange your ideas so that they flow logically.

Consider the Occasion, Purpose, and Audience The choice of a subject for an argumentative essay will depend on the occasion, purpose, and who will be reading or listening to your essay. A campaign speech for class president, for example, already includes an audience (your classmates) as well as a purpose (convince voters to vote a certain way). Similarly, a letter to the editor about the need for bike lanes includes an implied audience (the readers of the newspaper) and a purpose (convince readers to agree that bike lanes are needed). Indeed, most occasions come with the purpose, subject, and audience built in, so to speak. You will simply need to identify each in order to plan your writing.

Use the following steps to help you identify a subject, purpose, and audience in the event that they are not implied by the occasion.

Choose a Subject The two most important aspects of a good argumentative subject are (1) that the subject is something that really matters to you and (2) that you are able to find enough facts and examples to make a convincing argument. Brainstorm a list of possible subjects about which you can say, “I believe,” and about which another person might say, “I don’t believe.”

Guidelines for Choosing an Argumentative Essay Subject

- ✓ Choose a subject involving a local or national issue that is important to you.
- ✓ Choose a subject involving an issue on which people hold very different views.
- ✓ Choose a subject you can support with examples, reasons, and facts from your own experience or from other reliable sources.
- ✓ Choose a subject for which there is an audience whose beliefs or behavior you would like to influence.

Identify Your Audience You need to identify your target audience when writing an argumentative essay. Readers who initially disagree with your viewpoint will mentally try to block your ideas. The following questions will help you understand your audience.

Questions for Analyzing an Audience

- ✓ What does my audience already know about my subject?
- ✓ What is my audience's point of view about my subject? Do they already agree or disagree with my position?
- ✓ What are the chances of changing the views and behavior of my audience?
- ✓ Are there any sensitive issues I should be aware of?

Voice and Audience Voice is an important element of argumentative writing. You want your voice to sound authentic—like a real person sharing something important. In addition, you want to sound **authoritative**, so the reader will know that you actually believe the arguments you are using and that your facts and examples are reliable. It is important to remember, however, that authoritative and confident do not mean cocky and rude. You always want to be polite and respectful and to establish and maintain a formal style.

Authoritative Parental advisory labels on records is an ineffective way to protect young people from explicit lyrics.

Cocky Voice I am here to tell you that parental advisory labels on music tracks are huge waste of time and money.

Rude Voice Parental advisory labels on music tracks are stupid.



Here's How To help you develop the right voice, think about someone whom you would really like to talk to about your ideas, someone who would be sympathetic and interested even if he or she didn't agree with you. Keep this person in mind as you write.

Express Your Claim in a Thesis Statement

Once you have chosen your subject and identified your audience, you can begin to develop your thesis statement. The **thesis statement** is a sentence that presents your main claim. A strong thesis statement expresses a supportable claim, not just a simple preference. Often a thesis statement will take the form of a recommendation for action.

Simple Preference I like the parental advisory labels because then I know what's safe to buy. (unacceptable as a thesis statement)

Supportable Opinion, or Claim The parental advisory label on records is an ineffective way to protect young people from explicit lyrics. (acceptable)

Call for Action The ineffectiveness of the parental advisory label calls for a change in policy. (acceptable)

The following guidelines will help you develop your thesis statement.

Guidelines for Developing a Thesis Statement

- ✓ Choose a debatable issue—one that has at least two differing perspectives.
- ✓ State the main claim clearly while distinguishing it from others.
- ✓ Limit the scope of your statement so that you can cover it adequately.
- ✓ Give a supportable claim or a recommendation for action.
- ✓ As you gather information, keep revising your thesis statement so that it covers all your evidence.

Try a different topic or to rethink your viewpoint if you are unable to follow the above guidelines.

As You Write: Use Clauses to Tip the Scale in Your Favor

When you write your thesis statement, you can express an opposing view in an independent clause (underlined), followed by another independent clause expressing your viewpoint. Notice how this construction puts your opponents' viewpoint on an equal footing with yours.

Two Independent Clauses

Most people are not homeless and do not need costly special services.

Homelessness is an issue all people should work to alleviate.

Notice what happens when you introduce the opposing view with a subordinate, or dependent, clause (underlined) followed by your point of view in the independent clause.

Subordinate Clause Followed by Independent Clause

Although most people are not homeless and do not need costly special services,
homelessness is an issue all people should work to alleviate.

By placing the counterclaim in a subordinate clause, you acknowledge the opposing view and *still* keep the focus on your viewpoint, expressed in the main clause.



Finding Sources

With your claim in mind, you can start to gather information from a wide variety of sources to support it. You can also find source material that supports other points of view so that you can reference them in your counterclaims. Use the strategies below to gather information.

Strategies for Gathering Information

- Begin by checking an encyclopedia for an overview of your subject.
- Check *The Readers' Guide to Periodical Literature* and a news index such as Facts on File for magazine and newspaper articles.
- Be thoughtful in your use of search terms when you use a library's catalog or search the Internet.

Evaluating Sources

Before you use a source, you should evaluate it to make sure it is relevant, objective, and credible. This is particularly true when using source material found online. Use the lists below as guides to evaluating print and online sources.

Checklist for Evaluating Print Sources

- ✓ Check the table of contents and the index. Is there information on your limited subject in the book?
- ✓ What is the publication date? Avoid books that are more than a few years old if your subject requires the most up-to-date information, such as recent medical findings.
- ✓ What are the author's credentials? Read the book jacket or a biographical reference to get information about the author.
- ✓ Is the author a credible expert? See if people frequently cite the author.
- ✓ Is there anything in the author's background or associations that might suggest that he or she is biased in favor or against a certain viewpoint?
- ✓ Who is the publisher? Major publishers, including university presses and government agencies, review what they publish and are likely to be reputable sources.
- ✓ If the source is a magazine or newspaper, does it appeal to a special interest group that may have a biased viewpoint on your subject?

Checklist for Evaluating Online Sources

- ✓ Is the information current? Look for a date on the main web page indicating the last time it was updated.
- ✓ If the site is maintained by a for-profit company (the URL ends in .com), ask yourself if the company might have a reason to support a certain point of view on your subject.
- ✓ If the site is maintained by an independent organization (.org), ask yourself if the organization might support a certain point of view on the topic of your argument.
- ✓ Does the site avoid sensationalism?
- ✓ If the source is an article, is the author's name given? If no author is listed, you should avoid using the source.
- ✓ Is the author's biography included with the article. If not, do a web search using the author's name as the keyword to get more information.
- ✓ Does the source use reasonable and sufficient facts and examples to make its points? Is it free from obvious errors?

Taking Notes

After you have developed a list of print and online sources, gather the books and periodicals together along with printouts of any online source materials. Skim each source, looking for the information you need for your argument. Once you have located a relevant portion of a reliable source, make a note of it. If from an online source, copy the passage and paste it into a document or notes application. Be sure to record as much information as you can find so that you don't have to search for the site again later. Remember, just because you can easily copy and paste text from a website, doesn't mean that you don't have to cite and acknowledge the source. Here is a note taken by Raul on the topic of Year Round School. Notice that Raul copied as much information about the site and the author that he could find.

Online Source Note with Quotations

"The Pros and Cons of Year-Round School" by Kimberly Demucha Kalil.
(Date posted is unknown.)

Source: Care.com <https://www.care.com/c/stories/3283/the-pros-and-cons-of-year-round-school/>

The Care.com Community is an advice-sharing network for caregivers. The site was updated sometime in 2017.

Kimberly Demucha Kalil is a freelance journalist and software consultant living in Southern Arizona with her husband and two children.

Quotation (Pro)

“Eliminating any sort of long break from school can improve a child’s academic achievement. Long summers are known to cause “summer slide,” or the decline of academic skills and knowledge over the course of the extended vacation.”

Quotation (Con)

“The most obvious downside of year-round school is the effect it can have on families. . . . Not having a summer break can make it difficult to schedule meaningful family time.”

If you are taking notes on a print source, such as a book or magazine, note the title of the book or magazine, title of the article if there is one, author, publisher, and page number. Then summarize or type the passage you are interested in using. Here is a note taken by Beatrice on the topic of the impact of social media:

Print Book Note with Summary

Brown, John Seely and Duguid, Paul. *The Social Life of Information*. Harvard Business School Press, 2002.

Summary: The section titled “Socializing Technology” has a section on the way Alexander Graham Bell promoted the use of the telephone. He first put telephones in hotel rooms and encouraged guests to use the phone to talk to the front desk. He also put them near lunch counters. That way, people who didn’t know how to use the new device could watch people who did. He “taught” people how to use the telephone and soon everyone could see the practical benefits of having one in the home. Computer companies used similar techniques to encourage people to purchase one for home use. (page 86).

Focusing Your Argument

In some ways, writing a persuasive essay is like gathering facts and evidence for a courtroom trial. After you have defined your thesis, you need to build a sound case to convince your jury of readers. In addition to listing all the **pros**—facts, reasons, examples, and expert opinions that support your view—you should also be prepared to answer your opponents by anticipating the **cons**—the evidence used to oppose your position. The following guidelines will help you develop your argument.

Guidelines for Focusing an Argument

- List pros and cons in separate columns in your notes. Be prepared to address any opposing views
- Use logical reasoning and relevant evidence drawn from reliable sources to support your claim.
- If those with an opposing view have a good point, admit it. Then show why the point is not enough to sway your views. Such an admission is called **conceding a point**, and it will strengthen your credibility.
- Use polite language and a formal tone rather than words that show bias or overcharged emotions.
- Refer to well-respected experts and authorities who agree with your position.

Organizing Your Argument

An argumentative essay is strongest when it is well organized. Arguments can lose strength if connected points are too far apart, or if points do not build logically. Here are some organizational models that work well in argumentative essays.

Models of Argumentative Essays

Order of Importance In this organization, the writer starts with the weaker points and builds up to the fact or example that clinches the argument.

Cause & Effect Use with facts that can be presented as “because A happened, B happened, and because B happened, then C happened,” etc.

Compare & Contrast based on comparing or contrasting facts and examples. In an argument about American eating habits, you might compare a person with poor eating habits to one with healthy habits.

Write an Outline Use your facts and examples, together with the organizational pattern, to build an outline such as the one below.

Advertisements in Schools

- I. (Introduction) Corporate advertising is part of everyday life.
Thesis: One area where corporate advertising does not belong is in the schools.
 - A. Schools and corporations have different motivations.
 - 1. The goal of schools is to educate students
 - 2. The goal of corporations is to sell products and make money.
 - B. Some schools already allow corporate advertising.
 - 1. Ads appear in school buses
 - 2. Some schools sell ad space on report cards.
 - C. Corporate advertising can fill a funding gap for schools.
 - 1. Schools that get corporate advertising funding will begin to depend on corporations for income
 - 2. Corporations may influence educational content.
- II. (Conclusion) Business owners should run their companies. Educators should run the schools.

Writing a First Draft

Your outline will guide you as you draft your argumentative essay. Pay special attention to the introduction. You may want to begin with an incident or example to show the importance of the issue. Many writers save their thesis statement for the end of the introduction.

When drafting the body, follow your outline ideas unless you see a better way to organize. Write at least one full paragraph for each of your main supporting points. At appropriate spots, address your opponents' possible differing viewpoints. To achieve a smooth flow, use transitional words and phrases to clarify relationships among claims, counterclaims, reasons, and evidence.

In your conclusion, combine your ideas in a compelling and memorable summary that follows from and supports the argument presented. Restate your recommendations for action, if you are including any.

Use Rhetoric of Persuasion Wisely Overly emotional language weakens your arguments. Language should be formal, polite, and reasonable—but also strong and direct.

Emotional Language **Greedy** record companies do not want to do anything that will reduce sales, so they **cop out** with a warning label that has no **effect whatsoever**.

Forceful Language **Profit-minded** record companies are **concerned** about warning labels that would seriously reduce sales.

Use Transitions The following transition words and phrases are effective for order of importance.

Transitions for Order of Importance			
also	another	for example	more important
first	besides	furthermore	most important
second	moreover	similarly	to begin with
third	finally	in addition	in conclusion

If you have chosen to compare and contrast opinions or viewpoints, you may find the following transitions useful.

Transitions for Comparing and Contrasting		
although	instead	nonetheless
admittedly	nevertheless	still
however	on the other hand	while it is true that

Revising and Editing

You can revise your work on your own by studying it carefully for flaws in unity, coherence, and clarity.

Check for Unity Ask yourself, “Have I stuck faithfully to my intended subject? Do all of my supporting points relate directly to my thesis statement? Do I include any unnecessary information that might distract my readers?”

Check for Coherence Review your organizational pattern. Does it follow a logical order? Does one idea flow smoothly and logically to the next? Do you include clear and ample transitions?

Check for Clarity Make sure there is no possibility that your points could be misunderstood. Replace vague language with forceful, specific words. Make sure all terms are clearly defined within the context of your subject. Fully explain any reasons or examples that fail to support your thesis clearly.

One way to check for clarity is to erase from your mind all that you already know about your subject. Then imagine that you are a reader who is completely unfamiliar with the issues of your essay. Will the pros and cons be clear to such a reader?

Collaborative Review You might also want to give your essay to a peer to review and provide you with feedback. Elena received the comments (below) from her classmate Jackson.

First Draft Advertising in Schools

Look around you. Nearly everywhere you look, there are advertising slogans and images. We have lots of advertising. It's everywhere in our modern world. As an editorial in the Union Leader newspaper said, “The city’s baseball stadium and civic arena have corporate sponsors and walls covered in advertisements. The city’s airport contains ads, and the Parks and Recreation Department has a program in which companies can sponsor parks.” My claim is that schools should not permit advertising because education should be under the control of teachers, principals, and school boards.

Comment [1]: These three sentences all say the same thing.

Comment [2]: A clunk way to state your claim. How about a transition between the intro and your claim?

Use the checklist below during the revising and editing stages.

Argumentative Writing Checklist

Organization, Structure, and Focus

- ✓ Do you have an interesting introduction that states the claim clearly?
- ✓ Does the essay contain clear arguments organized in logical order (from least important to most important, for example)?
- ✓ Does your composition have unity? That is, do all your sentences work together to meet the purpose of the essay?
- ✓ Is your composition coherent? That is, are your ideas arranged logically with transitions that clarify the relationships among them?
- ✓ Do you have a strong conclusion that follows from and supports your main ideas?

Content and Development of Ideas

- ✓ Does the essay make a strong claim?
- ✓ Does your essay contain logical reasons supported by evidence?
- ✓ Do you support your claim with evidence such as facts, examples, and expert opinions from reliable sources?
- ✓ Does the essay include discussion of opposing views?
- ✓ Do you include different ways to display evidence, such as graphs, tables, and graphics if relevant?
- ✓ Do you avoid over-emotional appeals?
- ✓ Do you avoid over-generalized statements?
- ✓ Do you avoid invalid deductive reasoning?

Use of Language

Style and Voice

- ✓ Did you establish and maintain a style appropriate to the occasion and purpose?
- ✓ Is the writing voice authoritative and confident?
- ✓ Is the voice formal and respectful?
- ✓ Does your writing show that you care about your subject?

Word Choice

- ✓ Are your words precise, vivid, and specific?
- ✓ Have you used strong verbs in the active voice when possible?

Sentence Fluency

- ✓ Do all sentences flow smoothly?
- ✓ Are there a variety of sentence types and lengths?
- ✓ Are all sentences well constructed and complete?

Conventions

- ✓ Are your sentences free of errors in grammar and usage?
- ✓ Did you spell each word correctly?
- ✓ Did you use capital letters where needed?
- ✓ Did you punctuate sentences correctly?

As You Edit: Use Only One Negative Form for a Single Negative Idea

See It in Action Probably the most common mistake with negatives is using *not* (or a contraction formed with *n't*) with another negative word.

Incorrect	Kaila didn't have nothing to do with the broken window.
Correct	Kaila had nothing to do with the broken window. Kaila didn't have anything to do with the broken window.

When *not* appears in a sentence, it should be the only negative word in that sentence. In the following sentence, double negatives confuse the issue.

Incorrect . . . the United States was not built by no one who waited and rested. . . .

Remember It Record this rule and examples in the Power Rule section of your Personalized Editing Checklist.

Use It Read through your persuasive essay circling all the negative words, including *not* and contractions formed with *n't*, *nothing*, *no one*, and *never*. Rewrite any sentences that contain double negatives.



Publishing

Complete the writing process by sharing your informational project with someone who you think might have an interest in it.

Read how Elena revised and edited her essay to produce the following final draft.

Introduction

Captures attention
and provides
background

Thesis Statement

First Body Paragraph

Presents background
and reasons

Second Body Paragraph

Addresses opposing
views

Final Draft: Corporate Advertising in Schools

Imagine walking down a busy street in a large, crowded city. All around, on the sides of buildings, on billboards, and in shop windows, are images and slogans promoting different kinds of products, from computers to luxury vacations to automobiles. Advertising is everywhere. As one newspaper editorial in Manchester, New Hampshire put it “The city’s baseball stadium and civic arena have corporate sponsors and walls covered in advertisements. The city’s airport contains ads, and the Parks and Recreation Department has a program in which companies can sponsor parks” (Ads). All of this advertising might be fine in some areas of public life. *However, there is one place where corporate advertising does not belong, and that is in the educational system. Schools should not permit corporate advertising.*

Schools and businesses have very different goals. The goal of a school is to educate students. Schools are established to create a safe environment so students can learn to read, write, do math, and think. Corporations, on the other hand, as Alex Molnar and Faith Boninger point out in their study of the impact of corporate interests on schools, “are self-interested entities in business for one purpose—to make money. Publicly traded companies are required by law to put the interests of their shareholders first” (Molar 130–131). When a company decides to advertise in schools, it is doing so in order to make money and serve their shareholders. This might seem harmless on the surface. However, when schools start to depend on advertising income, they may begin to feel pressure to avoid topics that put in question a product of a corporate sponsor. According to Molnar and Boninger, the practice of corporations paying advertising money to schools “necessarily bends what students learn, how they learn, and the nature of the school and classroom environment in a direction that favors the bottom line” (Molar 131).

Some people argue that cash-strapped school districts have few options for raising the need money to pay for quality education. Indeed many schools around the country

are selling ad space, as noted in a article in a Manchester, New Hampshire newspaper: “In a community outside Salt Lake City, school buses sport banners promoting businesses. At high school football games in Winter Park, Fla., the play-by-play announcer slips in pitches for Powerade. And in a suburban Denver district, elementary school report cards include paid advertising” (Alden).

Those who support ads in schools seem to suggest that if a community in Utah can allow ads in their schools, all schools across the country should allow them as well. But imagine for a moment that parents in a district that sells ads to a soft drink company decided to launch an campaign educating students in the schools on the health risks of consuming drinks high in sugar. Would the district allow such an effort if they suspected that a corporate sponsor might pull its ad money? As the scenario suggests, any organization that receives a large amount of money from another organization is likely to think twice before contradicting or upsetting the source of the money.

Admittedly, advertising is an important part of modern life. Businesses should to be able to reach out to possible customers, and customers in turn should be able to find out about new products and special offers that will benefit them. However, advertising should not be permitted in schools because it raises the serious possibility that corporate sponsors will have too much influence over education. Business owners should run their companies. Educators should run the schools.

Works Cited

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Conclusion

Follows from
and supports the
argument presented

Writing Literary Texts

QuickGuide

The Creative Work page 119

A **creative writing** can take many forms, or genres.

Writing a Personal Narrative page 125

A **personal narrative** begins and ends with the writer's own experience and ideas.

Writing a Short Story page 130

A **short story** is a fictional story about characters facing a conflict or problem.

Writing a Scene for a Play page 139

A **play** is a piece of writing intended to be performed on stage by actors.

Writing a Poem page 143

A **poem** can express powerful feelings through sound, images, repetition, and other imaginative uses of language.

The Creative Work

Creative writing allows writers to share their ideas, dreams, emotions, and observations with others.

Using language alone, the creative writer manipulates characters, images, ideas, and feelings to create a little world and to pose questions about it: What does it mean to be alive in this world? What does this world mean to me?

Genres of Literature

Literary writing can take many forms. It may be fiction, as with a short story, or it might be entirely nonfiction, as in a personal narrative. It might combine two forms as in historical fiction. It may take the form of a dramatic scene or a three-line haiku. The list below shows some of the types, or genres, of literature you might attempt to write.

Fiction

Short Story a fictional narrative that contains characters, plot, setting, and theme, but is often short enough to be read in one sitting

Flash Fiction: a very short story that distills a crucial moment

Nonfiction

Personal Narrative a prose narrative that focuses on a personal experience; usually written in first person

Creative Nonfiction nonfiction that uses literary techniques to present a factual narrative

Poetry

Haiku a Japanese verse form of three short lines that presents an image that arouses a distinct emotion or spiritual insight

Lyrical Poem a short poem in which the speaker expresses personal feelings

Narrative Poem a poem that tells a story. The narrative may be short with few characters or long, such as an epic, with many characters.

Drama

Screenplay a play written to be filmed. As such, it contains all the elements of a play, plus directions for camera shots and angles

Scene a part of a longer play

Descriptive Language

When you write literature, you use sensory words that express what you see, hear, smell, taste, or feel. Vivid description makes the difference between writing that just sits on the page and writing that dances off the page straight into the reader's imagination. Consider the two descriptions below of the same gym.

Objective Description

According to gym teacher Ms. May, the new gym is 32,000 total square feet, with two basketball courts, a fitness and weight room, dressing rooms, equipment storage rooms, a health classroom, staff and coach locker rooms, and a concession area. The main gym has a seating capacity of 1500 and the smaller gym has a seating capacity of 500.

Impressionistic Description

I was almost afraid to enter, it looked so clean and pristine. That distinctive smell of wax and excitement rose up from the newly laid hardwood floor. It carried with it the sound of shoes squeaking to a stop on the glass-like surface, the graceful loft and arc of a basketball, the chant of the crowd, and the frenzy of cheers as the ball sinks in. Yes, this is going to be my new home for the next four years.

Notice that the first description conveys only bare facts that might be suitable for a report to the school board. The second tries to engage all the senses to create the impression of experiencing the gym for first time.

Specific Details and Sensory Words A **main impression** is at the core of good descriptive writing. This overall impression comes to life when you use your supporting details to *show* the subject rather than simply tell about it. When you show readers, chances are you are using strong specific details and words that appeal to the senses. You are making your readers see, hear, smell, and feel the impression you are creating.

Writer Barry Lopez is especially good at painting word pictures. In the passage on the next page, he describes his impression of a wolf moving through the northern woods.

**from Of Wolves and Men
by Barry Lopez**

He moves along now at the edge of a clearing. The wind coming down-valley surrounds him with a river of odors, as if he were a migrating salmon. He can smell ptarmigan and deer droppings. He can smell willow and spruce and the fading sweetness of fireweed. Above, he sees a hawk circling, and farther south, lower on the horizon, a flock of sharp-tailed sparrows going east. He senses through his pads with each step the dryness of the moss beneath his feet, and the ridges of old tracks, some his own. He hears the sound his feet make. He hears the occasional movement of deer mice and voles. Summer food.

Toward dusk he is standing by a creek, lapping the cool water, when a wolf howls—a long wail that quickly reaches pitch and then tapers, with several harmonies, long moments to a tremolo. He recognizes his sister. He waits a few moments, then, throwing his head back and closing his eyes, he howls. The howl is shorter and it changes pitch twice in the beginning, very quickly. There is no answer.

Lopez's description of the wolf succeeds through the writer's generous use of specific details and sensory words.

Specific Sensory Details

Sights edge of a clearing, hawk circling, flock of sharp-tailed sparrows

Sounds his own footsteps, occasional movement of deer mice and voles, howl of other wolf with its distinctive sound, his own shorter howl with its own distinctive changes of pitch

Smells ptarmigan and deer droppings; willow, spruce, and fireweed

Taste cool water

Feelings wind, dryness of moss and ridges of old tracks through pads of his feet, throwing head back, closing eyes

Figurative Language Writers rely on imaginative comparisons to help pump life into their descriptions. These can be either similes or metaphors. A **simile** is a comparison between two unlike things using the word *like* or *as*. It says that one thing is *like* another. A **metaphor** makes a similar kind of comparison but without using *like* or *as*. It says that one thing *is* another.

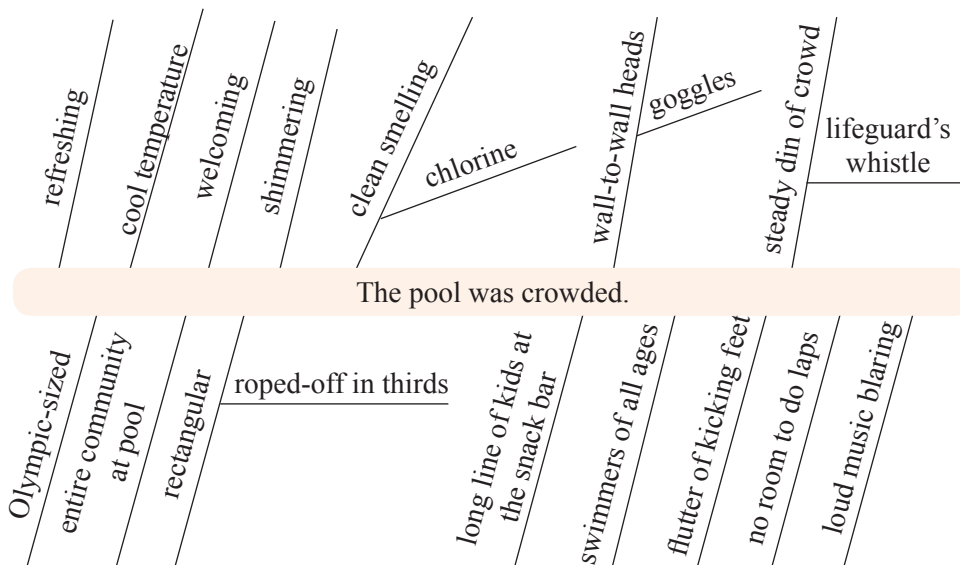
Comparisons

Simile They eat the prey whole and cough back, like owls, the indigestible parts **(Eating habits of hyenas are compared to those of owls.)**
... as if he [the wolf] were a migrating salmon. **(The wolf is compared to a migrating salmon.)**

Metaphor Spotted hyenas are the sharks of the savanna. **(Hyenas are compared to sharks.)**

The wind coming down-valley surrounds him with a river of odors. . . .
(The wind is compared to a river.)

Using a Sensory Diagram Once you have a topic, you might use a sensory diagram to help you develop specific details. Here are the ideas one writer generated about her main focus—a crowded swimming pool.



To know what is important, you need to determine the overall impression you want to convey. What is the general feeling you have about your subject? You need to have a clear sense of this in order to develop your work successfully and to decide on which details to include.

The writer who decided to write about a swimming pool generated a long list of strong sensory images. However, only a few actually addressed the “crowded pool” idea she wanted to convey. These are the details she chose to reinforce her overall impression.

The pool was crowded.

steady din of crowd

entire community at pool

wall-to-wall heads

long line of kids at the snack bar

no room to do laps

Organizing Details Once you have details for your description, you should organize them in a logical order. One way is to organize details in a spatial order. **Spatial order** arranges details according to their location. You then use transition words or phrases to lead a reader's eye from spot to spot. The text below shows four directions commonly used with spatial order and the transitions associated with each one.

Transitions

Spatial Order

Near to Far (or reverse) close by, beyond, around, farther, across, behind, in the distance

Top to Bottom (or reverse) at the top, in the middle, lower, below, at the bottom, above, higher

Side to Side at the left (right), in the middle, next to, at one end, to the west (east)

Inside to Outside (or reverse) within, in the center, on the inside (outside), the next layer

Another way to organize details is in **chronological order** or **time order**, in which you arrange details in the order in which they happen in time. The following text shows some time order words used in descriptive writing.

Transitions

Time Order

Before earlier, once, in the past, yesterday

Now currently, presently, today, still

First initially, at the beginning, to begin, to start with, suddenly

Next from . . . to, second, then, later, after, gradually, soon

Last finally, at last, in the end, last of all

In the following descriptive paragraph by Henry David Thoreau on the arrival of spring, the details are arranged in time order. The transitions are printed in blue type.

Spring Comes to Walden Pond

The change from storm and winter to serene and mild weather, from dark and sluggish hours to bright and elastic ones, is a memorable crisis which all things proclaim. It is seemingly instantaneous at last. Suddenly an influx of light filled my house, though the evening was at hand, and the clouds of winter still overhung it, and the eaves were dripping with sleety rain. I looked out the window, and lo! where yesterday was cold gray ice there lay the transparent pond already calm and full of hope as in a summer evening, reflecting a summer evening sky in its bosom, though none was visible overhead, as if it had intelligence with some remote horizon. I heard a robin in the distance, the first I had heard for many a thousand years, methought, whose note I shall not forget for many a thousand more. . . .

As You Write: Word Choice

As you visualize the events, people, places, or feelings that are part of your creative work, make quick notes of what you are seeing or imagining. Write down details, colors, emotions, shapes, smells, tastes, weather, texture, sounds, and anything else that is part of your remembering or visualizing. This will not only help you uncover details, it will help you choose vivid, specific words. The more precisely you can communicate your details, the more your audience will share your experience.

Writing a Personal Narrative

When you write about an event in your life and tell how it affected you, you are writing a **personal narrative**. The process of writing a personal narrative may require some reflection as you reconstruct what happened and determine the meaning it has for you.

A powerfully written personal narrative can touch your heart, stir up angry feelings in you, or motivate you to take action. It can also inspire you to write your own real-life story. In the following excerpt, Jamaica Kincaid recalls how she learned about her personal history.

From time to time, my mother would fix on a certain place in our house and give it a good cleaning. If I was at home when she happened to do this, I was at her side, as usual. When she did this with the trunk, it was a tremendous pleasure, for after she had removed all the things from the trunk, and aired them out, and changed the camphor balls, and then refolded the things and put them back in their places in the trunk, as she held each thing in her hand she would tell me a story about myself. Sometimes I knew the story first hand, for I could remember the incident quite well; sometimes what she told me had happened when I was too young to know anything; and sometimes it happened before I was even born. Whichever way, I knew exactly what she would say, for I had heard it so many times before, but I never got tired of it.

—Jamaica Kincaid, *Annie John*

Narrative Paragraph Structure The following list shows how each part of a personal narrative helps to tell a story.

Structure of a Personal Narrative

- The topic sentence introduces the story by making a general statement, setting the scene, or capturing the reader's attention.
- The supporting sentences tell the story, event by event, and answer the questions *Who? What? Where? Why? When? and How?*
- The concluding sentence ends the story by summarizing the events or making a point about the story.

The following narrative paragraph describes a woman's visit to the Serengeti, a large wildlife preserve in northern Tanzania. The writer begins with a topic sentence that makes a general statement. The concluding sentence summarizes the events. As you read the paragraph, notice how the story unfolds.

Topic Sentence

Supporting Sentences

Concluding Sentence

A Surprise Visitor

My nights in camp were often exciting. I could hear lions prowling around. I even came to recognize the voices of most of them. Once I awoke to hear lapping noises. Being half asleep, I listened for some time before I realized that a lioness was inside my tent drinking out of my basin. I shouted at her to go away, which finally she did. I reported this incident to the park warden. He told me that lions of the Serengeti were known occasionally to go into tents and take a look around to see what was going on. I shall never forget the night that nothing but a table stood between me and Africa.

—Joy Adamson, *Forever Free*



Planning

“Great thoughts come from the heart,” wrote Luc de Clapiers, an eighteenth-century French writer. He might have been referring to the art of writing a personal narrative. When you write about experiences in your own life, your thoughts should come from the heart; that is, you should write about an experience that is meaningful to you.

Choose and Limit Your Subject During the planning stage, your mind should be free to wander as you search your memories for possible subjects. Use techniques such as brainstorming, clustering, and freewriting to help get ideas flowing.

You may also want to refer to your journal or learning log to remind yourself of things that have captured your attention before. Your calendar, souvenirs, a chat with a friend or family member, or even your assignment notebook might bring to mind good topics for a personal narrative. Make a list of topics, and then choose the one that interests you the most. However, be sure to focus your subject so that you can cover it in a short composition.

Chronological Order Most personal narratives are in chronological order. In **chronological order**, or time order, events are arranged in the order in which they happened. The following notes on one writer's first horse ride are arranged in time order.

Riding a horse for the first time

Always dreamed of riding a horse

Finally got a chance

Got on a beautiful gray horse

Started slowly down the forest path

Horses broke into a canter

Then sped into a gallop

Everything fine until we started to trot

Bounced wildly for what seemed like hours

Lead horse finally headed back to stable at a slow walk

Learned what it meant to be saddle sore

Drafting

Writing the first draft of your personal narrative is a matter of transforming your ideas first into sentences and then into paragraphs.

Because your purpose and intended audience will affect the voice you use and determine how formal the structure needs to be, don't forget to think about these issues as you begin the drafting process.

As You Draft: Voice

With personal writing you should focus on your writing “voice.” Imagine you are sharing your thoughts with a friend. Let your enthusiasm and natural energy flow into your writing. You can improve the word choice and polish the conventions later, but at the drafting stage, just relax and be yourself. Then, when you are through revising and editing, the voice that will shine through will be authentic. It will be polished, but it will still be your voice.

Transitions

Presenting your ideas in chronological order will help your readers follow the events in narrative writing. Use the transition words and phrases in the chart below to make sure that the order is clear.

Transitions for Chronological Order			
after	during	later	then
after a while	finally	meanwhile	the next day
afterward	first	next	until
at last	immediately	second	when
before	just as	suddenly	while

The following draft narrative is by the student who wrote notes about her first horse ride. Transitions appear in blue type.

Anything But Trotting

I had often dreamed of riding a horse, of sailing smoothly as if horse and rider were one. **Today** was my day. Here I was perched on top of a huge gray horse. **At first** everything was fine. The horses in my group were walking slowly down the forest path. **Before long** we came to a clearing and the horses broke into a canter, a smooth and easy-to-ride gait. **Then** the lead horse sped into a gallop, a thunderous gait that was surprisingly easy to ride. Everything went fine **for the rest of the morning** until the lead horse started to trot. **With the first** trot, my dream of horse and rider as one vanished. I was bouncing wildly and could hardly catch my breath. **After** minutes that seemed like hours, we **finally** headed back to the stable at a slow walk. **By then** I knew very well what it meant to be saddle sore. The only place I wanted to be for **the next few days** was in a very soft chair.

First-Person and Third-Person Narratives In personal narratives, the person telling the story is a character in the story. In this type of narrative, the first-person pronouns *I*, *we*, *me*, *us*, *my*, and *our* are used. These narratives are called **first-person narratives**.

Mike and I were just packing away our gear after a successful day of fishing when the trouble began. As storm clouds started to gather, we headed for the shore. Suddenly . . .

Some narratives do not involve the writer at all. Writers telling a story about other people will refer to them with the third-person pronouns *he*, *she*, *they*, *his*, *her*, and *their*. These stories are called **third-person narratives**.

The boys were just packing away their gear after a successful day of fishing when the trouble began. As storm clouds started to gather, they headed for shore. Suddenly . . .

Revising and Editing

Once you have turned your thoughts and reflections into a rough draft, you can start revising. Revising a personal narrative involves attention to three important points.

- ✓ Have you developed your personal narrative in enough detail?
- ✓ Have you made your ideas and feelings clear?
- ✓ Have you maintained a consistent voice?

Checking for Adequate Development Check to make sure you have included enough specific details to make your reader clearly see and hear what you want to share. The following strategies will help you do that.

Revising for Adequate Development

Events Visualize the experience you are writing about. Write down the details that you “see” in your mind’s eye.

People Visualize each person in your narrative. Think about their facial expressions and body movements. Write down details as you “see” them.

Places Visualize the place you are describing from left to right, from top to bottom, and from foreground to background.

Feelings Relive the experience, focusing on your thoughts and feelings.

Sounds Listen for the sounds you hear.

Writing a Short Story

A **short story** is a well-developed fictional story about characters facing a conflict or problem. Once you know how to write a good short story, you can carry that skill in any direction you wish, expanding it to book length, switching from realistic fiction to science fiction to fantasy, or spinning it into the funny tales told by a comedian. The basic skills can take you wherever you want to go with your creativity.

Though the characters you create are only one aspect of a short story, an interesting character thrust into a threatening, confusing, or desperate situation always makes a good basis for a short story.

Read the following short story by Langston Hughes and think about how the author has created a vivid scene and lively characters.

Thank You, M'am

She was a large woman with a large purse that had everything in it but hammer and nails. It had a long strap and she carried it slung across her shoulder. It was about eleven o'clock at night, and she was walking alone, when a boy ran up behind her and tried to snatch her purse. The strap broke with the single tug the boy gave it from behind. But the boy's weight, and the weight of the purse combined, caused him to lose his balance so, instead of taking off full blast as he had hoped, the boy fell on his back on the sidewalk, and his legs flew up. The large woman simply turned around and kicked him right square in his blue-jeaned sitter. Then she reached down, picked the boy up by his shirt front, and shook him until his teeth rattled.

After that the woman said, "Pick up my pocketbook, boy, and give it here." She still held him. But she bent down enough to permit him to stoop and pick up her purse. Then she said, "Now ain't you ashamed of yourself?"

Firmly gripped by his shirt front, the boy said, "Yes'm."

The woman said, "What did you want to do it for?"

The boy said, "I didn't aim to."

She said, "You a lie!"

By that time two or three people passed, stopped, turned to look, and some stood watching.

"If I turn you loose, will you run?" asked the woman.

"Yes'm," said the boy.

"Then I won't turn you loose," said the woman. She did not release him.

“I’m very sorry, lady, I’m sorry,” whispered the boy.

“Um-hum! And your face is dirty. I got a great mind to wash your face for you. Ain’t you got nobody home to tell you to wash your face?”

“No’m,” said the boy.

“Then it will get washed this evening,” said the large woman starting up the street, dragging the frightened boy behind her.

He looked as if he were fourteen or fifteen, frail and willow-wild, in tennis shoes and blue jeans.

The woman said, “You ought to be my son. I would teach you right from wrong. Least I can do right now is to wash your face. Are you hungry?”

“No’m,” said the being-dragged boy. “I just want you to turn me loose.”

“Was I bothering you when I turned that corner?” asked the woman.

“No’m.”

“But you put yourself in contact with *me*,” said the woman. “If you think that that contact is not going to last awhile, you got another thought coming. When I get through with you, sir, you are going to remember Mrs. Luella Bates Washington Jones.”

Sweat popped out on the boy’s face and he began to struggle. Mrs. Jones stopped, jerked him around in front of her, put a half-nelson about his neck, and continued to drag him up the street. When she got to her door, she dragged the boy inside, down a hall, and into a large kitchenette-furnished room at the rear of the house. She switched on the light and left the door open. The boy could hear other roomers laughing and talking in the large house. Some of their doors were opened, too, so he knew he and the woman were not alone. The woman still had him by the neck in the middle of her room.

She said, “What is your name?”

“Roger,” answered the boy.

“Then, Roger, you go to that sink and wash your face,” said the woman, whereupon she turned him loose—at last. Roger looked at the door—looked at the woman—looked at the door—*and went to the sink*.

“Let the water run until it gets warm,” she said. “Here’s a clean towel.”

“You gonna take me to jail?” asked the boy, bending over the sink.

“Not with that face, I would not take you nowhere,” said the woman. “Here I am trying to get home to cook me a bite to eat and you snatch my pocketbook! Maybe you ain’t been to your supper either, late as it be. Have you?”

“There’s nobody home at my house,” said the boy.

“Then we’ll eat,” said the woman. “I believe you’re hungry—or been hungry—to try to snatch my pocketbook.”

“I wanted a pair of blue suede shoes,” said the boy.

“Well, you didn’t have to snatch *my* pocketbook to get some suede shoes,” said Mrs. Luella Bates Washington Jones. “You could of asked me.”

“M’am?”

The water dripping from his face, the boy looked at her. There was a long pause. A very long pause. After he had dried his face and not knowing what else to do dried it again, the boy turned around, wondering what next. The door was open. He could make a dash for it down the hall. He could run, run, run, run, *run!*

The woman was sitting on the day-bed. After a while she said, “I were young once and I wanted things I could not get.”

There was another long pause. The boy’s mouth opened. Then he frowned, but not knowing he frowned.

The woman said, “Um-hum! You thought I was going to say but, didn’t you? You thought I was going to say, *but I didn’t snatch people’s pocketbooks*. Well, I wasn’t going to say that.” Pause. Silence. “I have done things, too, which I would not tell you, son—neither tell God, if he didn’t already know. So you set down while I fix us something to eat. You might run that comb through your hair so you will look presentable.”

In another corner of the room behind a screen was a gas plate and an icebox. Mrs. Jones got up and went behind the screen. The woman did not watch the boy to see if he was going to run now, nor did she watch her purse which she left behind her on the daybed. But the boy took care to sit on the far side of the room where he thought she could easily see him out of the corner of her eye, if she wanted to. He did not trust the woman not to trust him. And he did not want to be mistrusted now.

“Do you need somebody to go to the store,” asked the boy, “maybe to get some milk or something?”

“Don’t believe I do,” said the woman, “unless you just want sweet milk yourself. I was going to make cocoa out of this canned milk I got here.”

“That will be fine,” said the boy.

She heated some lima beans and ham she had in the icebox, made the cocoa, and set the table. The woman did not ask the boy anything about where he lived, or his folks, or anything else that would embarrass him. Instead as they ate, she told him about her job in a hotel beauty-shop that stayed open late, what the work was like, and how all kinds of women came in and out, blondes, redheads, and brunettes. Then she cut him a half of her ten-cent cake.

“Eat some more, son,” she said.

When they were finished eating she got up and said, “Now, here, take this ten dollars and buy yourself some blue suede shoes. And next time, do not make the mistake of latching on to *my* pocketbook *nor nobody else’s*—because shoes come by devilish like that will burn your feet. I got to get my rest now. But I wish you would behave yourself, son, from here on in.”

She led him down the hall to the front door and opened it. “Good-night! Behave yourself, boy!” she said, looking out into the street.

The boy wanted to say something else other than, “Thank you, m’am,” to Mrs. Luella Bates Washington Jones, but he couldn’t do so as he turned at the barren stoop and looked back at the large woman in the door. He barely managed to say, “Thank you,” before she shut the door. And he never saw her again.

Short Story Structure

All short stories have three main parts. The **beginning** introduces the characters and the problem or conflict. The **middle** tells the main events of the narrative. The **ending** shows how the problem was finally resolved. The following chart shows some of the other elements most short stories have.

Elements of a Short Story

Narrator the person telling the story; may be first person (if he or she is in the story) or third person (if he or she is outside the story telling what happened to others)

Setting the time and place in which the story takes place

Characters the people involved in the story

Conflict the problem at the heart of the story

Triggering Event the event that starts the story rolling

Pacing the slowing down or speeding up of events in a story

Climax the point in the story where the conflict is most serious

Resolution how the problem or conflict is solved

Outcome the way the story ends

Dialogue words spoken by the characters

Description writing that helps the reader see, hear, feel, taste, or smell what is happening

Most short stories also have a **theme**, or main idea. The theme might be the healing power of love, the rewards of showing courage, or the wastefulness of despair. The outcome of the story may then imply some lesson or moral about the theme, or it may affirm some meaningful observation or conclusion about life. Some short stories aim chiefly to surprise or entertain readers rather than to give a message.

Planning

Find a topic that engages your imagination and creativity.

Short stories, like other kinds of writing, usually do not spring out of a writer's imagination fully completed and ready to write down. Most writers follow a process of planning, drafting, revising, and editing to shape their ideas into stories.

Many good stories tell about events that are out of the ordinary. Unusual happenings, such as a celebrity moving in next door, keep readers interested. The main characters may be ordinary individuals with whom readers can identify, but the situations in which you place the characters should be something that keeps the reader reading. This can be because the situation is dangerous or exciting, or a situation that is very familiar to the reader but contains a problem or conflict for the character. When choosing a subject, search your memory and imagination for experiences that stand out as unusual, important, or interesting.

Think of a Plot

Many of your best ideas for a plot will come from your own experiences and observations, while others will come from your imagination. The following strategies may stimulate your thinking about plot ideas.

Strategies for Thinking of a Plot

- Brainstorm a list of story ideas based on conflicts you have experienced or observed firsthand.
- Scan newspaper headlines and news items for an unusual event.
- Think of conflicts or events in history—including your family history and local history.
- Observe people and events in your life. Sometimes even small events or snatches of conversation will suggest a conflict on which to build a plot.

Once you have a story idea and a conflict, you can build the plot around them. A plot usually unfolds from the event that triggers the conflict to the event that resolves it. Therefore, you will need to arrange the details of your plot so that they naturally unfold as the story progresses. The list on the next page shows some steps for developing a plot.

Strategies for Developing a Plot

- Introduce the event or circumstance that triggers the action. Include descriptive details to make the source of the conflict clear.
- Develop details describing the nature of the conflict.
- Develop details about the obstacles the characters will struggle against or overcome to resolve the central conflict.
- Develop details about how the main character overcomes the obstacles.
- Decide how the conflict will be resolved and how the story will end.

Determine Point of View

Every story has a narrator, the person whose “voice” is telling the story. Readers see the story unfolding through the eyes, or **point of view**, of the narrator. If the narrator takes part in the story, the narrative is said to have a **first-person point of view**. If the narrator tells what happens to others and is not a character in the story, the narrative has a **third-person point of view**.

Compare the two story openers below. Both introduce the same narrative from different points of view.

First-Person Point of View

Last year, on an early spring evening, **I** was looking forward to having the house to **myself**. **My** parents were going out to dinner, and **my** younger sister was staying overnight at a friend’s house. For about four hours, **I** would be alone in the house. **I** could play **my** CDs as loudly as **I** wanted.

Third-Person Point of View

Last year, on an early spring evening, **Mark** was looking forward to having the house to **himself**. **His** parents were going out to dinner, and **his** younger sister was staying overnight at a friend’s house. For about four hours, **he** would be alone in the house. **He** could play **his** CDs as loudly as **he** wanted.

Using first-person point of view can give the story a sense of realism, as if you are talking directly to the reader. It has its limitations, however. If the character is in the story, the character cannot know the thoughts or motives of other characters. The first-person narrator may wonder what others are thinking and try to figure out what is happening.

With third-person point of view, you have a choice: limited or omniscient. **In third-person limited**, the narration is limited to the point of view of one character. In third-person omniscient, the narrator knows everything, including what every character thinks and feels and what they did in the past or what they will do in the future. The following list shows the qualities and uses of each point of view.

First-Person Point of View prompts the reader to experience the story through the narrator’s observations, thoughts, and feelings. The reader experiences everything through the filter of the narrator.

Third-Person Limited Point of View reveals the thoughts and feelings of only the central character. The true motives and feelings of secondary characters remain a mystery to the reader and the main character.

Third-Person Omniscient Point of View gives the reader a broader opportunity to identify with all the characters and see the connections between events in the story.

Whichever point of view you select, you should stick with it throughout your story.

Sketch Your Characters

Draw upon your own personality and habits when sketching, or describing, characters. You might create a story character by mixing together details of yourself and other people, such as the determined way you approach challenges, the way your third-grade teacher walked, the color of your best friend’s hair, and the laugh of your great-aunt Matilda. Use precise words and phrases and sensory language to capture your characters and the actions they take.

Be as specific as you can when creating your character sketches. If you use aspects of your own personality, you can easily create new details without much effort. If you created a fresh character, you may not know how that person would behave in a given situation. The more detailed your sketch, the easier it will be to figure out how the character will act.

Below are sketches of the characters created by Langston Hughes in “Thank you, M’am.” Notice how the description includes both physical characteristics as well as personality traits.

Luella Bates Washington Jones

Urban, large, physically strong, stern, intimidating, kind, no-nonsense, uses *ain’t* in speech, hardworking, works in a hotel beauty shop, middle-aged, may have a “past”

Roger

Urban, skinny, fourteen or fifteen, speech reflects urban street culture, probably poor and feeling defeated, desperately wants blue suede shoes, a potentially good kid inside

Create a Setting

Once you have chosen a subject, defined your character, and chosen a point of view, you can plan the details of your story's **setting**. First determine the location and time of your story. Then add details that will bring the setting to life. You might make a list of details, as in this brief list of the setting of "Thank you, M'am."

Setting of "Thank You, M'am"

Where

city

a quiet street

a rooming house

large kitchenette-room

When

evening

in the past

11:00 P.M.

probably summer

Try to be as detailed as possible. For example, the setting of the kitchenette in "Thank You, Ma'm" is accomplished with just a few telling details. There is a gas plate rather than a stove, and an icebox in the place of a refrigerator. These few details suggest that the kitchenette is rather old and modest, and it adds a sense of Luella Jones's poverty. This in turn adds to the sense of dignity—that she acts kindly in spite of the fact that she is not well off. Details like these help define the setting, but also contribute to our understanding of the character and the circumstances.

List Events in Chronological Order

The last step before writing your short story is to list all the events that make up the story. When listing events, answer the following questions. Your list will then be in chronological order, the order in which the events occurred. This order will help your readers follow the story as it unfolds.

Listing Events in Chronological Order

- What happens to start the story rolling?
- What happens next? Next? Next?
- What is the climax, or highest point of the action in the story?
- What finally happens to resolve the conflict?
- How does the story end?

Writing a First Draft

Create a structure that will help your ideas come to life.

Good stories draw readers into the action and make them feel involved. Before you begin writing your short story, think about what you enjoy most as you read stories. Do you like characters with whom you can identify? Do you like a lot of action, humor, or suspense?

Keep your audience in mind. Add details that will make your narrative more interesting to readers, and leave out unnecessary details that slow the story down or lead your readers to false predictions.

Draft the Beginning

The beginning of a short story introduces the main characters, the setting, and the main conflict. You can begin your story any way you like, but remember the beginning is the place where you “hook” your readers and draw them into the world you have created.

Guidelines for Beginning a Story

- Set the time and place of the story, adding details that capture the reader’s attention.
- Introduce the characters and/or narrator in the story.
- Provide any background information needed.
- Include the event that starts the story in motion.

Remember that for each of these points, you need to include enough details to make things real to readers. “A boy in a room” tells us a little, but we don’t really connect with the character or the setting. “A small, sad, 12-year-old boy with dark hair sat slumped on the edge of an unmade bed in a tiny, dark room with peeling wallpaper” hooks readers into wanting to know what’s going on, why the boy is sad, why the room is dark.

You don't have to include every detail—the description above doesn't mention the boy's eye color, weight, or what he's wearing, and we don't know if the room has other furniture besides the bed, but we know the key details that establish for us who the character is and where, and suggests something of what he is feeling. You can add more details as necessary, but remember to focus on details that are important to the reader's understanding.

Draft the Middle

The middle of your narrative tells the story, event by event.

Guidelines for Drafting the Middle

- Use chronological order and transitions to show the passing of time and the relationships among experiences and events.
- Build on the conflict until the action reaches a climax, or high point.
- Use dialogue to show what the characters are thinking.
- Use description to bring the events to life.

Draft the Ending

The ending of your story should follow from and reflect on the narrated experiences or events. It should also make readers feel satisfied that the conflict or problem has reached an appropriate conclusion.

Writing a Scene for a Play

A **play** is a piece of writing intended to be performed on stage by actors. A play has many things in common with the short story—both use character, setting, and plot. However, a playwright uses dialogue and action alone to tell the story, without using narrative to explain the plot.

Along with the dialogue in a script, modern playwrights (people who write plays) provide information about how the characters should perform. This information is called **stage directions**. Playwrights have always supplied some information, such as when an actor leaves the stage or if there is a sound off stage. In the past, playwrights provided less information than writers typically provide today. William Shakespeare, a 16th-century English playwright, did not use many stage directions; he expected his actors to understand the characters well enough to interpret his words effectively.

The following scene is from one of Shakespeare's most famous plays, *Romeo and Juliet*. In this scene, Juliet, a girl from a wealthy family, anxiously asks her nurse for

news of her fiancé, Romeo. (In Shakespeare's time, a nurse was like a nanny.) As you read the scene, imagine how you would say the dialogue. Does the language give you clues about the characters? What can you tell about the relationship between Juliet and her nurse from the way they speak to one another?

from Romeo and Juliet

JULIET The clock struck nine when I did send the nurse;

In half an hour she promised to return.

Perchance she cannot meet him. That's not so.

O, she is lame! Love's heralds should be thoughts
which ten times faster glide than the sun's beams

Driving back shadows over low'ring hills.

Therefor do nimble-pinioned doves draw love,

And therefor hath the wind-swift Cupid wings.

Now is the sun upon the highmost hill

Of the day's journey, and from nine till twelve

Is three long hours; yet she is not come.

Had she affections and warm youthful blood,

She would be as swift in motion as a ball;

My words will bandy her to my sweet love,

And his to me.

But old folks, many feign as they were dead—

Unwieldy, slow, heavy and pale as lead.

[Enter Nurse and Peter.]

O God, she comes! O honey nurse, what news?

Hast thou met with him? Send thy man away.

NURSE Peter stay at the gate. *[Exit Peter.]*

JULIET Now, good sweet nurse—O Lord, why lookest thou sad?

Though news be sad, yet tell them merrily;

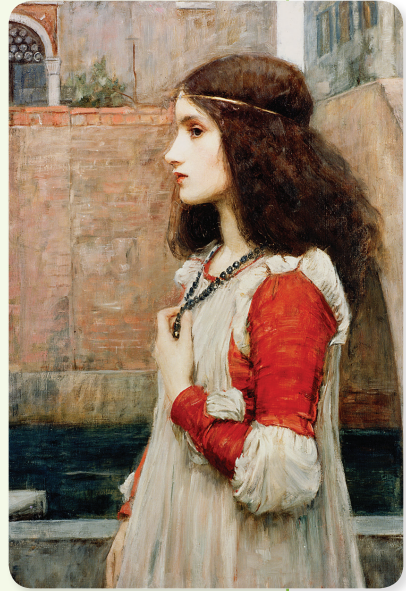
If good, thou shamest the music of sweet news

By plating it to me with such a sour face.

NURSE I am aweary, give me
leave awhile. Fie, how my
bones ache. What a jaunce
have I had!

JULIET I would thou hadst
my bones, and I thy news.
Nay, come, I pray thee speak.
Good, good nurse, speak.

NURSE Jesu, what haste!
Can you not stay awhile?
Do you not see that I am out
of breath?



Choose a Conflict or Problem

Like stories, plays are based on conflict. A conflict may be between two or more people, as when Juliet tries to get her nurse to tell her about Romeo. A conflict may also exist within a single person, as when Juliet talks to herself.

Sketch Your Characters

As in a story, the characters are usually the most important element of a play. In drama the characters are brought to life by actors through gestures, facial expressions, and tones of voice to capture the essence of a particular character in a unique way.

Decide on a Setting

In a book or movie, the writer can create scenes that move from setting to setting. One scene might take place inside an apartment, and the next might be in a forest. In contrast, most plays have only a few scenes with different settings. Because of the difficulty of changing sets, an entire play might take place inside one room.

If the play you have in mind requires more than one location, you need to think about how this might be shown on stage. For example, you might use a wall with a door—one side of the door might represent the inside of a house, the other might represent the garden. Characters can establish a setting through speeches. For example, on a bare stage, an actor could say, “The colors of those trees remind me that winter is coming.”

Use Dialogue

Through **dialogue** the playwright shows plot development, expresses the characters' emotions, and creates conflict. As in a story, the dialogue in a play should seem real. Each character should have his or her own way of speaking. In addition, the dialogue in plays needs to deliver information to the audience.

For example, we learn about Juliet's impatience when she says, "from nine till twelve is three long hours; yet she is not come." And we learn of the nurse's exasperation with Juliet when she replies, "what haste! Can you not stay awhile? Do you not see that I am out of breath?" The need to express information and characterization at the same time makes the dialogue in plays particularly rich in content.

As You Write: Sentence Fluency

Sentence fluency is particularly important in a play. There may be times when a character stumbles over his or her words to show confusion or surprise. On the whole, however, the dialogue in a play needs to flow easily and comfortably. Remember, an actor needs to be able to recite your speeches. Read your dialogue out loud and listen to the rhythm. Are your lines easy to deliver?

Dialogue should sound natural—but also better and smoother than natural speech. Look back at the scene from *Romeo and Juliet*. There is a great variety of sentence lengths, which helps create emotion and energy.

Use Stage Directions

Playwrights usually supply stage directions to suggest how the characters should speak and move. Stage directions are usually found in italic print. Some playwrights create lengthy, detailed directions that establish the appearance of characters and sets, tone of voice, movements, and lighting. Because the dialogue itself often conveys what the audience learns about the characters, some playwrights like to keep their stage directions brief.

Some stage directions are necessary, however. They express meaningful actions, such as one character pushing another. At the beginning of the play, there is usually a brief description of the set. When a new character appears, there is usually a brief physical description of the character, perhaps including how the character is dressed. **Props**—short for properties—are the physical objects important to a scene (for example, a table and chairs, a golf club, or a flower vase full of roses). Props are also mentioned in stage directions.

Writing a Poem

Poetry is a writing form that can express powerful feelings through sound, images, and other imaginative uses of language. Read this poem written by the American poet Walt Whitman.

When I Heard the Learn'd Astronomer

When I heard the learn'd astronomer,
When the proofs, the figures, were ranged in columns before me,
When I was shown the charts and diagrams, to add, divide, and measure them,
When I sitting heard the astronomer where he lectured with much
 applause in the lecture-room,
How soon unaccountable I became tired and sick,
Till rising and gliding out I wander'd off by myself,
In the mystical moist night-air, and from time to time,
Look'd up in perfect silence at the stars.

Find an Idea for a Poem

Poetry is the form of writing that depends most upon the emotions and thoughts of the writer. In choosing a subject for a poem, find something that moves you. One good way to discover the emotionally powerful ideas that are already within you is to make a list like the one below.

Ideas

Event getting an A; buying shoes; playing trumpet

Scene an empty schoolyard at night; a crowded beach; a sailboat skimming the waves

Sensation the sound of a subway train; the taste of hot peppers; the sight of sunset

Use Sound Devices

The sound of language is extremely important in poetry. In fact, the full effect of a poem comes through only when it is read aloud. Not only can the sounds of the words be beautiful, interesting, or strange, but they can make interesting connections among ideas in the poem.

Poets use particular sound devices to achieve special effect. Try to use some of these devices when you write your poetry.

Sound Devices	
Alliteration	Repetition of a consonant sound or sounds at the beginning of a series of words B aa, B aa, b lack sheep
Consonance	Repetition of a consonant sound or sounds, used with different vowel sounds, usually in the middle or at the end of words the pattr of littl feet
Assonance	Repetition of a vowel sound within words the bowling ball rolled over and over
Onomatopoeia	Use of words whose sounds suggest their meaning hum, splash, whistle, hoot, murmur, fizz, zap
Repetition	Repetition of an entire word or phrase O Captain! my captain! rise up and hear the bells; Rise up—for you the flag is flung— for you the bugle trills —Walt Whitman, "Oh Captain! My Captain!"
Rhyme	Repetition of accented syllables with the same vowel and consonant sounds Old Time has turned another page Of eternity and truth ; He reads with a warning voice to age , And whispers a lesson to youth . —Eliza Cook, "Song for the New Year"

Use Rhyme

Many poems have a pattern, or **rhyme scheme**, that can be shown by letters.

Sally, will you come out to **play?** a
Yes, my dearest **friend.** b
I'll play with you till the sky turns **gray** a
And the day has reached its **end.** b

Notice that the rhyme pattern for the poem above is **abab**. The first line rhymes with the third, and the second line rhymes with the last.

Rhythm and Meter

Almost all poems have **rhythm**—a sense of flow produced by the rise and fall of accented and unaccented syllables. In many poems, the rhythm is a specific beat called a **meter**. The accented and unaccented syllables of metered poetry follow a regular, countable pattern like the beats in a piece of music. In the lines below, the accented syllables are marked with ´ and unaccented syllables are marked with ~. Read the lines from William Blake's poem "The Tyger." Notice the strong, regular rhythm.

Týgěr, týgěr, burnǐng bright,
Ín the fórests of the night:

As You Write: Word Choice

Word choice is always important, but nowhere is it more vital than in poetry. Because fewer words are used, every word must do more work. In addition, the words must function in the meter you have selected. You may need to change a word that breaks up your meter. For example, "green" will have an entirely different impact on the meter than the phrase "emerald-hued."

Your words may also need to be selected with rhyme as part of the consideration. For example, you might need to use "golden" instead of "yellow," if you need to rhyme with "olden."

Narrative and Drama Checklist

As you revise your personal narrative, short story, or drama, refer to the elements in the checklist below.

Organization

- ✓ Does your introduction engage your reader and establish a setting, a situation, characters, and a narrator?
- ✓ Does the sequence of events flow naturally with transitions?
- ✓ Do you have a strong conclusion that follows from and reflects on the experience?

Development of Ideas

- ✓ Did you use a variety of narrative techniques, such as dialogue, pacing, description, and reflection?
- ✓ Do you include details that vividly develop experiences, events, and/or characters?

Use of Language

Voice

- ✓ Does each character have a unique voice?
- ✓ Does your writing show that you care about the characters?

Word Choice

- ✓ Are your words precise, vivid, and specific?
- ✓ Have you used sensory details to create vivid scenes?
- ✓ Did you use the active voice whenever possible?

Sentence Fluency

- ✓ Did you vary the length, structure, and beginnings of your sentences?
- ✓ Are your sentences well constructed?

Conventions (Editing)

- ✓ Are your sentences free of errors in grammar and usage?
- ✓ Did you spell each word correctly?
- ✓ Did you use capital letters where needed?
- ✓ Did you punctuate sentences correctly?
- ✓ Did you indent each paragraph?

Poetry Checklist

As you revise your poem, refer to the elements in the checklist below.

Organization

- ✓ Do your first lines engage your reader and establish a narrator and a situation?
- ✓ If a narrative poem, do events flow naturally?
- ✓ Does the final stanza or line leave the read with a powerful image, idea, or emotion?

Development of Ideas

- ✓ Do you include concrete details that ground the poem?
- ✓ Do you avoid “telling” your ideas directly?

Use of Language

Voice

- ✓ Is there a consistent voice throughout the poem?

Poetic Devices

- ✓ Did you effectively use repetition: rhyme, assonance, alliteration, anaphora?
- ✓ Did you take advantage of line breaks to emphasize words at the beginning and the end of lines?

Word Choice

- ✓ Are your words precise, vivid, and specific?
- ✓ Have you used sensory details?
- ✓ Did you use the active voice whenever possible?

Conventions (Editing)

- ✓ Is your poem free of errors in grammar and usage?
- ✓ Did you spell each word correctly?
- ✓ Did you use capital letters where needed?

Writing About Literary Texts

QuickGuide

The Literary Essay page 149

A literary essay is a formal written response to a piece of literature.

Planning, Focusing, and Organizing page 156

Start with close reading of the literature about which you will write. Then plan and choose a subject.

Writing the First Draft page 162

Drafting your literary essay is a matter of putting your ideas into flowing sentences.

Revising and Editing page 164

Set aside your draft for a day or two so that you can return to it with a critical eye.

Publishing page 165

Share your finished essay with an audience.

The Literary Essay

A literary essay is a formal written response to a piece of literature.

Almost everybody has a response after seeing a movie, reading a book, or attending a concert. Works of literature are meant to have an effect. Sometimes the effect is a fizzle, and sometimes it's volcanic—powerful enough to change someone's life.

Writing about literature can help you connect with the literature. You can write freely about a poem, story, play, or novel to explore your responses to it. You can also use a more formal piece of writing, such as a literary essay, to share your understanding of a literary work with readers.

When you respond to a work of literature by writing about it, you can develop a greater appreciation for the craft of the writer. You can also enhance your own critical and imaginative abilities as a reader and writer. In this chapter you will learn and practice the skills you need to write about literature.

Develop Your Skills of Literary Analysis

A **literary analysis** presents an interpretation of a work of literature and supports that interpretation with appropriate details and quotations from the work. Writing about a literary work helps you digest and appreciate it. The elements—characters, setting, word choice, ideas, plot, problems, resolutions, rhyme scheme, rhythm, organization, theme, or whatever else makes up the piece of writing being analyzed—are examined, individually and together, to reach a conclusion about what the literature is saying. This process enables a reader to respond to a work of literature—to write a literary essay.

The form in which you write about a work of literature can range from the informal to the formal. An informal piece might take the form of quick notes jotted in your **journal**. Creating a carefully developed composition, on the other hand, requires not only more thought but also clear and concise writing.

Genres: Fiction, Poetry, Drama and Nonfiction

A **genre** is a form of literary expression, such as the short story, the novel, and the poem. While there is a great deal of variety within a genre, there are also some common characteristics of a literary form. These characteristics are among the elements you will analyze when you write a literary essay.

Characteristics of Literary Genres

Short Story a short work of narrative fiction that focuses on a single central conflict. The short story often occurs within a short period of time and involves few characters and settings.

Novel a long work of narrative fiction with a plot that is unfolded by the actions, speech, and thoughts of the characters. A novel presents a central conflict and its resolution, but may also include one or more subplots and many minor characters.

Poem a poem presents images through condensed, vivid language and word choices that emphasize sounds as well as meaning. Characteristics commonly include the use of meter, rhyme, and figurative language.

Play a work written for dramatic performance on the stage. Like a short story, a play usually revolves around a central conflict. The playwright relies on dialogue, stage sets, and action to present the story to the audience.

Responding to Literature

As a reader, you help create the meaning of a literary work. No work has a single, correct meaning. Instead, the meaning grows out of the relationship between the writer's words and each reader's response. That response comes from several sources.

Sources of a Reader's Response to Literature

- Reader's characteristics—such as age, sex, and personality
- Cultural or ethnic origins, attitudes, and customs
- Personal opinions, beliefs, and values
- Life experiences and general knowledge
- Knowledge of literature and literary genres
- Knowledge of the historical and cultural context of a work
- Reading and language skills

All of these sources combine to affect your response to anything you read. Who you are, where you live, and what your life has been like so far, for example, may enable you to identify with a character, situation, or feeling in a work. When you identify with characters, you put yourself in their shoes; you see what they see and feel what they feel. The more closely you can identify with characters, the more enjoyment and meaning you will usually find in reading and writing about a literary work.

Responding from Personal Experience One of the reasons you may enjoy reading and writing about a particular work is the pleasure you get from recalling your own past. A story, play, or poem will often trigger memories of your feelings and experiences. You use these memories to identify with characters.

In the process of identifying, you may recall times in your life when you were in similar situations. For example, you may remember a time when you were in conflict with others over behaviors that you felt were wrong. This type of memory may give the story a deeper meaning for you. Or you might be reading a story about a circus, and if you once had a fun experience at a circus, chances are those pleasant memories will be rekindled and color your reaction to the work.

The following strategies will help you explore your personal responses to a literary work.

Personal Response Strategies

- I. In your journal, freewrite answers to the following questions:
 - A. Do you see yourself in the poem, story, novel, or play?
 - B. What experiences from your own life come to mind as you read this work?
 - C. Which character(s) do you identify with?
 - D. Are there characters that remind you of people you know?
 - E. How does the work make you feel? Why?
 - F. If you were a character in the work, would you have behaved differently?
- II. Write a personal response statement. In this statement, explain what the work means to you.
- III. In small discussion groups, share your reactions to the questions above. Feel free to adjust your reactions if your classmates suggest ideas that make sense to you. After the discussion write freely about how, if at all, your ideas about the work changed after talking with your classmates.

Responding from Literary Knowledge As a reader, you not only respond to each work on the basis of your past experience and background, but you also apply your knowledge of other stories, poems, or plays that you have read. Through reading, you develop a deeper understanding of the characteristics that distinguish each genre. This knowledge helps you interpret a work and appreciate a writer's skill. When you respond to literature on the basis of your literary knowledge, you analyze its **elements**.

The following list describes some of the main elements of fiction, poetry, and drama. (Because drama has most of the same elements as other works of fiction, the elements listed under the Drama head on the next page show only how reading a dramatic work differs from reading other kinds of fiction.)

Elements of Literature

Fiction and Narrative Nonfiction

Plot the events in a story (rising action) that lead to a climax (high point) and to a resolution of the central conflict

Conflict the main problem in a story. A conflict can be internal (in a character's mind) or external (between a character and something outside, such as another character, events, nature, and so on)

Setting the place and time in which a story occurs

Characters the people in the story who advance the plot through their thoughts and actions

Dialogue conversations among characters that reveal their personalities, actions, and motives

Tone the writer's attitude toward his or her characters

Point of View the "voice" telling the story—first person (*I*) or third person (*he*, *she*, *or they*)

Theme the main idea or message of the story

Poetry

Speaker the "voice" of the poem that reveals the character the poet is assuming

Meter the rhythm of stressed and unstressed syllables in a line of poetry

Rhyme Scheme the pattern of rhymed sounds, usually at the ends of lines

Sound Devices techniques for playing with sounds to create certain effects, such as **alliteration** and **onomatopoeia**

Figures of Speech imaginative comparisons such as **similes** and **metaphors**

Shape the way a poem looks on the printed page; may contribute to the underlying meaning of the poem

Theme the overall feeling or underlying meaning of the poem

Drama

Setting the time and place of the action; lighting and stage sets, as described in the stage directions

Characters people who participate in the action of the play

Plot the story of the play divided into acts and scenes and developed through the characters' words and actions

Theme the meaning of a play, revealed through the setting and the characters' words and actions

How Literary Elements Contribute to Meaning As you conduct a close reading of a work, take notes on how the literary elements work together to create meaning. Asking two or three of the questions below will help focus your reading and re-reading.

Finding Meaning in Narrative (Fiction, Nonfiction, and Poetry)

Plot

- What are the key events in the story?
- What is the impact of each key event in the development of the plot?
- Does the plot include nonlinear elements such as foreshadowing?
- How does each event affect the main characters?
- What details in the plot reveal the narrator's attitude toward the conflict?
- What do the climax, falling action, and the resolution reveal about the theme?

Setting

- What are the most important details in the setting?
- What overall feeling does the setting convey?
- How do details of the setting help define the characters?
- What details of the setting help further the plot?
- How do details relate to the theme?

Characters

- How do the characters relate to their setting?
- How do the characters' internal and external responses develop the plot?
- How do the details of characterization reveal personalities?
- What does the dialogue reveal about each character's motivation?

Theme

- What is the theme or message of the story?
- Which passages and details in the story best express the main theme?
- Does the title help you identify the theme?
- What else have you read that has a similar theme?

Finding Meaning in Personal Essays

- Who is the speaker of the essay?
- What is the main focus of the essay?
- What is the speaker's attitude toward the focus?
- What is the speaker's attitude toward the audience?
- How does imagery add interest and power to the essay?
- What effect does the essay have on you?
- What feeling, theme, or message does the essay express?

Finding Meaning in Lyrical Poetry

- Who is the speaker (persona) in the poem?
- Can you describe the rhythm of the poem?
- How does that rhythm add to the feeling of the poem?
- How does the rhyme scheme affect the expression of ideas and feelings?
- What sounds do you hear in the poem?
- What images do the sound devices create in your mind?
- What images do the figures of speech create?
- What feelings do the images in the poem suggest?
- Does the shape of the poem relate to the subject, mood, or theme?
- How do the print features (font size, capitalization, boldface, headers) communicate the meaning of the poem?
- What specific word choices are memorable and effective?
- What effect does the poem have on you?
- What meaning does the poem have for you?
- What feeling, theme, or message does the poem express?

Finding Meaning in Drama

- What details of setting and character do the stage directions emphasize?
- How do the stage directions contribute to the impact of the play?
- What are the key relationships among the characters?
- How do the relationships reveal the central conflict?
- What changes in the relationships help resolve the conflict?
- How does the dialogue develop the characters and advance the plot?
- What plot developments occur with each change of act and scene?
- What is the subject and theme of the play?
- What in the play has meaning for you?

Evaluating a Literary Work Analyzing the elements in a story or a poem helps you make judgments about the work. Because there are many different standards of evaluation, your personal judgment will not always agree with the judgments of literary critics, historians, biographers, teachers, and classmates. You may find it helpful to know the criteria by which any great work of literature, or classic, is usually judged. **Classics** are literary works that withstand the test of time and appeal to readers from generation to generation and from century to century. When you evaluate a literary work, consider the characteristics listed below.

Some Characteristics of Great Literature

- Explores great themes in human nature and the human experience that many people can identify with—such as growing up, family life, personal struggles, love, or war
- Expresses universal values—such as truth or hope—to which people from many different backgrounds and cultures can relate
- Conveys a timeless message that remains true for many generations of readers
- Presents vivid impressions of characters, settings, and situations that many generations of readers can treasure

Not all works of literature, of course, are classics. You may discover a contemporary story about which you wish to write. Some of the characteristics listed above may apply to a new work you have read. Whether or not a literary work you are reading is regarded as a classic, you can apply other standards of evaluation. When you are making judgments about a work, ask yourself the questions on the next page.

Questions for Evaluating Literature

- How inventive and original is the work?
- How vivid and believable are the characters, settings, dialogue, actions, and feelings portrayed?
- In fiction, how well structured is the plot?
- Is there a satisfying resolution of the central conflict?
- How strongly did you react to the work?
- Did you identify with a character, situation, or feeling?
- Did the work touch your memories and emotions?
- Did the work have meaning for you?
- What do you think you will remember about it in the future?

Planning, Focusing, and Organizing

The planning stage is probably the most important stage in preparing a literary analysis. Of course, you start with **close reading** of the literature about which you will write. Then the planning and choosing of a subject help prepare you for drafting. (See Chapter 31 for techniques of close reading.)

Choose a Subject

You can now draw on your previous work to develop a subject for writing about literature. In some cases you will be assigned a subject. In other cases, however, you may be expected to choose a subject. The questions below may help.

Questions for Choosing a Subject

- What parts of the work puzzle me? What would I like to understand better?
- What parts of the work especially move me? Why do they have that effect?
- How do the characters in the work differ?
- What makes each character “tick”?
- What images or details made a strong impression on me? What do they contribute to the overall work?
- With which character do I identify, and why?
- What message does the work convey to me?

You will probably find the answers to some of these questions in the responses you have already made in your journal. Carefully review your written responses looking for aspects of the work you find most interesting. It is also a good idea to reread the literary work to see if you have any fresh responses.

Synthesizing Personal and Literary Responses Another strategy for choosing a subject is to **synthesize**, or combine, your personal responses with responses based on your literary knowledge. If the central conflict of a story centers on honesty, you might be able to tell about a time when you were the beneficiary of a stranger's honesty. By synthesizing your personal and literary response, you can focus your thoughts for a literary analysis.

Limit Your Subject

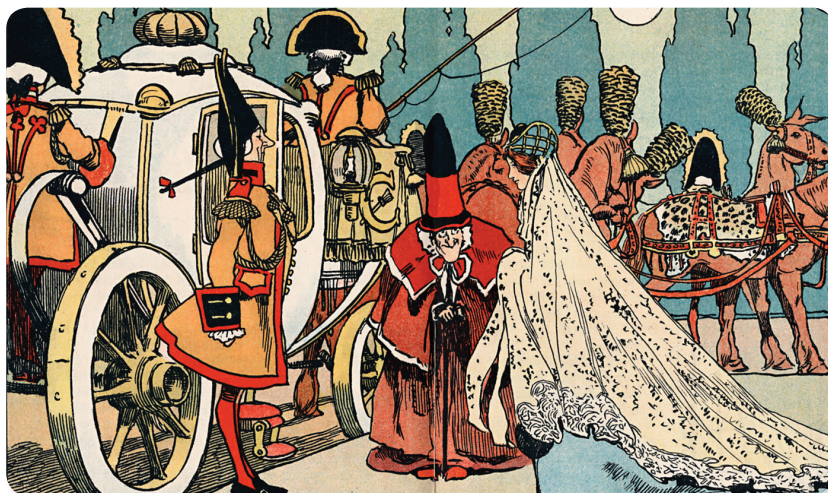
A clearly focused, limited subject will keep your analysis from wandering aimlessly through a general discussion of the work. To test whether your subject is suitably limited, ask yourself whether you can express your subject in a phrase rather than a single word. If you can express your subject only in a single word, then ask yourself a series of questions such as those below on the fairy tale "Cinderella."

Too General: Who is the fairy godmother?

Probe Deeper: What do I want to say about the fairy godmother?

Better Question: Why does the fairy godmother help Cinderella?

Focused Question: What are the qualities of Cinderella that make the fairy godmother help her?



Develop Your Thesis

Like other kinds of compositions, writing about literature develops one main idea, or **thesis**. Your specific purpose in writing a literary analysis is to prove that your thesis is true. Your essay provides the evidence that will convince the reader that your interpretation is valid.

Your clearly focused subject is just a step away from your thesis. Pin down the exact statement you want to make about your subject. In the following example, notice how the thesis goes one step further and makes a complete statement about the subject.

Focused Question What are the qualities of Cinderella that make the fairy godmother help her?

Thesis In “Cinderella,” the title character has qualities and virtues that make the fairy godmother want to help her—and make the reader glad she does.

To develop your thesis, cast your focused question into the form of a complete declarative sentence. Pin your subject down by saying something definite and concrete about it. Once again, you can ask yourself, “What about my subject?” until you have a statement that is expressed in a complete sentence.

Remember you can adjust and improve your thesis statement during drafting and revising. Even in its rough form, however, your thesis statement will help you develop the rest of your composition.



As You Plan: Ideas

The idea you choose is where the potential success or failure of your composition lies. Of course, your fact gathering and writing still need to be good, but everything that follows is built on the foundation of a good idea. The idea you select needs to explore an idea, make a point, teach a lesson, share an insight, offer an interpretation, or answer a question about the literature.

In the “Cinderella” example, the thesis sets up an essay that can demonstrate the idea that, in traditional tales, virtue is rewarded, and we all like to see the “good guy” win. Another type of essay might explore why a character came to believe what he or she believes or how a rhyme scheme contributes to the meaning of a poem. The possible topics are almost limitless.

Just remember that there needs to be a point, message, or idea behind your essay, and it needs to be something that you find interesting and that you think will interest your audience.

Gather Evidence

After clearly expressing your composition’s thesis, you can gather evidence to support it. In most cases the evidence you use will come out of the literary work itself.

When developing a list of supporting details for your analysis, skim the literary work from start to finish looking for details that support your thesis statement.

On sticky notes or note cards, jot down each detail as you come across it, and put a page reference beside it so you can return easily to that spot if you need to read it again. You may also want to make a brief note to yourself about why you think the detail is important.

The notes that follow show how a writer gathered evidence to support his thesis statement about Langston Hughes’ short story “Thank You, M’am.” (If you are not familiar with the story you can find it on pages 130–133.) Notice that the writer has identified details that support the thesis statement.

Thesis: In “Thank You, M’am,” Langston Hughes uses mother-son imagery to stress the importance of Roger’s encounter with Mrs. Jones.

Through her statements and actions Mrs. Jones shows that she is not afraid of Roger. She treats him as a disappointed mother would treat a son; Roger reacts as a son might by agreeing that he is ashamed.

After that the woman said, “Pick up my pocketbook, boy, and give it here.” She still held him. But she bent down enough to permit him to stop and pick up her purse. Then she said, “Now ain’t you ashamed of yourself?”

Firmly gripped by his shirt front, the boy said, “Yes’m.”

Mrs. Jones tells Roger “You ought to be my son.” She treats him as she would a misbehaving child, with firmness but with compassion and concern for his well-being.

The woman said, “You ought to be my son. I would teach you right from wrong. Least I can do right now is to wash your face. Are you hungry?”

“No’m,” said the being-dragged boy. “I just want you to turn me loose.”

“Was I bothering you when I turned that corner?” asked the woman.

Mrs. Jones feeds Roger and gives him money and calls him “son” and “boy.” Roger reacts by wanting to “say something else.” The language and actions work to reinforce the mother-son relationship.

When they were finished eating she got up and said, “Now, here, take this ten dollars and buy yourself some blue suede shoes. And next time, do not make the mistake of latching onto my pocketbook nor nobody else’s—because shoes come by devilish like that will burn your feet. I got to get my rest now. But I wish you would behave yourself, son, from here on in.

She led him down the hall to the front door and opened it. “Good night! Behave yourself, boy!” she said, looking out into the street.

The boy wanted to say something else other than, “Thank you, m’am,” to Mrs. Luella Bates Washington Jones, but he couldn’t do so as he turned at the barren stoop and looked back at the large woman in the door. He barely managed to say, “Thank you,” before she shut the door. And he never saw her again.

Organizing Your Ideas

After you have collected supporting details, think carefully about the best order in which to present them. It might help to group your details into categories, or you might arrange them in the order in which they appear in the story. The nature of your thesis will help determine the best order for your supporting details.

Ordering Evidence	
Kind of Thesis	Type of Order
Trace character or plot development	Chronological order
Show similarities and differences between characters or works	Comparison/contrast, using the AABB or the ABAB pattern of development
Analyze a character's motivation	Cause and effect
Explain the significance of the setting	Order of importance
Draw conclusions about the theme	Developmental order

Create an Informal Outline After deciding on a logical order for your details, make a simple list, chart, or informal outline. The following is an informal outline for a composition about “Thank You, M’am.”

- I. Introduction **Thesis statement:** In “Thank You, M’am” mother-son imagery is used to describe the encounter between the characters.
- II. Body
 - A. **1st detail:** Mrs. Jones disciplines Roger, yet at same time tells him she will make sure he washes his face. Roger reacts by saying “Yes m’am” and saying he is ashamed of his behavior.
 - B. **2nd detail:** Mrs. Jones: (“you ought to be my son”)
 - C. **3rd detail:** Mrs. Jones feeds Roger, calls him “son” and “boy,” gives him money, tells him to “behave.”
 - D. **4th detail:** Mrs. Jones: “you are going to remember Luella Bates Washington Jones.”
 - E. **5th detail:** Roger wants to say something other than thank you; the encounter with Mrs. Jones has taken larger meaning for him.
- III. Conclusion

Writing the First Draft

With your informal outline as a guide, drafting your literary essay is a matter of putting your ideas into flowing sentences. As you read the following essay, notice how each part of the composition works to clarify or support the main idea. Your first draft will no doubt be less polished than this finished analysis.

Title Suggests
focus of essay

Introduction
Identifies title,
author, and thesis

Body Paragraphs
present evidence
from the text to
support the main
idea.

Thank You, Mom: Mother-Son Imagery in “Thank You, M’am”

In the short story “Thank You, M’am,” Langston Hughes uses mother-son imagery to stress the lasting importance of the encounter between the two main characters. When a young man named Roger attempts to steal a purse from Luella Bates Washington Jones, not only does the “frail and willow-wild” Roger not get Mrs. Jones’s purse, but she publicly disciplines him. Mrs. Jones quickly turns the dynamics of their relationship from victim and criminal to angry mother and regretful son—teaching Roger a lesson he will never forget.

From the moment Mrs. Jones and Roger encounter one another, Mrs. Jones is portrayed as a strong disciplinarian set on teaching a misbehaving child an important lesson. After Roger falls to the ground while trying to steal her purse, Mrs. Jones holds on to him, demanding, “Now ain’t you ashamed of yourself?” She reacts to Roger as a disappointed mother would react to her own son: not only with firmness but also with compassion and concern for his well-being. And Roger reacts in kind, acknowledging that he is, in fact, ashamed of his behavior.

As the story develops, other words and actions work to reinforce the mother-son imagery established in the story’s opening scene. Even as Mrs. Jones lectures Roger, she tells him she has a

“great mind to wash [his] face for [him].” Later, Mrs. Jones says to Roger directly, “You ought to be my son. I would teach you right from wrong.” She takes Roger to her home, fixes him dinner, and asks that he comb his hair so he will look “presentable.” After they eat, Mrs. Jones gives Roger money so that he can buy a pair of shoes, and, calling him “son,” tells him to “behave . . . from here on in.”

The relationship between Mrs. Jones and Roger is, of course, surprising. Although these two people have just met under negative circumstances, an immediate, positive relationship has formed. The importance of this relationship is shown by the mother-son imagery. No relationship is more important than the relationship between a parent and a child. Mrs. Jones tells Roger that his contact with her will “last awhile. . . . When I get through with you, sir, you are going to remember Luella Bates Washington Jones.” Roger’s contact with Mrs. Jones is, in fact, relatively brief.

But when he sees Mrs. Jones’s large body filling the door in the last scene of the story, and feels that he wants to say something—something other than just “thank you”—it is clear that the impact will be permanent.

Conclusion
Reinforces thesis
statement

Revising and Editing

After completing your first draft, set it aside for a day or two, so that you can return to it with a critical eye. Use the checklist below as you revise and edit.

Writing About Literature Checklist

Organization and Structure

- ✓ Is the author and work you will discuss mentioned in your introduction?
- ✓ Does your introduction contain a clearly worded thesis statement?
- ✓ Does your conclusion follow from and reinforce your thesis statement?

Content and Development of Ideas

- ✓ Does your thesis statement clearly state your point or idea?
- ✓ Does the body of your composition provide ample details and evidence from the work to support your thesis?
- ✓ Did you use quotations from the work to strengthen your points?

Use of Language

Voice

- ✓ Does your interest in your subject come through in your writing?
- ✓ Do you sound as if you believe what you are saying about the literature?

Word Choice

- ✓ Did you use lively, specific words?
- ✓ Did you include transition words to show the relationships among ideas and to guide readers to the conclusion?

Sentence Fluency

- ✓ Are your sentences varied in length and structure?
- ✓ Do the sentences flow naturally?

Conventions

- ✓ Are your sentences free of errors in grammar and usage?
- ✓ Did you spell each word correctly?
- ✓ Did you use capital letters where needed?
- ✓ Did you punctuate sentences correctly?

As You Edit: Literary Present Tense

Even though a piece of literature was written many years ago and refers to events that happened in the past, it is customary to use present tense when writing about literature. Instead of writing “The stepmother in the Cinderella tale **stood** for injustice and cruelty,” you would write “The stepmother in the Cinderella tale **stands** for injustice and cruelty.” Here are a few examples of this form, which is known as **literary present tense**.

In “Cinderella,” the title character **has** qualities and virtues that **make** the fairy godmother want to help her—and **make** the reader glad she **does**.

From the moment Mrs. Jones and Roger **encounter** one another, Mrs. Jones **is portrayed** as a strong disciplinarian set on teaching a misbehaving child an important lesson.

As you edit, watch for places where you slip into past tense where literary present tense is expected.

Publishing

Some ways of publishing your composition are listed below.

- Search online for well-established and reviewed sites that publish student writing.
- If your school has a literary magazine, submit your paper to the editor.
- Hold a Reader’s Roundtable. At this meeting each participant reads his or her literary analysis aloud. The rest of the group responds with questions and/or shares other interpretations of the same work.

Communication in the Digital Age

QuickGuide

The Purposes of Written Communication page 167

Writing, whether in print or digital form, is still one of the most common ways to connect with others.

Writing Informal Letters page 167

Use your writing skills to craft informal letters and notes.

Writing Business Letters page 171

Knowing how to write business letters can help you place an order, communicate with a company, get into a program, get a job, or do your job.

Writing E-mail page 179

E-mail messages: They're easy, they're fast, and they can benefit from a little thought and care.

The Purposes of Written Communication

Written communication takes many forms, from a handwritten note your parents might send with you to school to a formal letter sent to a major corporation asking them to sponsor a project. It can, and increasingly does, also take digital form—from an e-mail message to request information about a summer camp to a quick exchange via text message to tell your parents you'll be home later than you thought.

With formal written correspondence, whether in the form of a letter or an e-mail message, take time to compose your thoughts and get the language just right before you send it. Time for reflection is not always possible during phone calls and less formal types of instant communication.

There are also situations when written correspondence is the only acceptable form of communication. You may be applying for a job or filing a complaint, both situations in which written communication, print or digital, is the correct form.

As with all other forms of writing, the point of written communication is to get your ideas and information across. The formats for written communication are different from those for essays, but the skills covered elsewhere in this text still apply. You need to develop a voice appropriate for your audience, topic, and purpose, and you need to pay attention to spelling and grammar conventions. Of course, the degree to which you need to craft your letters varies with the purpose, but remember, even an informal e-mail needs to be understood.

Writing Informal Letters

An **informal letter** or “**friendly**” letter is one that you write to a friend or relative. Informal letters can be handwritten or produced on your computer. If you use a computer, you will still want to sign the letter yourself.



Parts of an Informal, or Friendly, Letter	
Heading	This includes your full address with ZIP code. Use the full name of your state or the abbreviation. Always include the date after your address. Follow the rules of capitalization and comma use.
Salutation	This is your personal greeting. Always capitalize the first word and all proper nouns. Use a comma after the salutation. <div>Dear Aunt Sally, Dear Dad,</div>
Body	This is your message. Remember to indent each paragraph.
Closing	The closing is followed by a comma. Capitalize the first word only. <div>Your nephew, Love always,</div>
Signature	Sign your name below the closing.

With close friends to whom you write often, you may be able to leave off the address, but always date your letters. Knowing when a letter was sent is one of the things people want to know when they reread it later.

Friendly, or Informal, Letter Form The following model shows the correct form for an informal letter.

Heading	→	54 Greeley Avenue, 2F Houston, Texas 77022 March 13, 2017
Salutation	→	Dear Marcus,
Body	→	<p>It was great to get your letter and hear all about your new school. Things are getting started here too. I joined the fencing club this year and I really enjoy it. It's fun to put on all the equipment, face your opponent, and say, "En garde!" Remember playing Three Musketeers in elementary school?</p> <p>I'm also singing in the chorus. We are doing some jazz and spiritual songs. I always wished I could play an instrument like you. Mr. Daris, the music teacher, says we have a chance to make it to the All-State finals!</p> <p>It will be hard to get used to not studying with you. With your math brain, and my English talent, we were an unbeatable team. Maybe we could stay in touch on e-mail. Have you got your new computer yet?</p> <p>By the way, Jane and Allison say hello. We all miss you. Write me again soon and let me know how you are.</p>
Closing	→	Your friend,
Signature	→	Simon

Try It Out: Write a Friendly Letter

Write a friendly letter to a friend—a real letter, not a text or a post on social media. Send the letter in the mail. See page 177 for tips on folding the letter and addressing the envelope.

Social Letters

A **social letter** usually has a specific purpose, such as to thank someone, to invite someone to an event, or to inform someone that you cannot accept an invitation. Social letters use the same form as informal letters.

Invitations An invitation informs someone about an occasion you would like that person to attend. It includes the time and place and any other details your guests might need to know. You can use smaller paper for invitations.

Invitations often include R.S.V.P. at the end. This is an abbreviation for the French phrase *rezpondez, s'il vous plait*, which means “respond, if you please.” It says that the person who is inviting you would like to know if you will be attending or not. Respond as soon as you know one way or the other. That way the person planning the event can get an idea of the number of people attending.

Thank-you Letters A thank-you letter expresses your gratitude or appreciation. You can be saying thank you for a gift, a kindness, or anything else you appreciate. You don't need to write a note for every thoughtful gesture or act of service, but in most cases, if a gift is given, you should write a thank-you letter or note.

A thank-you note, written inside a special card that says “thank you,” can exclude the address but should still include the date and all the other elements of a letter. Thank-you cards are most common when many notes need to be sent out at once, such as after a graduation party where many gifts were received.

Letters of Regret A letter of regret informs someone that you will be unable to attend an event to which you have been invited. In it you explain why you will be unable to attend, and you express your regret. Invitations that include an R.S.V.P. should be responded to in a timely fashion. This will help the person planning the event know how many people to expect.



Writing Business Letters

In this digital age, much business communication takes place electronically. There will be times, however, when writing a business letter is the best way to communicate. A **business letter** is a formal letter that requires action on the part of the receiver. Business letters you receive will ask you to do something; business letters you write will ask the receiver to do something.

You may write a letter requesting information about some research that you are doing. You may order merchandise from a catalog, asking the receiver to send the desired items. You may write a letter requesting a form that you need to fill out in order to register for a service. You might write to a company asking them to sponsor your team. To ensure you get the results you want, keep your letter brief and state your business clearly.

Things to Remember When Writing a Business Letter

- Use white stationery when you write a business letter, preferably 8½ by 11 inches.
- Type your business letter.
- Leave margins at least 1 inch wide on all sides.
- Be sure to keep a copy of every business letter you send. You can keep an electronic copy on your computer, but you should also keep a hard copy.

Because business letters are formal and often important, you will want to go through more of the steps of the writing process, including producing a draft, to make certain you are including all the necessary information, using an appropriate voice and concise words, and organizing your information in a way that will be clear to the person who receives the letter.

There are many styles for writing business letters. The **block style** puts each part of the letter at the left margin of the page. A blank line is left between each paragraph in the body of the letter. The paragraphs are not indented.

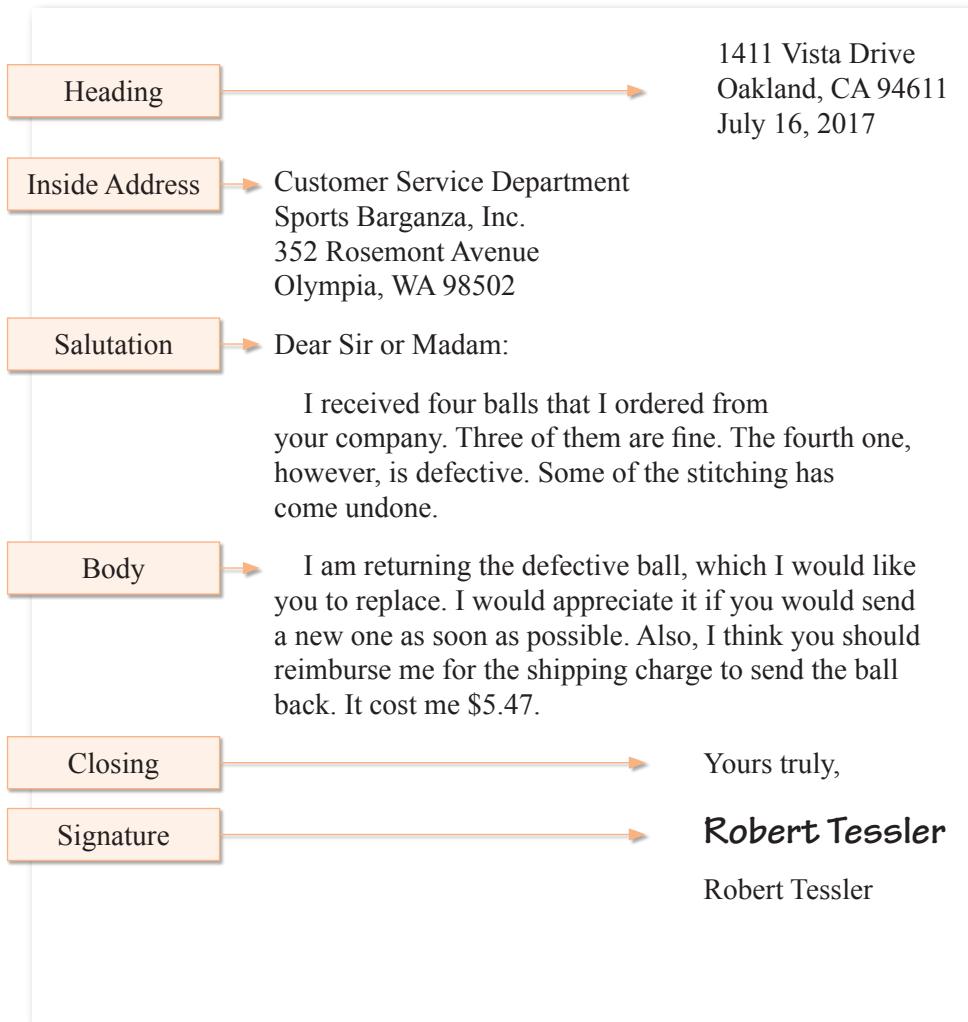
In the **modified block style**, the heading, closing, and signature are on the right. The inside address, salutation, and body all start at the left margin. Paragraphs are indented.

Business Letter Form

Business letters have six main parts, one part more than friendly letters. This extra part is called the inside address. The inside address includes all the information about the receiver that you will put on the envelope.

Parts of a Business Letter	
Heading	The heading is the same as the heading of a friendly letter. Include your full address and the date. Follow the rules for capitalizing proper nouns and using commas.
Inside Address	Start two to four lines below the heading. Write the name of the person who will receive the letter, if you know it. Use Mr., Ms., Mrs., Dr., and so on, before the name. If the person has a title, like General Manager, write it on the next line. Then write the receiver's address.
Salutation	Start the salutation, or greeting, two lines below the inside address. In a business letter, use a colon after the salutation. Dear Mrs. Walters: Dear Sir or Madam:
Body	Two lines below the salutation, begin the body or message of the letter. Skip a line between paragraphs and indent each new paragraph.
Closing	In a business letter, use a formal closing. Start two or three lines below the body. Line up the closing with the left-hand edge of the heading. Capitalize the first word only and use a comma. Sincerely, Sincerely yours,
Signature	In the signature of a business letter, your name appears twice. First type or print your name four or five lines below the closing. Then sign your name in the space between the closing and your typed name. Do not use Mr. or Ms. to refer to yourself.

When you are writing a business letter, always make sure it is clearly written, has a neat appearance, and follows the correct form. The sample on the next page uses the modified block form.



Try It Out: Write a Letter of Complaint

Think of something that has annoyed or disappointed you, such as a product that failed shortly after you bought it or a movie that didn't live up to the hype. Now write a letter of complaint similar to the letter above.

Include all the elements identified in the model. (You may have to invent someone responsible for your disappointment.) Have fun!

Types of Business Letters

Letters of Request When writing a letter of request, be as specific as possible about the information you want and state your request politely. “Please” and “thank you” are essential. Notice how the form of a business letter is used to request information.

Heading → 562 Harper Road
La Grange, GA 30240
January 29, 2015

Inside Address → Chamber of Commerce
P. O. Box 465
Solvang, CA 93463

Salutation → Dear Sir or Madam:

Body → My family is planning a trip to Santa Barbara in June. We have been told that Solvang is an interesting community to visit. I use a wheelchair, so we need to know about accessibility to the various attractions. Would you please send us some information about accessibility in Solvang?
We would also appreciate receiving a list of accessible hotels and motels where we might stay. Thank you very much.

Closing → Sincerely,

Signature → **Charles DeFotis**
Charles DeFotis

Letters of Complaint If you have a complaint about a product, express yourself courteously in a letter to the company. The following letter uses a polite but firm tone, which is appropriate for a letter of complaint. The sample letter below is in the block form.

313 Lavender Way
Millville, PA 17846
September 30, 2015

Subscription Department
Stars and Sky Magazine
36 Parkway Drive
Evanston, IL 60201

Dear Sir or Madam:

On July 17, I mailed you an order form and a check for \$19.95 for a one-year subscription to your magazine. Two weeks later I received a card indicating that my first issue would arrive by September 1. My check was cashed on July 21. So far, I have not received a magazine.

Please look into this and let me know what is being done to resolve this problem.

Thank you for your cooperation.

Very truly yours,

Michael Chin

Michael Chin

Letters of Application When you want to apply for something—a special art program, summer music camp, or a job—you may need to write a letter of application.

459 West Avenue
Glenview, IL 60025
March 30, 2015

Dr. Allan Clegger
Biology Department
University of Chicago
14 Academic Way
Chicago, IL 60226

Dear Dr. Clegger:

My biology teacher, Mr. James Hoyt, whom I believe you know, has recommended that I apply for the summer program you offer to students who have shown promise in the sciences. I feel that I am qualified for this program, and I would like to apply for the session that will begin this coming June.

I have maintained a 4.0 grade point average during my first two years at Washburne Middle School. I have created presentations for science fairs for the last four years, and I placed second in the state last year.

As you can see, I am very interested in science. I think my science fair success and my grade point average both show that I am qualified for your program. Mr. Hoyt has said that he will notify you with his own comments on why I should be in this program.

I would be happy to come in for an interview. You can contact me at 847-555-1212. Thank you for considering my application.

Very truly yours,

Claire Johnson

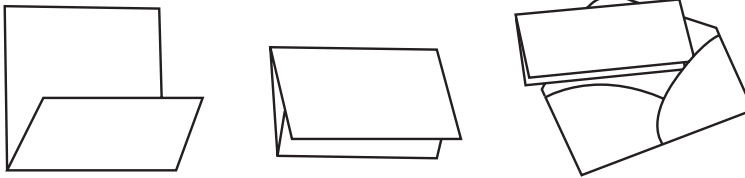
Claire Johnson

Envelopes

The model below shows the correct form for an envelope. Print or type your own name and address in the upper left-hand corner. The receiver's address is the same as the inside address in the letter. It is centered on the envelope. Use the abbreviation for the state and remember to include the zip code.

The diagram shows a rectangular envelope. In the upper left corner, the following text is written:
Charles DeFotis
562 Harper Road
La Grange, GA 30240
An orange box labeled "Sender's Name and Address" has an arrow pointing to this text. In the lower center, the following text is written:
Chamber of Commerce
P.O. Box 465
Solvang, CA 93463
An orange box labeled "Receiver's Name and Address" has an arrow pointing to this text. In the upper right corner, there is a small, empty square box.

The way you fold your letter depends on the size of your envelope. If you use envelopes that are as wide as your stationery, fold the letter in thirds as shown in the diagram below.



Commas and Capitalization in Letters

Commas When you write the date in the heading of a letter, use a comma to separate the month and day from the year.

March 11, 2015

Always use commas to separate parts of an address on the same line (the city from the state, for example). Do not use a comma to separate the state from the zip code.

**455 Wilmington Drive, Apartment 2-C
Bozeman, MT 59715**

Capitalization Capitalize the names of all streets, cities, states, and months.

2119 Spring Street
Skokie, IL 60025
October 24, 2015

Capitalize the first word of your salutation, as well as all names and titles.

Dear Terry, Dear Mr. Saddlebrook:

Capitalize the first word only of the closing, and capitalize your name.

Sincerely yours, Shelley Garfield

State Postal Abbreviations			
Alabama	AL	Montana	MT
Alaska	AK	Nebraska	NE
Arizona	AZ	Nevada	NV
Arkansas	AR	New Hampshire	NH
California	CA	New Jersey	NJ
Colorado	CO	New Mexico	NM
Connecticut	CT	New York	NY
Delaware	DE	North Carolina	NC
District of Columbia	DC	North Dakota	ND
Florida	FL	Ohio	OH
Georgia	GA	Oklahoma	OK
Hawaii	HI	Oregon	OR
Idaho	ID	Pennsylvania	PA
Illinois	IL	Puerto Rico	PR
Indiana	IN	Rhode Island	RI
Iowa	IA	South Carolina	SC
Kansas	KS	South Dakota	SD
Kentucky	KY	Tennessee	TN
Louisiana	LA	Texas	TX
Maine	ME	Utah	UT
Maryland	MD	Vermont	VT
Massachusetts	MA	Virginia	VA
Michigan	MI	Washington	WA
Minnesota	MN	West Virginia	WV
Mississippi	MS	Wisconsin	WI
Missouri	MO	Wyoming	WY

Writing E-mail

E-mail—short for Electronic Mail—is the most commonly used feature of the Internet. E-mail can be a great way to send a note, ask a question, check plans, or send files. It is also a useful way of gathering information.

Electronic communication—particularly e-mail—has replaced letter writing to a great extent. However, there are some circumstances in which writing a letter can be more effective or appropriate than sending an e-mail. Use these guidelines to determine whether to send a letter or an e-mail.

Send a letter when you want to

- express sincere, serious emotions, such as sympathy for a loss or thanks for a favor or a gift
- show that you have put thought and care into communicating
- introduce yourself formally or make an impact on your audience. For example, you may wish to use impressive stationery for a job application.
- include private, confidential information. E-mail is not a private form of communication, and you should never include confidential information in an e-mail.
- have formal documentation of your communication, or if you are sending authentic documents

Send an e-mail when you want to

- communicate quickly with someone
- send a message, perhaps with accompanying documents, to several people at once

Composing E-mail Each e-mail program has a slightly different format. But the main features of all e-mail programs are the same.

Once you open your e-mail program, click on the button that says Compose, Compose Mail, New, or New Message. This will open a new, blank e-mail form similar to the one pictured below. Next, fill in the blanks.

To: Type the recipient's e-mail address here.

Cc: Cc stands for carbon copy (also known as courtesy copy). Type additional e-mail addresses in this area to send a copy of the message to other people.

Bcc stands for blind courtesy copy. By typing one or more e-mail addresses here, you can send a copy of the message to others without the original recipient knowing that other people have received the same message.

The image shows a screenshot of an email composition window. At the top is a toolbar with icons and labels for 'Send', 'Save', 'Add Attachments', 'Signature', 'Contacts', and 'Check Names'. Below the toolbar are fields for 'Account:', 'Priority:' (set to 'Normal'), 'To:', 'Cc:', 'Bcc:', and 'Subject:'. A 'Size' dropdown is set to 'Medium'. Below these fields is a formatting toolbar with buttons for bold (B), italic (I), underline (U), and several alignment options. A large text area for typing the message body is at the bottom. Blue lines and text boxes provide annotations: one points to the 'To:' field, another to the 'Cc:' field, a third to the 'Bcc:' field, a fourth to the 'Subject:' field, and a fifth to the message body area.

This is where you type your message.

Subject: Write a few brief words that best describe what your e-mail message is about.

Attachments An **attachment** is a file that you attach to an e-mail message. You can attach text documents, photos, illustrations, and sound and video files.

Responding to E-mail When someone sends you an e-mail message, you have several options, which are listed in the chart below.

Responding to E-mail

Reply Click Reply, and you can automatically send a new message without having to retype the person's e-mail address. (Be sure you keep a copy of the sender's e-mail address in your Address Book for future use.)

Reply to All Most e-mail programs have a "Reply All" or "Reply to Everyone" option, which sends the reply to every person copied on the original e-mail. Only use this if you really want your response to go to everyone.

Forward Suppose you receive a message that you would like to share with someone else. Click Forward, and you can send a copy of the message, along with a few of your own comments, to another person.

Print In some instances, you may need to have a paper copy of the e-mail message. For example, if someone e-mails you directions to a party, you can select Print to make a hard copy of the instructions.

Store Do you want to keep a message to refer to later? Some e-mail programs allow you to create folders to organize stored messages.

Delete You can discard a message you no longer need just by clicking Delete. It's a good idea to throw messages away regularly to keep them from accumulating in your mailbox.

Tips for Writing E-mail Messages

- Make sure your message is clear and concise.
- Use proper grammar and punctuation.
- Make sure your voice and word choice is appropriate for the recipient.
- Check your spelling. (Most e-mail programs have a spell-check function—use it!)

A Word of Warning Remember that e-mail is not secure. Do not put credit card numbers or your Social Security number in an e-mail. This data can be intercepted, and it is an easy way for thieves to gather this information from you.

Be careful when opening e-mail attachments. Attachments can contain programs called viruses or worms that may damage your computer or intercept and forward vital information such as credit card numbers. Be sure you know the origin of an e-mail attachment before you open it.

Manners on the Internet

As in any social setting, there are a few guidelines to follow when you are talking to people online—whether it's through e-mail, in a chat room, or on a forum or messageboard. This conduct is called **netiquette**, short for Internet etiquette. The following suggestions will help you avoid conflicts in cyberspace.

E-mail and Chat

- Never use harsh or insulting language. (On many blogs or chat groups, you can be blocked or kicked off if you are unpleasant. So it's not just about being nice, it's also about staying connected.)
- Type your messages using both uppercase and lowercase letters.
- Respect other people's ideas and work. Don't forward a message or attach documents written by someone else without first asking the author's permission.
- Don't send spam. *Spamming* refers to sending messages to entire lists of people in your address book, on mailing lists, or in newsgroups for the purpose of selling something.
- Respect other people's privacy. The Internet is an enormous public forum, so be careful what you write and post. Hundreds or even thousands of people might see it. Don't use the Internet to spread rumors or gossip.

Cyberbullying More than half of teenagers recently surveyed reported that they have been the victim of online bullying, also called cyberbullying, or know someone who has been. Cyberbullying is the use of such technology as the Internet and cell phones to deliberately hurt or embarrass someone. Cyberbullies often assume fake identities to trick people. They also knowingly spread lies and often post pictures of someone without his or her permission. Cyberbullies can trick their victims into revealing personal information which is then abused. Victims react in different ways. Some take such reasonable measures as blocking an offending user or refusing to read comments that might be hurtful and deleting them as soon as they arrive. Some seek help from adults, who sometimes help the victim report the problem to the appropriate authorities. Other teens have a more negative and painful reaction. They might withdraw from their usual pastimes and suffer from problems with self-esteem. Or they might get caught up in the negative swirl and try to bully back. The National Crime Prevention Council (NCPC) makes these suggestions to teens to stop cyberbullying.

- Refuse to pass along cyberbullying messages.
- Tell friends to stop cyberbullying.
- Block communication with cyberbullies.
- Report cyberbullying to a trusted adult.

The NCPC developed a slogan to summarize what to do: “Delete cyberbullying. Don’t write it. Don’t forward it.”

Inquiry: Initial Research and Development

Quickguide

The Process of Inquiry page 185

Inquiry is the process of asking questions about a topic, researching to find answers, asking and answering more questions, and presenting the findings in a format that is most appropriate for the occasion.

Inquiry and Initial Research page 186

Initial research involves exploring a broad topic, developing inquiry questions, and finding sources.

Developing Evidence-Based Claims page 189


This stage involves analyzing sources through close reading, identifying specific details, and composing evidence-based claims.

The Process of Inquiry

Inquiry is the process of asking questions about a topic, researching to find answers, asking and answering more questions, and presenting the findings in a format that is most appropriate for the occasion. The occasion for a formal inquiry typically arises in the context of a class. In social studies class, for example, you may conduct an inquiry into one of the ancient civilizations of Central America. Informal inquiries happen anytime you or your teacher generate questions and conduct research to find answers.

The inquiry process can be broken into three stages represented by the three colors in the graphic below. Each of these stages is composed of smaller steps. Notice the arrow that links steps 5 and 3. It represents the fact that as you inquire deeper into a topic, new questions will naturally arise that will send you back to research mode.

Process for Formal Inquiry	
Inquiry and Initial Research	1. Explore the broad topic presented by the occasion and identify a specific area of interest.
	2. Generate inquiry questions based on the area of interest.
	3. Find sources that address the inquiry questions.
Developing Evidence-Based Claims	4. Analyze sources through close reading.
	5. Identify specific details: Part 1: Identify evidence, quotations, and examples that answer the inquiry questions. Part 2: Ask new questions based on analysis of sources and find new sources, if necessary, to answer them.
	6. Compose evidence-based claims that link questions, details, and answers.
Composing and Presenting	7. Select and Organize Sources
	8. Write a First Draft
	9. Revise and Edit
	10. Publish or Present



This chapter addresses the first two main stages. The next chapter “Inquiry: Composing and Presenting” covers the last stage.

Inquiry and Initial Research

Inquiry comes in many shapes and sizes. Informal inquiry happens anytime you ask a question and search for an answer. At school, inquiry often takes the form of a formal assignment in which you explore a broad topic through research and then present your findings in a appropriate format for a wide audience.

Whether formal or informal, inquiry always begins with questioning. Sometimes the initial question is guided by your teacher. Other times you will develop your own questions through brainstorming on your own or with a group. Inquiry is a process that involves questioning, research, and asking further questions.

Whether your inquiry is formal or informal, student-led or teacher-guided, the initial stage will follow the same basic pattern outlined briefly below.

1. Explore the broad topic presented by the occasion and identify a specific area of interest. Identify what you already know about the topic
2. Develop inquiry questions based on area of interest.
3. Find sources that address the inquiry questions.

Identifying a Specific Area of Interest

Identifying the Occasion There are any number of occasions that can prompt an inquiry. For example, you may be asked to respond to an essential question in a unit on the ancient civilizations of Central America. In your math class, you might be asked to conduct an inquiry into the history of a mathematical formula. In a unit on environmental science, you may be asked to analyze the impact of human activity on local ecosystems. Whatever the occasion, your first task is to explore the topic in order to identify a specific subtopic that interests you.

Exploring the Broad Topic The following lists provides suggestions for ways to explore a broad topic with an eye to finding a suitable area of interest.

Exploring a Broad Topic

- Skim your course textbook or classroom materials, looking for headings, special features, and summaries that spark your curiosity. Check the end of the chapter or unit in the textbook for references to further readings, websites, and audio/visual sources.
- Look through your class notes for topics that interest you.
- Conduct an Internet search, using as keywords the broad topic and any areas of interest you have identified.
- Check the library card catalog for books on the topic. Read online sample pages.

Identifying a Specific Topic After you have listed five to ten possible specific topics for your inquiry, choose one you would like to know more about. Make sure you can find enough information on this topic by using available resources and through other sources, such as interviewing or conducting a survey.

Developing Inquiry Questions

After you have found and selected a topic, consider what you already know about the topic. Then think about what you would like to learn. Write questions about the topic. Your teacher may help you by guiding your questions or you may generate questions on your own. As you write multiple questions, you will begin to narrow the focus of your inquiry. To illustrate, we will use the example of Mari. She decided to conduct an inquiry into the recovery of the bald eagle populations in the United States. She had located several sources on the topic as she explored the broad topic. Here are several questions she asked to start her inquiry.

- Why am I seeing more eagles recently?
- Is the eagle population increasing now?
- What caused the decline of eagle populations?
- What data shows the decline and recovery of the eagle population?
- What laws were introduced to protect eagles and when?
- Were there other actions taken to restore the eagle population?

Eventually, Mari settled on the following question as her major inquiry question:
Has the eagle population recovered from its previous decline?

Develop a Plan for Research

With your questions in mind, develop a plan for answering them. Use the graphic organizer on page 185 for guidance. Keep in mind that you may need to revise and refine your plan as you continue to ask questions and research. The following strategies will help you find the answers by gathering information from a wide variety of sources.

Strategies for Gathering Information

- Begin with the sources you found when you were exploring topics. Online articles often contain a list of sources or a bibliography at the end. Some websites have a tab with related sources and links to other articles. Note titles that would likely contain relevant information.

- Use the library catalog or Internet search to determine if you can access online or print books of the titles you find.
- Check your library's online databases or a news index such as Infobase or Gale Virtual Reference Library for journal, magazine, and newspaper articles.

Evaluating Sources

Most of your sources will be found online. Online sources are readily available and convenient to access any time day or night. However, you need to carefully scrutinize all Internet sources. On many sites anyone can post information that has not been vetted, or checked, by experts. As the rise of fake news has proven, not everything online is true or accurate. As you are finding sources, use this checklist to make sure your sources are reliable and credible.

Checklist for Evaluating Online Sources for Reliability and Credibility

Top Level URL Start by identifying the top-level domain name. Is the site maintained by a for-profit company (.com) that might be trying to sell something? Is it maintained by an educational institution (.edu) or the government (.gov)? These sites tend to be more reliable. Be aware that organization sites (.org) are often owned by nonprofit organizations that may support a particular cause.

About Tab Check the About tab to determine any political leanings of the organization that sponsors the website. For example, the Cato Institute, an organization that works to influence public policy, states that they are dedicated to "individual liberty, limited government, free-markets and peace." Knowing the organization's stated goals will help you evaluate the content and determine if an author is slanting toward a specific viewpoint or has chosen to omit facts that might support an opposing viewpoint.

Author Does an online article clearly state the author? If the author is not listed, you should be skeptical of its credibility. If the article includes the author, conduct a search using the author's name as the keyword to get more information about his or her credentials. Use information from professionals in the field about which you are writing.

Date Last Updated Is the information current? Look for a date on the main web page and on articles to make sure that the content is current.

Design Is the site well designed and organized? Is content sensationalized or is it full of advertisements? If yes, this may indicate a site dedicated to making money instead of communicating accurate information.

Special Interests Is the publication by a special interest group that may have a biased viewpoint? A magazine called *Conserving Energy* might stress public transportation while one called *Cars* is likely to focus on automobile use. In general, popular magazines are not as trustworthy as academic journals that are subjected to an intense process of review to check for accuracy before they are published.

You can eliminate many unreliable sources by searching a **database** or a scholarly search engine instead of using your usual search engine. An online database is a collection of related information. Most databases require that you pay for the service. However, many public libraries and school media centers provide access to such databases for free. Check with your librarian or teacher.

Developing Evidence-Based Claims

After you have gathered some sources, you enter a new stage of your inquiry—you begin to analyze the sources you have found by delving deeper into them. There are three basic steps to this stage listed below.

- Analyze sources for bias and faulty reasoning through close reading.
- Identify specific details. This step involves two parts: 1) identify facts that answer your inquiry questions and 2) ask new questions based on analysis of sources and find new sources, if necessary, to answer them.
- Compose evidence-based claims that link questions, details, and answers.

Analyzing Sources through Close Reading

Close reading is the careful interpretation of a text. Re-reading is the key strategy for close reading. There is no single right way to do a close reading of a text. The following general process, however, presents three broad stages or levels in re-reading that build on one another to help produce a deep understanding of a text.

First Readings: Build Understanding On a first reading, focus on grasping the literal or explicit meaning of a text. Answer the questions as you read, paraphrase key ideas, and jot down any questions you have.

- What is the main idea?
- What information backs up the main idea?
- How are the ideas in the text related to one another?
- What conclusion does the author draw, and how does it relate to the main idea and supporting ideas?

Focused Re-readings During re-reading you should analyze the text carefully and focus on details that may bring new meaning to what you have read. At this point you should also evaluate the reasoning and rhetoric used by the author. The lists below show some of the points you can focus on in re-reading a text. They also show what questions you can ask.

Clarification and Verification

- What parts confused you?
- What did you not understand well on first reading?
- What seemed to contradict information you thought you knew?

Analyze the Argument

- Does the author make a valid claim that is supported by logical reasons and evidence (facts, statistics, data, expert testimony)?
- Are the supporting reasons and evidence relevant and sufficient to prove the point?
- Does the author show bias by offering only one side of the argument or leaving out information or data that doesn't support his or her claim? or does the author discuss and effectively dismantle counterarguments? In order to make sure an author isn't omitting evidence against his or her argument, read a wide range of sources with differing opinions on your chosen topic.

Faulty Reasoning and Logical Fallacies

- Does the author rely on faulty reasoning or commit logical fallacies? Watch for the follow errors in reasoning that weaken an author's argument.

Bandwagon appeals Arguing that a claim is true because it is popular or because everyone is accepting it. Remember, popularity doesn't guarantee truth. **Example:** A majority of people voted to increase the sales tax, so this must be the best way to raise money for schools.

Repetition Instead of supporting a claim with reasons and evidence, the author simply restates the claim in different ways without offering strong reasons.

Example: Candidate X is the best candidate for president. He should win the election because he is better than all the other candidates.

Loaded language Using words that carry strong negative or positive connotations in order to influence the reader's thoughts on an issue. **Example:** Those **terrorists** continually resist the efforts of **peace-loving** countries to make the world safe for future generations.

Hyperbole Making an exaggerated claim. This type of claim has emotional impact but is impossible to prove. **Example:** If drug x becomes legal, our state will become a **drug-infested, lawless wasteland**.

Emotional appeals Appealing only to emotions without including supporting facts. Emotional appeals often include loaded language. **Example:** If you don't support the pet shelter, **hundreds of stray dogs and cats will die**.

Stereotypes Basing a claim on unsupported beliefs that claim all people, objects, or events in a certain group are the same. **Example:** Immigrants from country X are coming to America to steal our jobs and live off the government.

Rhetorical Device or Faulty Reasoning?

Don't confuse rhetorical devices and faulty reasoning. Rhetorical devices are literary devices used by authors to make their words more convincing. Rhetorical devices include repetition, allusion, and metaphor. For example, good speech makers use a type of repetition called parallelism to add emotional appeal to their words and to cement their ideas in the minds of their audience. For example, in his famous speech to the House of Commons on June 4, 1940, Winston Churchill spoke these stirring words:

. . . we shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills; we shall never surrender . . .

Notice how Churchill also used words with positive connotations to inspire his audience. These rhetorical devices were appropriate for his purpose (to inspire Britons) and the occasion (the dawn of World War II).

But suppose Churchill's goal had been to build a case for going to war against Germany. His argument would have gone like this: Great Britain should fight Hitler because it is a war that must be fought. His argument would have been faulty because he simply repeated the same idea twice without offering clear, supported reasons.

For more on close reading see Chapter 31.

Identifying Specific Details

As you conduct the close reading of sources you will no doubt find details, evidence, quotations, examples, and facts that will help you formulate answers to your inquiry questions. You may also find details that prompt new questions. You should be open to such new questions. The deeper you dig, the more interest and depth you will be able to carry into your project.

Taking Notes If you are working on your own computer, enter information about each source into a “sources” document. For sources on the Internet, you can copy and paste website information into the document. You can also bookmark relevant sites to make it easier to return to them later. If you are working on a computer that is not your own, store your work on a flash drive or in a cloud-based file. Include the following information for each source:

- author’s name
- title of the article or book
- publisher and/or website
- date of publication and/or date the information was accessed on the web

You will use this information to cite your sources in the text of your paper. You will also need it to create a Works Cited page that lists all of the sources used in your project. The examples below show the basic information you should record for each kind of source listed. If you cannot find all the information for a source, include the information you have.

Encyclopedia James W. Grier, “Eagle,” *World Book Encyclopedia*, 2009 ed.

Book *The Bald Eagle* by Cheryl L. DeFries, Berkeley Heights, NJ: Enslow, 2003, J598.943 DEF

Print Article “Endangered!” by Sean Price, *National Geographic Kids*, Dec. 2005, p. 16. MAS Ultra-School Edition, EBSCO, library database, 2 Mar. 2015.

Web Article “Bald Eagle Fact Sheet: Natural History, Ecology, and History of Recovery” U.S. Fish and Wildlife Service <<https://www.fws.gov/midwest/eagle/recovery/biologue.html>>. Last updated: April 20, 2015.

Pamphlet “National Bald Eagle Management Guidelines.” U.S. Fish and Wildlife Service, May 2007. <https://www.fws.gov/alaska/eaglepermit/pdf/national_guidelines.pdf>.

Figure A photograph of adult eagle. Taken from: The Raptor Resource Project website, <<https://www.raptorresource.org/>>. Image is a still taken on 3/3/2018 from the organization’s live feed of the nest.

Paraphrase, Don’t Plagiarize If your sources are good, their authors will have taken time to think and write carefully about the subject. In fact, you are likely to come across a word, phrase, or short passage that is so well worded you would like to use it yourself. When you decide to use someone else’s exact words, be sure to put quotation marks around it or label it as a direct quote. Presenting someone else’s

words as your own is **plagiarism**, a serious and unlawful action. When you are drafting your report, you can include the quoted material as long as you place it in quotation marks and credit the source. Otherwise, rewrite or paraphrase the material that interests you. When you **paraphrase**, you put something in your own words.

Original “The female was full-grown, and the span of her broad wings was greater than any man’s height.”—N. Scott Momaday

Quoted The wing-span of a grown female eagle can be “greater than any man’s height.”

Paraphrased The wing-span of a grown female eagle can be longer than 6 feet.

If you are able to access the digital text of a source, copy relevant quotations along with the basic information. Otherwise, type relevant quotations or compose a summary in your own words.

To make it easier to identify each note, place the question the citation addresses at the top of the note. The following two examples show a quotation note and a summary note that Mari took. Notice that the second note “answers” a new question not in her original list of questions. Likewise, during the research stage of inquiry, ask and answer secondary questions, which will in turn refine your major research question.

Q: What caused the decline of the eagle population? (Quotation)

“Forty years ago, our national symbol was in danger of extinction throughout most of its range. Habitat destruction and degradation, illegal shooting, and the contamination of its food source, largely as a consequence of DDT, decimated the eagle population. Habitat protection afforded by the Endangered Species Act, the federal government’s banning of DDT, and conservation actions taken by the American public have helped bald eagles make a remarkable recovery.”

“Bald Eagle Fact Sheet: Natural History, Ecology, and History of Recovery” U.S. Fish and Wildlife Service <<https://www.fws.gov/midwest/eagle/recovery/biologue.html>>. Last updated: April 20, 2015. (page 1)

New Q: What is the natural habitat of the eagle (Summary)

Eagles nest by bodies of water such as lakes, rivers, and streams that contain adequate fish to support the nest. Eagles are territorial, defending their nest against other eagles.

“National Bald Eagle Management Guidelines.” U.S. Fish and Wildlife Service, May 2007. <https://www.fws.gov/alaska/eaglepermit/pdf/national_guidelines.pdf>. (page 4)

Types of Sources

Primary Sources A **primary source** provides direct or first-hand evidence about an event, object, person, or work of art. Usually it was created by a person who witnessed or participated in the events.

Types of Primary Sources

- documents
- diaries and letters
- autobiographies
- interviews
- audio and video recordings
- period photographs
- artifacts

Why Use Primary Sources?

- They provide an authentic, firsthand account of an event or issue.
- They stand on their own as evidence or examples.
- They present information directly rather than through the interpretation or filter of someone who was not present at the event.

Primary Source Example

Mari found a statement delivered by Rachel Carson in 1963 to a congressional committee on the environmental hazards posed by pesticides. The speech was instrumental in leading to the ban on the spraying of DDT in 1973.

New Q: Who was involved in passing laws to protect the environment?

“I have pointed out before, and I shall repeat now, that the problem of pesticides can be properly understood only in context, as part of the general introduction of harmful substances into the environment. In water and soil, and in our own bodies, these chemicals are mingled with others, or with radioactive substances. There are little understood interactions and summations of effect. No one fully understands, for example, what happens when pesticide residues stored in our bodies interact with drugs repeatedly taken.”

Rachel Carson, “Rachel Carson’s Statement before Congress 1963.” Carson speaking before Senate Government Operations subcommittee studying pesticide spraying. Web. Accessed 2/27/2018.

Secondary Sources A **secondary source** is any source created by someone who was not a first-hand witness or participation of an event. The main narrative of a history textbook is an example of a secondary source.

Types of Secondary Sources

- history textbooks
- biographies
- interpretations of works of art written after the creation of the work

Why Use Secondary Sources?

- Secondary sources help to interpret primary sources, which can be difficult to understand due to language and differences in culture and the like.
- They allow the borrowing of respected author's expertise.
- They broaden the researcher's knowledge by exposure to varied points of view on a topic.

Here is a note that Mari took from a secondary source: *The World Book Encyclopedia*.

Q: What caused the decline in the eagle population?

“United States federal law has protected the species since 1940 in the lower 48 states and since 1959 in Alaska. But the continued shooting and trapping of birds, as well as accidental collisions with vehicles, caused further population declines. The number of bald eagles also dropped because of the pollution of lakes and rivers with pesticides, especially DDT, and industrial wastes. Some of these pollutants built up in the bodies of fish that the eagles ate. In most cases the pollutants did not kill the birds, but they interfered with the birds' ability to reproduce.” (World Book Encyc).

Testimony When you use another person's words or ideas to support your ideas, you are using testimony. Testimony is particularly valuable when your audience might doubt your experience or expertise with a topic.

Facts Audiences respond well to facts and often retain the information they give. Remember these tips when working with facts.

- **Facts need to be explained.** If you say, “Real-time strategy games have become more complex and sophisticated,” that is a fact. Some audiences, however, will need to be told what real-time strategy games are.

- **Present facts that are interesting.** Your research will probably uncover lots of facts. Use the most interesting ones that support your points.
- **Tell how you learned the fact you are citing.** Do you know it from your own experience? Did you read it in a book or magazine article? Confirm for your audience why they should accept what you are saying as fact.

Photographs Some of the information you find in your research may be in the form of photographs. Treat them as you would any other source. Be sure to evaluate the site or publication in which you find the item. Use the following questions to evaluate photographs that you plan to use as evidence in your project.

- Is the name of the photographer or maker indicated?
- Is the publisher name listed and is it a reliable source of information?
- Is the date of the item listed and does it seem to be reasonable?

Mari found the photograph below. Notice how she adds a note to it.

New Q: Are there groups helping to restore the eagle population?

The Raptor Resource Project, Decorah Iowa. < <https://www.raptorresource.org/> > Accessed 3/2/2018

The Raptor Resource Project preserves and maintains nests and nesting sites for eagles and other raptors. They also stream video of eagle nests.

“This bald eagle nest is located near a trout hatchery in Decorah, Iowa. After two of this pair’s nests were destroyed, the Raptor Resource Project team began constructing this nest with the hopes that the eagles would take it over and build upon it—and they have! Watch as they come back each year to raise another brood.”



Decorah Eagle, March 2, 2018

Statistics

Statistics are numbers used to gain insight and to draw conclusions about some aspect of the world. Statistics can effectively add emphasis to your presentation. Most of the statistics you use will come from the research of others. But you can also develop your own statistics. For example, you might want to poll students in your school about some aspect of your topic. You should be careful to be fair in the way you poll the students. Say you are conducting an inquiry into the amount of money spent on high school sports. If you only ask students involved in sports, your results would not be fair. That is, your statistics would only represent a part of the population. Be sure to randomly select people to poll.

Tables Facts and statistics may be displayed in **tables** arranged in rows and columns. Interpret the table by studying the headings of each row and column and then studying the data in the table itself. Look for patterns as well as anomalies—data that does not seem to fit the main trend. Notice the way Mari interprets the data in the eagle population table below.

Q: What data show the decline and recovery of the eagle population?

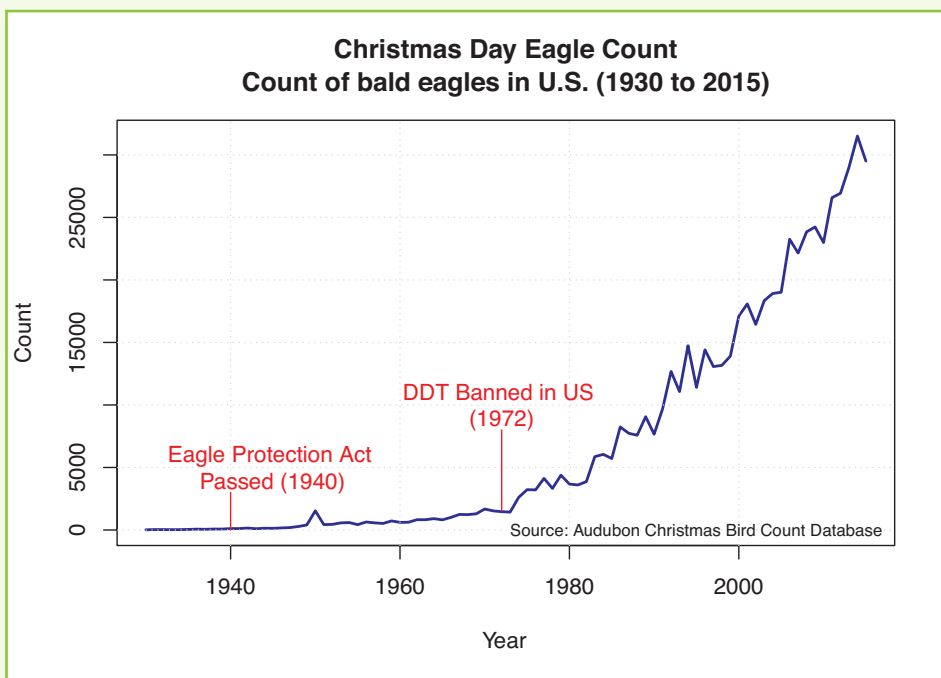
Bald Eagle Population (Christmas Day Bird Count)			
Year	Count	Year	Count
1930	18	1975	3226
1935	44	1980	3673
1940	111	1985	5714
1945	132	1990	7661
1950	1535	1995	11405
1955	427	2000	17115
1960	609	2005	19016
1965	813	2010	22989
1970	1677	2015	29513

Source: Audubon Christmas Day Bird Count Database

The 1950 figure seems out of place given the numbers before and after that year. I wonder what might explain the increase after 1990.

Charts A **chart**, or **graph**, makes data easier to read. The line graph below, for example, shows the same data in the table on the previous page. The advantage of this line chart is that you can easily see the trend of the data. Notice that key dates have been added to the chart that might help explain the trend. It is important to be clear when working with data. For example, the Eagle Protection Act and the banning of DDT may appear to have caused the increase in the counts between 1960 and 2015. However, there is no solid evidence that those two factors were the only causes behind the increase.

New Q: What other factors beside the banning of DDT might explain the increase in population after 1972?



In the table, the spike in 1950 looked larger than it does in this graph. It appears to be an anomaly.

Diagrams Another way to visualize information is through a diagram. A **diagram** is a drawing that represents, or models, the steps in a process or the parts of an object. For example, a diagram of a tree trunk in a botany text might label the dead bark, the live bark, cambium layer, sapwood, and heartwood. Mari found the diagram below that shows how DDT becomes more concentrated as it moves from lower levels of the food chain up to the highest level: the eagle. Notice how she added a series of notes so that she could interpret its meaning.

Q: How does DDT move through the food chain?

DDT persists in the environment and it concentrates in the fat cells of animals.

1. DDT ends up in water at 0.003 ppb (parts per billion).
2. Zooplankton absorb DDT from water and it concentrates in them at 0.04 ppm (parts per million).
3. Small fish consume zooplankton and the concentration rises to 0.5 ppm.
4. Large fish consume the small fish and the concentration of DDT rises again to 2 ppm.
5. The eagle consumes the large fish and the concentration rises to 25 ppm.

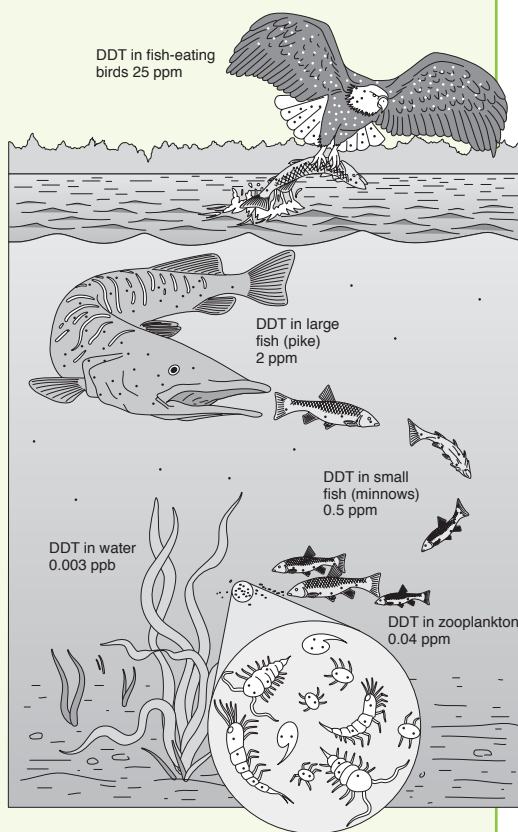


Figure 1: How DDT becomes more concentrated as it moves up the food chain.

List Your Questions and Details

After you have conducted close reading and written notes on your sources, you should compile a list of the details you found under each question. Also list the new questions you asked. This would be a good time and place to write notes to yourself of further research you may need to do to answer a question as in number 4 of Mari's list.

1. What caused the decline of eagle populations?
 - “Eagle” entry World Book Encyclopedia
 - Figure 1: How DDT increases in concentration as it moves up the food chain
2. New Q: Who was involved in the passing of laws to protect eagles?
 - Rachel Carson Statement before Congress.
3. What data shows the decline and recovery of the eagle population?
 - Audubon Christmas Day Bird Count: both the table and the graph.
4. New Q: What laws were introduced to protect eagles and when?
 - Graph of the Audubon Christmas Day Bird Count shows the date of the Eagle Protection Act and the banning of DDT.
 - Note: need to find out more about the Eagle Protection Act.

Composing Evidence-Based Claims

After you have conducted your close reading and written notes on sources, you are ready to compose claims based on your inquiry questions and the details you identified to answer those questions. An **evidence-based claim** is a statement that is backed up with evidence of some kind. First, answer your inquiry question based on your research. Then formulate that answer into a claim.

Use Details to Answer Inquiry Questions A graphic organizer or an outline may help you “see” your findings all in one place. For each question, arrange details you identified that answer it. Then briefly explain how the evidence answers the question. Here is part of Mari's organizer based on her first inquiry question.

Q: What caused the decline of eagle populations?

1. “. . . continued shooting and trapping of birds, as well as accidental collisions with vehicles, caused further population declines” (World Book Encyc).
2. “The number of bald eagles also dropped because of the pollution of lakes and rivers with pesticides, especially DDT. . .” (World Book Encyc).
3. “Pollutants built up in the bodies of fish that the eagles ate . . . [and] interfered with the birds’ ability to reproduce” (World Book Encyc).
4. The diagram shows how DDT gains concentration as it moves up the food chain (Figure 1).

Answer: The eagle population declined due to several human factors, including the fact that they continued to be shot and trapped. Some eagles also collided with vehicles. Finally, the eagles consumed fish that had become contaminated with a high concentration of the pesticide DDT, which caused problems with the ability of eagles to reproduce.

Convert the Inquiry Question into a Claim Use the information from your organizer to compose a claim based on the answer to each of your questions. You should be able to summarize your answer to each inquiry question and convert it into a claim as in this example:

Claim: The decline of the eagle population was caused in part by the impact humans had on the eagle’s native habitat.

Inquiry (Initial Research) Checklist

- ✓ Did you develop inquiry questions based on a topic?
- ✓ Did you find sources and details that answer your inquiry questions?
- ✓ Did you locate a variety of source types to add depth to your inquiry?
- ✓ Did you evaluate all sources for reliability and credibility?
- ✓ Did you analyze your selected sources for faulty reasoning?
- ✓ Did you compose claims based on sound evidence?

Composing and Presenting In Chapter 11, you will organize the findings of your inquiry so that you can present it in a format appropriate for the occasion.

Inquiry: Composing and Presenting

QuickGuide

Organizing Your Findings page 203

Review your findings and prepare an outline for your inquiry composition.

Writing the First Draft page 207

Structure your information so that it fits the form of your presentation.

Revising and Editing page 213

Stand back from your report and try to read it with a fresh eye.


Publishing page 215

Select a publishing format that fits your inquiry project.

Organizing Your Findings

In Chapter 10, you completed stages 1 and 2 of the organizer below. You conducted initial research and developed evidence-based claims through close reading of your sources, by selecting specific details, and by composing claims based on the specific details. You are ready now for the last stage: Composing and Presenting.

The Occasion: A Specific Unit or Topic in a Class	
Inquiry and Initial Research	1. Explore the broad topic presented by the occasion, and identify a specific area of interest.
	2. Generate inquiry questions based on the area of interest.
	3. Find sources that address the inquiry questions.
Developing Evidence-Based Claims	4. Analyze sources through close reading.
	5. Identify specific details: Part 1: Identify evidence, quotations, and examples that answer the inquiry questions. Part 2: Ask new questions based on analysis of sources and find new sources, if necessary, to answer them.
	6. Compose evidence-based claims that link questions, details, and answers.
Composing and Presenting	7. Organize sources.
	8. Write a first draft.
	9. Revise and edit.
	10. Publish or present.



Choosing a Mode of Delivery

Before you begin composing, it is a good idea to select a mode of delivery. You may wish to present your inquiry in written form, in spoken form, or in a multimodal format such as a Prezi presentation with written and audiovisual content. Now is the time to decide the format because it may have an impact on the way you organize. The list on the next page lists some modes and the organizational structure of each.

Formats and Organization Structures

Informational Essay A basic essay format with introduction, body, and conclusion; may include headings and graphics

Scientific Article A specialized form: abstract (or summary), introduction, list of materials (if applicable), procedures used to set up experiment or to take measurements, results, and conclusion

Multimedia Presentation Includes graphics, audio and video content, and other graphical content; structure should flow logically and all information should develop the main topic and address inquiry questions

Documentary Typically follows the three-act documentary structure: Act One introduces the topic, captures interest, and sets tone of the piece; Act Two presents the main information divided into scenes; Act Three brings resolution to the questions and issues raised

Reviewing and Categorizing Your Notes and Claims

Review your inquiry questions, notes, and claims. As you review, you will start to see how claims relate to each other and how you can group them into different categories. Building a system of categories helps you see the bigger picture of the information you gathered. To do this, you use the skill of classifying.

Classifying Grouping ideas into categories is called **classifying**. When you classify, you look for ways in which items are similar enough to belong to the same category. For example, scientists classify cows, dogs, and humans as mammals. Although cows, dogs, and humans are different, they are all warm-blooded, they have backbones, and the females produce milk for their young.

The question headings at the top of each note can help you organize groups of claims that belong in each category.

Mari sorted her notes and claims on the topic of efforts to restore the eagle population into the following categories. Note: She decided to present her inquiry in the form of an informational essay.

Category 1 Laws that protected eagles

Category 2 Controlled hatching

Category 3 Hacking

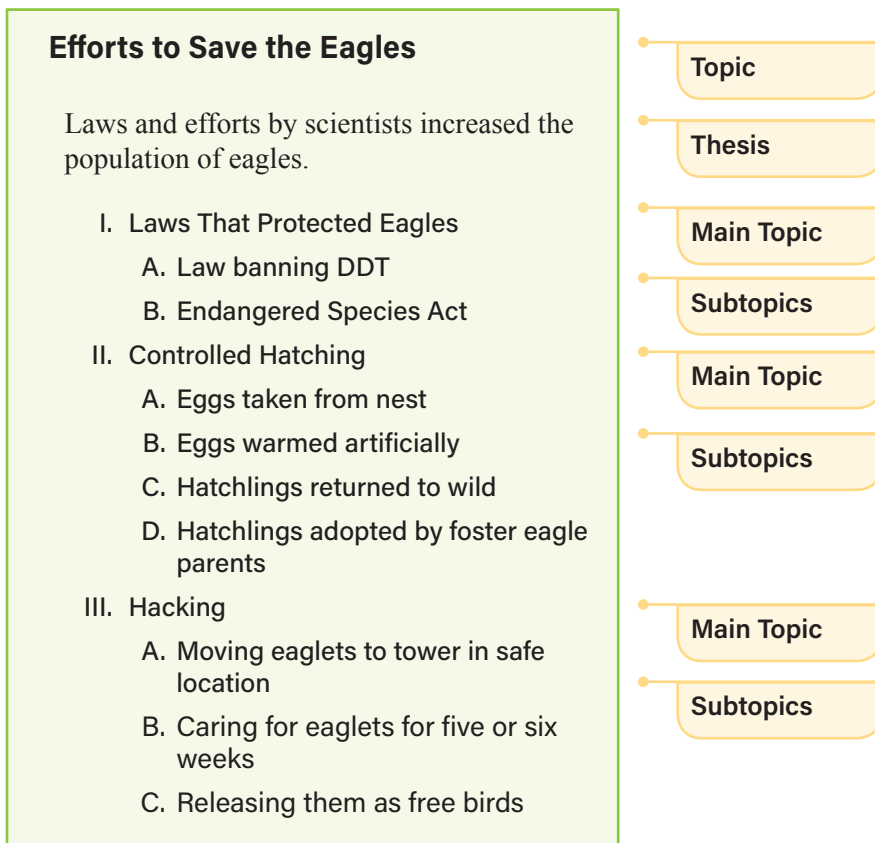
Outlining

Now that your notes are categorized, you are ready to organize them into an outline or some other organizational tool for the body of your report.

Preparing an Outline

- Use the headings on your notes to group them into a few categories. Save the claims that do not fit for possible use in the introduction or conclusion.
- Use the categories as the main topics in your outline, using Roman numerals (I, II, III, etc.) to arrange your categories in a logical order.
- List subtopics under each main topic. (Capitalize the first letter of each subtopic.)

The outline for the body of Mari's inquiry on eagles might appear as follows.



If you are using a formal outline, use the following guidelines to check its form.

Outline Form

- Include a title and a statement of the main idea.
- Use a Roman numeral and a period for each main topic.
- Use a capital letter and a period for each subtopic.
- Always include at least two subtopics under each main topic.
- Indent as shown in the above model.
- Capitalize the first word of each entry.

Collaborating As you work through the composing process, it is a good idea to get feedback from your peers or teacher along the way. Another set of eyes may see places where your outline is too general or too detailed. They may also see places where more information is needed.

After getting feedback from her collaboration group, Mari decided to combined parts II and III into one section. She also added an introduction to her outline and incorporated her thesis statement into it.

Efforts to Save the Eagles

- I. Introduction
 - A. The symbol of the United States in trouble
 - B. Laws and efforts by scientists helped increase the population of eagles.
- II. Laws That Protected Eagles
 - A. Law banning DDT
 - B. Endangered Species Act
- III. Efforts To Restore Fertility And Eagle Nesting Sites
 - A. Controlled hatching
 - B. "Hacking"
- IV. Current Status
 - A. Eagles removed from endangered species list
 - B. Looking ahead

Writing the First Draft

Your goal in writing the first draft of your report is to structure your information so that it fits the form of your presentation. In the example below, the presentation form is that of an informational essay with an introduction, body, and conclusion.

Drafting the Introduction

A good introduction is like a promise to your readers. It focuses your readers' attention on the main idea and leads them to expect certain details in the body of the piece. Remember, a strong introduction captures the reader's attention, provides background information, and contains a sentence expressing the main idea of the piece.

Read the following draft introduction of Mari's essay. One of Mari's collaborators noticed that her draft lacked a main idea. She revised the introduction by adding the main topic of the piece (in blue type).

First Draft

The bald eagle has been the symbol of the United States since 1782. Some early Americans, including Benjamin Franklin, did not like that choice. However, since the eagle is found only in North America, it was voted to receive the high honor of representing the United States. Two hundred years later, President Ronald Reagan declared 1982 "The Year of the Eagle." The eagle is indeed a magnificent bird of prey.

Where is the thesis?

Revised

For more than 200 years, the bald eagle has been the symbol of the United States. In the early 1700s, there may have been as many as 500,000 bald eagles in North America ("Bald Eagle"). By the early 1970s, however, only about 2,000–3,000 remained in the United States outside of Alaska (Grier 5). **Fear for the dwindling population led to laws protecting eagles in all states, including Alaska. In addition, scientists found creative ways to increase the eagle population.**

Notice that all of the sentences in the second introduction build up to the main idea. No unrelated ideas are included. This introduction provides a clear promise to the readers.

Drafting the Body

When you draft, use your outline or graphic organizer as a guide. The body of the report is where you present the evidence to explain your topic. You will summarize or paraphrase what you have learned in a systematic way. Make sure that the information you include from different sources is consistent. Give relevant reasons for any conclusions that you draw. Use transitions to help guide your readers from idea to idea. Notice how the following report body follows the outline on page 206.

Also, notice how the writer used source material. Quotes and paraphrases are worked into the sentences and paragraphs smoothly. Sources are cited in parentheses. This method of citing sources is called **parenthetical citation**. A parenthetical citation briefly identifies the source and page number whenever the source of information must be credited. See pages 209–212 for more on citing sources.

Two government actions taken in the early 1970s were “the two main reasons for the recovery of the bald eagle” (DeFries 43). The first action was a regulation created in 1972 that banned the use of the pesticide DDT. This pesticide got into the food that eagles ate and caused damage to their eggs (DeFries 29–31). The second was the passage of the Endangered Species Act in 1973. This law protected eagles and other species that were in danger of disappearing.

One of the most effective ways of increasing the eagle population was by controlling the hatching of eggs. At a research center in Maryland, eggs laid by captive eagles were taken away from the nest. They were then kept warm artificially. Meanwhile, the mother soon laid more eggs. If she had her original brood to watch, she would not lay more eggs. In this way, more eaglets could be born from each mother (Wyss 19–20). In some cases the eggs laid by captive eagles were taken into the wild and placed in the nests of other eagles. Most wild eagles seemed willing to adopt and care for the new eggs. By 1988 this program was no longer needed because eagles were able to hatch enough eggs successfully in the wild again (DeFries 40).

Another technique for increasing the eagle population is called hacking. Hacking involves moving young birds to a new, safe habitat. In most cases eaglets were taken from their birthplace and moved to a caged tower in the new location. There, workers fed the eaglets. To prevent these wild birds from becoming dependent on humans, the workers never got close enough for the birds to see them. When they were old enough to survive on their own, the eagles were released (DeFries 40–41).

Drafting the Conclusion

A strong conclusion provides a wrap-up of the details in the body of a report. Use the following guidelines whenever you write a conclusion to a report.

Writing a Conclusion

- Include a comment that shows the importance of your subject.
- Round out the report by referring to an idea in the introduction without repeating it exactly.
- Draw your own conclusions based on the research you have done.
- Avoid adding a completely new idea.
- Avoid such phrases as “Now you have seen . . .” or “I have just told you”

Notice how the conclusion below follows these guidelines.

By 1995 all these efforts had been so successful that eagles were no longer listed as an endangered species (Price). In 2007 they were taken off the list of threatened species (“Bald Eagle”). The population had recovered to about 30,000 in the lower 48 states and about 100,000 in Alaska and Canada (Grier 5). The combination of strong laws to protect eagles and the work of scientists to increase the survival of more eaglets led to this environmental success story. Destruction of areas where eagles live and water pollution still pose dangers to the birds and require continued monitoring (DeFries 38). There is now every reason to expect, however, that this majestic national symbol will celebrate its 300th birthday in 2082.

Citing Sources

When you write a report, you usually research your topic by investigating other people’s ideas. You may even quote an author directly. When you use the words or ideas of other people in your report, you must give them proper credit. A note that gives this credit is called a **citation**.

Laws protect authors, illustrators, photographers, and publishers whose materials have been copyrighted. Using another person’s words, pictures, or ideas without giving proper credit is called **plagiarism**, a serious offense. For this reason, you must give credit to the authors whenever you use source materials—even if you only paraphrase. You have already taken steps to avoid plagiarism by taking notes in your own words and by recording the author, the page number, and the exact words of any quotation you plan to use. The easiest method of citing sources is parenthetical citations.

Parenthetical Citations

A **parenthetical citation** is a brief note in parentheses that is placed immediately after the words or ideas you have borrowed. Readers can then refer to the works-cited page at the end of your report for complete information about each source. Use the following examples for the correct form of parenthetical citations.

(MLA 8th Edition) Parenthetical Citation Style Guidelines

Book or Article by One Author Give author's last name and page number(s): (DeFries 29–31).

Book or Article by Two Authors Give both of the authors' names and page number(s): (Bair and Wright 24).

Book or Article by Three or More Authors Give first author's last name followed by (et al): (Ehrlich et al)

Article, Author Unnamed Give a shortened form of the title of the article (unless title is already short) and page number(s), unless the article is a single page: ("Eagles Fly High").

Article in a Reference Work, Author Unnamed Give title (full or shortened). No page number is necessary if the article is a single page from an encyclopedia arranged alphabetically: ("Eagle").

Online Article, Author Named Give author's last name; include a page or paragraph number only if the online source includes them; do not use page references from a print version of the article: (Price).

Online Article or Web Page, Author Unnamed Give title of article (full or shortened) or web page, as used on the works-cited page: ("Bald Eagle").

You should keep parenthetical citations as close as possible to the words or ideas being credited. To avoid interrupting the flow of the sentence, place them at the end of a phrase, clause, or sentence. If you have used information from the exact same source in several sentences in a row, it is okay to place the citation at the end of the last sentence. See examples in the model essay on pages 216–219.

Works-Cited Page

A **works-cited page** is a list of sources at the end of your report that you include regardless of the style of citation you use in the body of the report. The works-cited page lists complete information about each source you have used to write your paper. The sources are listed alphabetically by the author's last name or by the title if there is no author listed.

Sometimes your teacher may ask you to include a works-consulted page—often called a **bibliography**—on which you include all the works you consulted but did not necessarily cite in your research report. A works-consulted page uses the same form as the works-cited page.

On a works-cited page, page numbers are usually given for articles but not for books. In each example, note the order of information and the punctuation. When citing online sources, always give the date you accessed the site. Use the following examples to help you create a works-cited page.

MLA Guide to Works-Cited Page

General Reference Works Grier, James W. "Eagle." *World Book Encyclopedia*. 2009 edition.

Books by One Author DeFries, Cheryl L. *The Bald Eagle*. Enslow, 2003.

Books by Two Authors Bair, Diane, and Pamela Wright. *Eagle Watching*. Capstone, 2000.

Articles in Magazines Conn, Heather. "Explore: A Wild Place." *Sierra*, Jan 2009: 16–17.

Articles, Author Unnamed "Eagles Fly High." *Scholastic Action*, 10 Nov. 2008, p. 3.

Articles in Newspapers DePalma, Anthony. "Bald Eagles in Catskills Show Increasing Mercury." *New York Times*, 25 Nov. 2008, p. A2. Print.

Articles from Online Databases Price, Sean. "ENDANGERED!" *National Geographic Kids*, no. 361, June-July 2006, p. 9. EBSCOhost, Accession Number: 21116443. Accessed 6 Mar. 2018.

Audio "Bald Eagle Hatchling on Webcam." *Living on Earth*, 28 Feb. 2014. www.loe.org/shows/segments.html. Accessed 6 Mar. 2018.

Articles from Websites "Bald Eagle: The U.S.A.'s National Symbol." *American Eagle Foundation*, 06 Dec. 2007. www.eagles.org/what-we-do/educate/learn-about-eagles/bald-eagle-usas-national-symbol. Accessed 5 Mar. 2018.

These entries follow the style recommended in the *MLA Handbook for Writers of Research Papers* (8th ed.). Notice that the citation includes the medium only when it is needed to clarify the source. For example, the newspaper citation below indicates the print version of the the *New York Times* because a Web version is also published.

Articles in Newspapers DePalma, Anthony. "Bald Eagles in Catskills Show Increasing Mercury." *New York Times*, 25 Nov. 2008: A2. Print.

Consider the in-text citations in the paragraph below and the accompanying entries in the example works-cited page below it. See also the completed essay and works-cited page at the end of this chapter.

By 1995, the combination of strong laws and the efforts of scientists and environmental groups had been so successful that eagles were removed from the endangered species list (Price). Then in 2007 bald eagles were taken off the list of threatened species (“Bald Eagle”). The population had recovered to about 30,000 in the lower 48 states and about 100,000 in Alaska and Canada (Grier 5).

Works Cited

“Bald Eagle: The U.S.A.’s National Symbol.” *American Eagle Foundation*, 06 Dec. 2007. Accessed 2 Mar. 2018.

Grier, James W. “Eagle.” *World Book Encyclopedia*. 2009 edition. Print.

Price, Sean. “ENDANGERED!” *National Geographic Kids*, no. 361, June-July 2006, p. 9. EBSCOhost, Accession Number: 21116443. Accessed 6 Mar. 2018.

Citation Styles and Tools

The parenthetical citations and works-cited entries in this text follow the latest MLA style. If your teacher requires a different style, you should follow that model.

Many online databases offer citation tools. Look for a button in the sidebar labeled “Citation Tools” or “Cite.” Typically, a window will appear offering work-cited entries for the displayed source in different styles, such as Chicago/Turabian, APA, and MLA formats. Select and copy the required format, and paste it into your works-cited list. Be sure to double-check the entry. The citation tools can make mistakes in punctuation and formatting, and titles and containers may lose italic formatting when copied and pasted.

Revising and Editing

In the process of writing your report, you may not have been able to concentrate on all the elements of clear writing. During the revising stage, you can stand back from your report and try to read it with a fresh eye.

Collaboration Time The revising stage is a perfect time to have a partner or group review your work. You may want to ask your collaborator(s) to look at one or two specific parts or aspects of your draft. Selecting a few points from the checklist on the next page may help guide your readers. (See page 15 in Chapter 1 for more guidelines on holding a conference with collaborators.)

Mari asked Kat and Marcos to look at the introduction and first body paragraph. Some of their comments are given below.

For more than 200 years, the bald eagle has been the symbol of the United States. In the early 1700s, there may have been as many as 500,000 bald eagles in North America (“Bald Eagle”). By the early 1970s, however, only about 2,000–3,000 remained in the United States outside of Alaska (Grier 5). Fear for the dwindling population led to laws protecting eagles in all states, including Alaska. In addition, scientists found creative ways to increase the eagle population.

Two laws passed in the early 1970s were “the two main reasons for the recovery of the bald eagle” (DeFries 43). The first was the law that banned the use of the pesticide DDT. This pesticide got into the food that eagles ate and caused damage to their eggs. The second important law was the Endangered Species Act. This law protected eagles and other species that were in danger of disappearing (DeFries 29–31).

Kat: This introduction is a little dull—mostly numbers. I thought you were going to use the Rachel Carson quotes. I think those are more dramatic.

Marcos: I want to know more about how DDT caused damage. It that possible to put in? That diagram you found might add interest.

Mari may have thought she was close to finishing her project. But she agreed that addressing the issues Kat and Marcos brought up would improve her essay. See the last pages of this chapter for her final essay.

Inquiry Project Checklist

Organization, Structure, and Focus

- ✓ Do you have an interesting introduction that states the claim clearly?
- ✓ Does your work have unity? That is, do your sentences work together to meet the purpose of the essay?
- ✓ Is your work coherent? That is, are your ideas arranged logically with transitions that clarify the relationships among them?
- ✓ Do you have a strong conclusion that follows from your main ideas?

Content and Development of Ideas

- ✓ Do you support your claim with evidence such as facts, examples, and expert opinions from reliable sources?
- ✓ Does your essay contain logical reasons supported by evidence?
- ✓ Do you include different ways to display evidence, such as graphs, tables, and graphics if relevant?
- ✓ Do you employ rhetorical devices appropriately and avoid faulty reasoning?

Use of Language

Style and Voice

- ✓ Did you establish and maintain a style appropriate to the occasion and purpose?
- ✓ Is the writing voice authoritative, confident, and respectful?

Word Choice

- ✓ Are your words precise, vivid, and specific?
- ✓ Have you used strong verbs in the active voice when possible?

Sentence Fluency

- ✓ Do all sentences flow smoothly?
- ✓ Are there a variety of sentence types and lengths?
- ✓ Are all sentences well constructed and complete?

Conventions

- ✓ Are your sentences free of errors in grammar and usage?
- ✓ Did you spell each word correctly?
- ✓ Did you use capital letters where needed?
- ✓ Did you punctuate sentences correctly?

As You Edit: Sound-Alikes

For sound-alikes and certain words that sound almost alike, choose the word with your intended meaning.

In an early draft, Mari wrote this sentence about the process of hacking.

In most cases eaglets were taken from **there** birthplace and moved to a caged tower in the new location. **Their**, workers fed the eaglets.

Learn the difference between *there* and *their*. In the sentence above, the words are used incorrectly. Mari later edited the passage so that it reads as it should.

In most cases eaglets were taken from **their** birthplace and moved to a caged tower in the new location. **There**, workers fed the eaglets.

Their is a possessive pronoun modifying *birthplace*. *There* is an adverb describing where the workers fed the eagles.

Read your writing over, looking only for *their* and *there*. Be sure you have used each correctly. Also, look for *they're*, another sound-alike. It is a contraction of *they are*.

Publishing

The list below suggests several publishing options for an inquiry project with the unique requirements for each form.

Publishing Options for Inquiry Projects

In-school presentation Present your findings to a class of younger students starting to learn about the topic of your inquiry.

Local newspaper Prepare your findings so they can be published in newspaper format, including graphics if appropriate.

TED Talk format Prepare an oral presentation with visuals to present to a live audience.

Poster Present your findings in condensed form in a poster or set of posters.

The Decline and Recovery of the Bald Eagle

In 1962 a little-known author by the name of Rachel Carson published a book with the simple but ominous title of *Silent Spring* that caused an uproar in American society and nearly singlehandedly generated the environmental movement (Cronon, ix). The main message of *Silent Spring* was this: chemicals widely used to control insect pests were poisoning the environment. “The central problem of our age,” she warned, “has . . . become the contamination of man’s total environment with . . . substances that accumulate in the tissues of plants and animals and even . . . shatter or alter the very material of heredity upon which the shape of the future depends” (Carson 8).

Silent Spring sparked a great deal of controversy. But because of its dire warnings, Americans began to question the safety of chemicals used to control insects—chemicals that had been advertised as safe for humans and only harmful to insect pests (Cronon xiii). But Carson’s book brought to light another disturbing finding: the insecticide DDT was disrupting the ability of bald eagles to reproduce. The bald eagle—the symbol of the United States—was in danger of becoming extinct.

Fear of the dangers posed by chemicals to the environment in general and to eagles in particular led to the passage of new environmental laws. In addition, scientists and concerned citizens went to work to find creative ways to increase the eagle population.

The Decline of the Eagle Population

In the early 1700s there may have been as many as 500,000 bald eagles in North America (“Bald Eagle”). By the early 1940s the numbers were disturbingly low. The Audubon Christmas Day Bird Count of 1940 reported only 111 individuals (Audubon). The low numbers prompted Congress to pass the Eagle Protection Act in 1940. The act made it unlawful to hunt bald eagles or to sell their parts, eggs, or nests (Eagle Protection Act).

Two Important Laws Passed

After 1940 the eagle population began to rise, but slowly. By the early 1970s about 2,000–3,000 eagles were counted in the lower 48 states—still low numbers compared to the population in the preindustrial United States (Grier 5).

Spurred by the publication of *Silent Spring*, the U.S. government took several actions that many believe led to a sharp increase of the bald eagle population (DeFries 43). The first action was the creation of the Environmental Protection Agency (EPA) in 1970. One of the first issues taken up by the EPA was the use of the

pesticide DDT. Scientists had discovered that DDT increases in concentration as it moves up the food chain. (See Figure 1 below.)

In high concentrations, the insecticide causes the shell of eagle eggs to thin so much that they crack under the weight of the adult bird (Ehrlich et al.). Based on this evidence, the EPA issued a regulation in 1972 that banned the use of DDT.

Then in 1973 Congress passed the Endangered Species Act. This law added protections to eagles and other species in danger of extinction (DeFries 29–31). The fact that the bald eagle was listed as an endangered species spurred scientists and environmental groups to find ways to help restore the eagle population.

Hatching and Hacking

Scientists found that they could increase the production of eagle eggs through controlling the hatching of eggs. At a research center in Maryland, eggs laid by captive eagles were taken away from the nest. They were then kept warm artificially. Meanwhile, the mother soon laid more eggs. If she had her original brood to watch, she would not lay more eggs. In this way, more eaglets could be born from each mother (Wyss 19–20). In some cases the eggs laid by captive eagles were taken into the wild and placed in the nests of other eagles. Most wild eagles seemed willing to adopt and care for the new

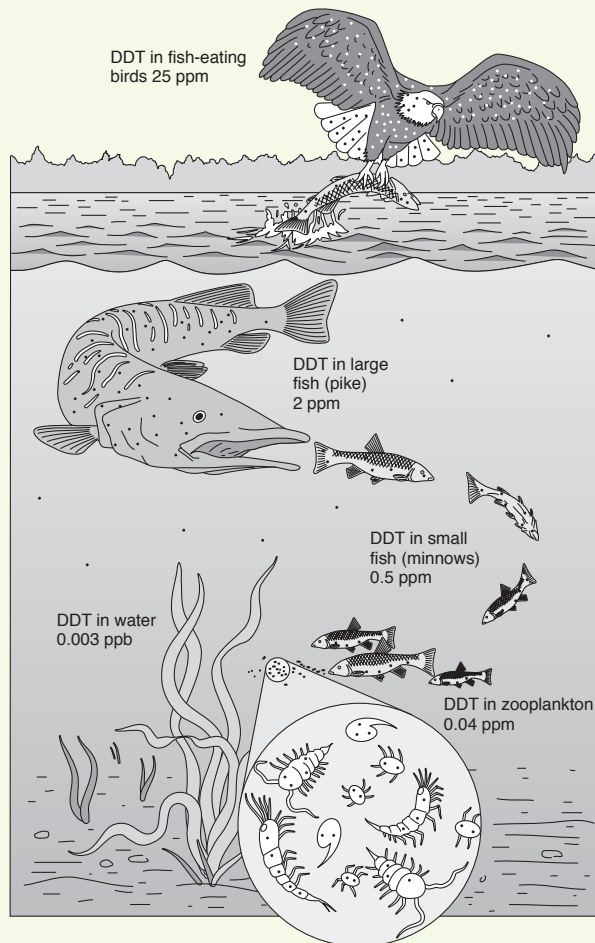


Figure 1. DDT increases in concentration from 0.003 ppb in water to 25 ppm in eagle.

Source: *The Living Environment: Biology*. AMSCO

eggs. By 1988 this program was no longer needed because eagles were able to hatch enough eggs successfully in the wild again (DeFries 40).

Another technique for increasing the eagle population is called hacking. Hacking involves moving young birds to a new, safe habitat. In most cases eaglets were taken from their birthplace and moved to a caged tower in the new location. There, workers fed the eaglets. To prevent these wild birds from becoming dependent on humans, the workers never got close enough for the birds to see them. When they were old enough to survive on their own, the eagles were released (DeFries 40–41).

A Success Story

By 1995 the combination of strong laws and the efforts of scientists and environmental groups had been so successful that eagles were removed from the endangered species list (Price). Then in 2007 bald eagles were taken off the list of threatened species (“Bald Eagle”). The population had recovered to about 30,000 in the lower 48 states and about 100,000 in Alaska and Canada (Grier 5).

New advances in technology have added an interesting coda to this story. Groups such as the Raptor Resource Project (RRP) are installing video cameras near bald eagle nests and streaming video of eagle activity over the Internet. Classrooms around the country can log in and interact with RRP moderators while watching the video feed. Eagle “nest cams,” as they are called, have been used to teach biology, engineering, mathematics, and language arts. The feed also is used to bring the soothing outdoor sounds of nests into classrooms and workplaces around the world. Now anyone can observe nesting pairs hatch and raise another generation of this majestic national symbol (“Decorah Bald Eagles”).



RRP nest cam still of an adult male eagle incubating eggs. March 2, 2018.

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The Parts of a Sentence

QuickGuide

12 A The Sentence page 221

A **sentence** expresses a complete thought, but a sentence fragment does not.

12 B Subjects page 221

The **subject** names the person, place, thing, or idea that the sentence is about.

12 C Predicates page 223

The **predicate** tells something about the subject.

12 D Different Positions of Subjects page 225

When the verb or part of the verb comes before the subject, the sentence is in **inverted order**.

12 E Compound Subjects and Predicates page 226

When a simple sentence has two or more subjects, it has a **compound subject**. When a simple sentence has two or more verbs, it has a **compound predicate**.

12 F Kinds of Sentences page 228

There are four kinds of sentences: **declarative**, **interrogative**, **imperative**, and **exclamatory**.

12 A The Sentence

A **sentence** is a group of words that expresses a complete thought. It has a **subject** and a **predicate**.

To express a complete thought, a sentence must have a subject and a predicate.

I went shopping downtown yesterday.

Kerri and I want to see that concert.

My friend Mustafa visited Egypt last summer.

A group of words that does not express a complete thought is called a sentence fragment.

went shopping downtown yesterday

want to see that concert

visited Egypt last summer

You will learn more about fragments in Chapter 21.

12 B Subjects

The **subject** of a sentence names the person, place, thing, or idea that the sentence is about.

	Subject	
Person	Pat	swims faster than anyone else in the entire state.
Place	The park	is my favorite place in the world.
Thing	My shoes	fell off while I was riding the Ferris wheel.
Idea	Fairness	requires that we give you another chance at bat.

12 B.1 Complete Subjects

A **complete subject** includes all words used to identify the person, place, thing, or idea that the sentence is about.

To find a complete subject, ask yourself one of these questions:

Who or what is doing something? About whom or what is the statement being made?

The birds in our backyard built a nest from my old sweater. (Who or what did something in this sentence? *The birds in our backyard* is the complete subject.)

12 B.2 Simple Subjects

The **simple subject** is the main word (or words) of the complete subject.

The birds in our backyard built a nest from my old sweater. (What is the main word in the complete subject? The simple subject is *birds*.)

Grant's Second Chance is a great place to buy used sports equipment. (*Grant's Second Chance* is the simple subject. All three words form the name of one place.)

Katharine is writing a complete novel in her journal. (The complete subject and the simple subject can be the same.)

Throughout the rest of this book, the simple subject will be called the subject.

12 B.3 Understood Subjects

When the subject of a sentence is not stated, the subject (*you*) is said to be **understood**. The subject *you* is not stated in a command or a request.

(you) Watch out for that cord on the floor! (command)

(you) Please get me a drink of water. (request)

12 C Predicates

The **predicate** of a sentence tells something about the subject.

Subject	Predicate
Pat	swims faster than anyone else in the entire state.
The park	is my favorite place in the world.
My shoes	fell off while I was riding the Ferris wheel.
Fairness	requires that we give you another chance at bat.

12 C.1 Complete Predicates

A **complete predicate** includes all the words that tell about the subject or what the subject is doing.

To find a complete predicate, first find the subject. Then ask yourself the following questions: *What is the subject doing? What is being said about the subject?*

The San Francisco Giants won the World Series in 2012. (The subject is *The San Francisco Giants*. What did the San Francisco Giants do? *Won the World Series in 2012* is the complete predicate.)

Mario visited the King Tut exhibit despite his dislike of mummies. (The subject is *Mario*. What is being said about Mario? *Visited the King Tut exhibit despite his dislike of mummies* is the complete predicate.)



12 C.2 Simple Predicates, or Verbs

The **simple predicate** is the main word or phrase in the complete predicate. The simple predicate is often referred to as the verb.

My older brother takes terrific still photographs. (What is the main word in the complete predicate? What does the subject do? The simple predicate is *takes*.)

Marisa dreamed about returning to the ruins at Machu Picchu. (What did the subject do? The simple predicate is *dreamed*.)

The complete predicate and the simple predicate can be the same.

The computer froze.

Throughout the rest of this book, the simple predicate will be called the verb.

12 C.3 Verb Phrases

A **verb phrase** includes the main verb plus any helping, or auxiliary, verbs.

Rhanna will be circulating her petition today in the cafeteria. Helping verbs are often forms of the verbs *be*, *have*, *do*, *may*, *can*, and *shall*.

Look at the chart below.

Helping Verbs	
<i>be</i>	am, is, are, was, were, be, being, been
<i>have</i>	has, have, had
<i>do</i>	do, does, did
other verbs	may, might, must, can, could, shall, should, will, would

You can learn more about verbs and verb phrases in Chapters 14 and 22.

Interrupted Verb Phrases A verb phrase is often interrupted by one or more words. Negative words such as *not*, *never*, and the contraction *n't* are not part of the verb phrase.

Some schools will not allow students to wear T-shirts with words on them.

(*Will allow* is the verb phrase—interrupted by the word *not*.)

He should never have tried to take that three-foot drop on skates.

(*Should have tried* is the verb phrase—interrupted by the word *never*.)

I didn't want the red ball. (*Did want* is the verb phrase—interrupted by the contraction *n't*)

12 D Different Positions of Subjects

A sentence is in **natural order** when the subject comes before the verb.

Our camping trip lasted from Friday evening until Sunday afternoon.

The dog scratched at the door until no one could stand it anymore.

When the verb or part of the verb phrase comes before the subject, the sentence is in **inverted order**.

Never would I have believed it.

Roaring out of the dark night is a bullet train destined for New York.



Inverted sentences are often questions or sentences that start with *there* or *here*. To find the subject in an inverted sentence, turn the sentence around to its natural order.

**Inverted
Order**

Only once have I broken my vow never to share
chewed gum.

**Natural
Order**

I have broken my vow to share chewed gum only once.

**Inverted
Order**

Is it silly for us to wear costumes to that film?

**Natural
Order**

It is silly for us to wear costumes to that film.

**Inverted
Order**

There is a place in South Dakota where you can dig up
dinosaur fossils.

**Natural
Order**

A place in South Dakota is where you can dig up
dinosaur fossils. (Sometimes *there* must be dropped
for the sentence to make sense.)



12 E

Compound Subjects and Predicates

A **compound subject** is made of two or more subjects in one sentence that have the same verb and are joined by a word such as *and* or *or*.

**Simple
Subject**

Solar panels can harness the energy of the sun.

**Compound
Subject**

Both solar panels and wind turbines are sources of
renewable energy.



A **compound predicate** is two or more verbs that have the same subject and are joined by a word such as *and* or *or*.

**Simple
Predicate**

The glaciers at the North and South Poles are melting.
(The predicate has only one verb—*are melting*.)

**Compound
Predicate**

The glaciers at the North and South Poles are melting
and breaking apart in large chunks. (The predicate has
two verbs—*are melting* and *(are) breaking*.)

A sentence can include both a compound subject and a compound verb.

**Compound
Subject and
Compound
Predicate**

George Washington and Abraham Lincoln served our
country and became great heroes.

Jack and Sally set up the lighting and the sound
equipment and began filming.

As You Revise: Sentence Variety

Writers often combine two short sentences that have the same verb. The new sentence will have a compound subject. Combining sentences makes writing flow smoothly.

Separate	Lewis traveled into new territory. Clark traveled into new territory.
Combined	Lewis and Clark traveled into new territory.

Review a piece of writing you completed recently. Revise it by combining short sentences that have the same verb to create one sentence with a compound subject.

12 F Kinds of Sentences

All sentences can be grouped according to their purpose. A sentence can make a statement, ask a question, give a command, or express strong feeling. The punctuation mark that belongs at the end of a sentence is determined by its purpose.

A declarative sentence makes a statement or expresses an opinion and ends with a period.

Leonardo da Vinci designed a workable airplane long before anyone could build one. (statement)

Hot, humid weather is worse than the most severe cold wave. (opinion)

An interrogative sentence asks a question and ends with a question mark.

How can I convince you I'm mature enough to see that movie?

Can you pat your head and rub your stomach at the same time?

An **imperative sentence** makes a request or gives a command and ends with either a period or an exclamation point.

Go straight for three blocks and then turn left on Elm Street. (This imperative sentence ends with a period because it is a mild request.)

Don't touch that computer! (This sentence ends with an exclamation point because it is a strong command.)

An **exclamatory sentence** expresses strong feelings and ends with an exclamation point.

What an awesome band they are!

They are coming back to play another set!

As You Revise: Style

Good writing flows smoothly sentence to sentence; it has fluency. Read the model from *Pilgrim at Tinker Creek* by Annie Dillard below.

We passed the cocoon around; it was heavy. As we held it in our hands, the creature within warmed and squirmed. We were delighted and wrapped it tighter in our fists. The pupa began to jerk violently, in heart-stopping knocks. Who's there? I can still feel those thumps, urgent through a muffling of spun silk and leaf, urgent through the swaddling of many years, against the curve of my palm.

Revise a piece of writing you completed recently by following the suggestions below.

- Use sentences of various lengths and types.
- Repeat important words from one sentence to the next.
- Don't begin every sentence with the subject.

Nouns and Pronouns

QuickGuide

13 A Nouns page 231

A **noun** names a person, place, thing, or idea.

There are several kinds of nouns, including **concrete** and **abstract** nouns, **compound** and **collective** nouns, and **common** and **proper** nouns.

13 B Pronouns page 233

A **pronoun** takes the place of one or more nouns; an **antecedent** is a noun or pronoun to which a pronoun refers.

There are several kinds of pronouns, including **personal**, **possessive**, **reflexive**, **intensive**, **indefinite**, **demonstrative**, **interrogative**, and **relative**.

13 A Nouns

A **noun** is a word or phrase that names a person, place, thing, or idea.

Types of nouns include concrete and abstract nouns, compound and collective nouns, and common and proper nouns.

13 A.1 Concrete Nouns

Nouns that name things that can be seen or touched are called **concrete nouns**.

Concrete Nouns	
People	girl, men, scientist, Dr. Taylor, singer, friend, Ms. Brown
Places	library, Mars, Dallas, Atlantic Ocean, Baltimore, Elm Street
Things	rain, wind, trees, cotton, clouds, shoes, devices

13 A.2 Abstract Nouns

Nouns that name ideas, qualities, or characteristics are called **abstract nouns**.

Abstract Nouns	
Ideas	love, friendship, kindness, thoughtfulness, grief
Qualities	courage, patriotism, hope, ideals, ambition



13 A.3 Compound Nouns

A **compound noun** is made up of more than one word.

Compound nouns may be written as a single word (*baseball*), two words (*home run*), or with a hyphen (*T-shirt*). Always use a dictionary to check the spelling of an unfamiliar compound word.

One Word	football, dugout, sideline
Two Words	first base, Super Bowl, jump ball
Hyphenated Words	runner-up, warm-up, half-sister

13 A.4 Collective Nouns

Collective nouns name a group of people or things.

Collective Nouns			
band	congregation	flock	orchestra
class	crew	group	swarm
colony	crowd	herd	team
committee	family	league	tribe

13 A.5 Common and Proper Nouns

A **common noun** names any person, place, or thing. A **proper noun** names a particular person, place, or thing. Proper nouns begin with a capital letter.

Common Nouns	Proper Nouns
girl	Amy Clark
country	United States
book	<i>Hatchet</i>

As You Edit: Initials, Organizations, Abbreviations, and Acronyms

Proper nouns include people’s initials, the names of organizations, and many abbreviations.

Initials	Organizations	Abbreviations
W. E. B. DuBois	Central Intelligence Agency	U.S.A.
J. R. Ewing, Jr.	United Nations	Park Ave.
Karen A. Breen	Parent-Teacher Association	TX

An **acronym** is a proper noun made of the first letters of a phrase. All letters of an acronym are capitalized. An acronym is always pronounced as a word.

Full Phrase	Acronym
<u>N</u> ational <u>A</u> eronautics and <u>S</u> pace <u>A</u> dm <u>i</u> nistrat <u>i</u> on	NASA
<u>R</u> adio <u>d</u> etecting <u>a</u> nd <u>r</u> anging	RADAR
<u>S</u> elf- <u>c</u> ontained <u>u</u> nderwater <u>b</u> reathing <u>a</u> pparat <u>s</u>	SCUBA

When editing, keep an eye out for these types of proper nouns, and be sure to capitalize them.

13 B Pronouns

A pronoun is a word that takes the place of one or more nouns.

Look at each pair of sentences below. Notice how pronouns save the second sentence of each pair from being boring, repetitious, and even silly.

Adam bought a large pizza and ate the pizza in one sitting.

Adam bought a large pizza and ate **it** in one sitting.

When Franklin Roosevelt was President, Franklin Roosevelt broadcast Franklin Roosevelt’s famous “fireside chats” over the radio.

When Franklin Roosevelt was President, **he** broadcast **his** famous “fireside chats” over the radio.

13 B.1 Antecedents

The word or group of words that a pronoun replaces is called its **antecedent**.

An antecedent comes before the pronoun. It may be in the same sentence as the pronoun or in another sentence. In the following examples, arrows point from the pronouns to their antecedents.

Daronna stopped at the pet store and bought some angelfish. **They** were beautiful! (The antecedent *angelfish* is in the preceding sentence.)

After I got obedience training for the dog, **he** behaved pretty well.
(The antecedent *dog* is in the same sentence.)

A pronoun can have more than one antecedent. And more than one pronoun can refer to same antecedent.

The songwriter and the composer were pleased with **their** new material.

The karate master took **his** best students on retreat with **him**.

13 B.2 Personal and Possessive Pronouns

Of all the different kinds of pronouns, **personal pronouns** are used most often. **Possessive pronouns** are personal pronouns that show possession.

Personal pronouns are categorized as being in the first person, second person, or third person. In the chart below, the possessive pronouns are in red.

	Singular	Plural
First Person (speaker)	I, me, my, mine	we, us, our, ours
Second Person (person spoken to)	you, your, yours	you, your, yours
Third Person (person or thing spoken about)	he, him, his , she, her, hers , it, its	they, them, their , theirs


Here are some examples of personal pronouns used in sentences.


First-Person Pronouns	<p>I must have left my script at the audition.</p> <p>Come with me to the gym. We have to sign up for our tryouts.</p>
Second-Person Pronouns	<p>You shouldn't ride a bike without your helmet.</p> <p>You left your new jerseys behind, so you will have to wear your old ones.</p>
Third-Person Pronouns	<p>He thought the books were his, so he took them home.</p> <p>She grabbed her sister's coat and tore its sleeve.</p> <p>They took their computer with them on their vacation.</p>

13 B.3 Reflexive and Intensive Pronouns

You can add *-self* or *-selves* to some personal pronouns to add emphasis or to refer back to a noun. These are called **reflexive** and **intensive pronouns**.

Reflexive and Intensive Pronouns	
Singular	myself, yourself, himself, herself, itself
Plural	ourselves, yourselves, themselves

 Robert kept telling **himself** that the situation was temporary. (The reflexive pronoun *himself* refers to Robert.)

 We worried about the wild birds, but the falcons **themselves** found a way to survive in big cities. (The intensive pronoun *themselves* emphasizes who came up with the survival strategy. Intensive pronouns often come immediately after the antecedent.)

Reflexive and intensive pronouns must always have an antecedent. Never use them alone. They must always refer to a noun or pronoun already in the sentence.

- Incorrect

Mark joined Arnetta and myself at the art fair. (The reflexive pronoun *myself* has no antecedent in this sentence.)
- Correct

Mark joined Arnetta and me at the art fair.

13 B.4

Indefinite Pronouns

Indefinite pronouns usually refer to unnamed people or things. Unlike personal pronouns, indefinite pronouns do not have a definite antecedent.

Common Indefinite Pronouns			
all	both	few	nothing
another	each	many	one
any	either	most	several
anybody	everybody	neither	some
anyone	everyone	none	someone
anything	everything	no one	something

Did **anyone** notice **something** strange about the end of the movie?

No one knew **anything** about the film.

Can **anybody** here talk to the manager?



13 B.5 Demonstrative Pronouns

Demonstrative pronouns do what their name suggests. They demonstrate, or point out, people or things.

Demonstrative Pronouns			
this	that	these	those

This and *these* point to people or things that are near in space or time. *That* and *those* point to people or things that are farther away in space or time.

Near **This** is my best drawing.

Farther Away **Those** are my early attempts.

Note that demonstrative pronouns stand alone. When pronouns modify nouns, they are called **demonstrative adjectives**.

Demonstrative Pronoun **Those** were awesome.

Demonstrative Adjective **Those** skateboards were awesome.

Demonstrative Pronoun **This** was used as evidence in the case against the defendant.

Demonstrative Adjective **This** part of the river was dammed up to create a hydroelectric plant.

13 B.6 Interrogative Pronouns

In the last chapter, you learned that interrogative sentences ask questions. **Interrogative pronouns** also ask questions.

Interrogative Pronouns				
what	which	who	whom	whose

What did you want with a bag of water balloons?

Which of these backpacks is mine and **which** is yours?

Who wants to ride in the school van with the principal?

To **whom** did Luke give his new headphones?

Whose is this?

13 B.7 Relative Pronouns

A **relative pronoun** relates a clause to the noun or the pronoun the clause modifies.

Relative Pronouns				
who	whom	whose	which	that


Veronica, **who wants to be an actress**, is starring in the school play.


Liza, **whose mother is a designer**, is going to make the costumes.

Specific relative pronouns refer to specific types of things.

- *Who*, *whom*, and *whose* refer to people.
- *Which* refers to animals or things.
- *That* refers to animals, things, or a class of people.

Our class enjoyed the art exhibit **that** we attended. (*That refers to “the art exhibit.”*)

Several of the paintings, **which** were located upstairs, were portraits of famous people. (*Which refers to “Several of the paintings.”*)

The guide **who** directed the tour provided us with useful information. (*Who refers to “the guide.”*)

As You Revise: Sentence Variety

You can use a relative pronoun to combine two sentences.

Two Sentences	Mary is an author. Mary wrote the school play.
Combined	Mary is an author who wrote the school play .
Combined	Mary, who wrote the school play , is an author.

When using relative pronouns to combine sentences, make sure the final sentence says exactly what you want it to say. Sometimes two sentences that seem similar can have different meanings.

Two Sentences	The play includes cats. The cats are hard to control.
Combined	The play includes cats that are hard to control . (The specific cats in the play are hard to control.)
Combined	The play includes cats, which are hard to control . (Cats <i>in general</i> are hard to control, not just the specific cats in the play.)

Revise a recent composition by using relative pronouns to combine sentences. Such revisions will add sentence variety and make your writing more interesting to read.

Verbs

QuickGuide

14 A Verbs page 241

A **verb** is a word or phrase that tells about an action or a state of being.

14 A.1 Action Verbs page 241

An **action verb** tells what action a subject is performing. Action verbs can show physical action, mental action, or ownership.

14 A.2 Transitive and Intransitive Verbs page 316

An action verb that has an object is **transitive**. An action verb that does not have an object is **intransitive**.

14 A.3 Linking Verbs page 243

A **linking verb** links the subject to another word in the predicate.

14 A.4 Helping Verbs page 246

Helping verbs “help” other verbs express meaning.

14 A Verbs

A **verb** is a word or phrase that tells about an action or a state of being.

The singer **walked** onto the stage. (The action verb *walked* tells what action the subject performed.)

People **were** in their seats an hour before the show. (The state-of-being verb *were* tells that the subject *is* or *exists* in a certain place.)

14 A.1 Action Verbs

An **action verb** tells what action a subject is performing. Action verbs can show physical action, mental action, or ownership.

To find an action verb, find the subject of the sentence and ask yourself, *What is the subject doing?*

Physical Action The Olympians **ran** to condition their bodies. (The subject is *Olympians*. What did the Olympians do? *Ran* is the action verb.)

Mental Action I **forgot** the dancer's name. (The subject is *I*. *Forgot* shows mental action.)

Ownership Jeffrey **has** two bikes. (The subject is *Jeffrey*. *Has* shows ownership.)

As You Write: Style

Choose your verbs carefully. The right verbs can help paint a vivid picture.

Less vivid	The car's tires made noise as it sped around the track.
More vivid	The car's tires squealed as it zoomed around the track.

14 A.2 Transitive and Intransitive Verbs

An action verb that has an object is **transitive**. An action verb that does not have an object is **intransitive**.

Action verbs are **transitive** when the action they express is directed at a person or thing. In other words, transitive verbs have direct objects. Other action verbs are **intransitive**. The action they express is not directed at anyone or anything. Intransitive verbs do not have direct objects.


To decide whether an action verb is transitive or intransitive, first find the verb. Then, ask yourself *Who or what experienced or received the action of the verb?* If the question cannot be answered because there is no object, it means that the verb is intransitive. Notice that some verbs can be transitive in one sentence and intransitive in another.

- | | |
|--------------|--|
| Transitive | Marie put special food in the dogs' bowls. (Marie put what? Food is the object. Therefore, put is a transitive verb.) |
| Intransitive | She works at the animal shelter on weekends. (She works what or whom? There is no way to answer this question. Therefore, works is an intransitive verb.) |
| Transitive | The rock star wrote a song for the girl who left him. (The rock star wrote what? Song is the object, so wrote is transitive.) |
| Intransitive | He wrote about the girl who left him. (He wrote what or whom? There is no object in this sentence.) |



14 A.3 Linking Verbs

A **linking verb** links the subject to another word in the predicate.


Mason and Sharon **were** slower than the rest of the contestants.
(The linking verb *were* connects the subject *Mason and Sharon* to the word *slower* in the predicate.)


The children **grew** bored with the clown's silly antics.

Most linking verbs are **state-of-being verbs** (forms of the verb *to be*). Other verbs can also link parts of a sentence. They express a condition.

Linking Verbs			
Forms of the Verb <i>To Be</i>			
be	shall be	have been	
is	will be	has been	
am	can be	had been	
are	could be	could have been	
was	should be	should have been	
were	would be	may have been	
may be	might have been		
might be	must have been		
Verbs That Express a Condition			
appear	grow	seem	stay
become	look	smell	taste
feel	remain	sound	turn

When a linking verb links the subject with another word in the predicate, the other word either describes or renames the subject.

Describing The sweater **looked** handmade. (*Looked links sweater with handmade. Handmade describes the sweater—the handmade sweater.*)

Renaming Believe it or not, Lewis's favorite food **is** sushi. (*Is links food with sushi. Sushi renames the subject.*)



Linking Verb or Action Verb? To tell whether a verb is a linking verb or an action verb, ask yourself this question: *What is the verb doing in the sentence?* If the verb links a subject to a word that renames or describes it, the verb is a linking verb. If the verb is used to show action, it is an action verb.

Linking Verb The man in the train **looked** anxious. (*Looked links man and anxious. Anxious describes the subject, man.*)

Action Verb He **looked** desperately for his missing wallet. (*Looked shows action. It tells what the subject is doing. Also, there is no word in the sentence that renames or describes the subject.*)

As You Write: Word Choice

A **linking verb** connects a subject with another word like a link in a chain.

Noun (Subject)	Linking Verb	Other Word
wagon	is	red
tree	grows	taller
students	are	happy
I	feel	sick

An **action verb** is like concentrated ink, a small drop of which can color an entire glass of water. Both sentences are correct in the example below, but notice how a single action verb carries the descriptive power of two words that say the same thing.

Verb with Adverb	The boy walked hurriedly across the square.
Strong Action Verb	The boy hurried across the square.

Revise a recent composition by replacing weak verbs and wordy descriptions with more colorful and descriptive action verbs.



14 A.4 Helping Verbs

Helping verbs “help” other verbs express meaning.

A main verb plus any helping verbs make up a **verb phrase**. Notice that a helping verb may be part of a contraction.

I **am trying** to figure out why I ever wanted to learn archery. (*Am is a helping verb that tells more about the main verb trying.*)

Jamalia **might go** to the dance if you invite her. (*Might is a helping verb that tells more about the main verb go.*)

I’m **finishing** this milk shake because I **don’t like** to see food go to waste. (*Am is part of the contraction I’m, and do is part of the contraction don’t.*)

A verb phrase may have more than one helping verb.

We **have been gathering** recyclables at the riverfront all day. (*Have been gathering is a verb phrase. Have and been are helping verbs.*)

One or more words may interrupt a verb phrase. Note that *not* and its contraction *n’t* are not part of the verb.

We **have just received** word that the plane **has almost landed**. (*The verbs are have received and has landed.*)

He **shouldn’t try** that move without a spotter. (*The verb is should try.*)

Common Helping Verbs	
be	am, is, was, were, are, be, being, been
have	has, have, had
do	do, does, did
other verbs	may, must, might, can, could, shall, should, will, would

As You Edit: Verbs

Use the proper form of **helping verbs with negatives** such as *not* and *n't*.

Before Editing	After Editing
She didn't be able to finish the book in time.	She <i>won't</i> be able to finish the book in time.
I ain't a fan of baseball.	<i>I'm not</i> a fan of baseball.

Check that you have **subject-verb agreement** when using the verb *have*.

Before Editing	After Editing
Mary have a lot of homework.	Mary <i>has</i> a lot of homework.
They has two dogs.	They <i>have</i> two dogs.



Adjectives and Adverbs

QuickGuide

15 A Adjectives page 249

An **adjective** modifies a noun or a pronoun.

There are several kinds of adjectives, including **articles** and **proper adjectives**.

15 B Adverbs page 253

An **adverb** modifies a verb, an adjective, or another adverb. Many adverbs end in *-ly*



15 A Adjectives



An **adjective** is a word that modifies a noun or a pronoun.



Our language would be dull indeed if the only parts of speech we had to use were nouns and verbs. Fortunately, we have lots of **modifiers**—words that can change or add meaning to other words. Modifiers describe other words. They add color and exactness to a sentence. One kind of modifier is the **adjective**. An adjective answers the following questions about nouns and pronouns:



What kind? How much?
Which one? How many?

In the following examples, an arrow points from the adjective to the noun or pronoun it modifies.


What Kind?  **Rough** seas upset the  **ship's** passengers.


Which One?  **This** ship is more stable than  **that** one.


How Much?  **More** space in the cabin would be a  **great** relief.

How Many?  **Few** people liked the size of the  **two** ships.

Different Positions of Adjectives Usually an adjective comes right before the noun or pronoun it modifies. Sometimes, though, an adjective follows that word. An adjective can also follow a linking verb.

Before a Noun  The **brave, adventurous** diver explored the cave.

After a Noun  The diver, **brave and adventurous**, explored the cave.

After a Linking Verb  The diver was **brave and adventurous** to explore the cave.

When two or more adjectives are used to modify one noun and they are not connected by the words *and* or *or*, they are called **coordinate adjectives**. You may have to put a comma between them. To decide whether to use a comma, read the adjectives with the word *and* in between. If the phrase makes sense with the word *and*, you should use a comma.

- | | |
|------------------|--|
| Incorrect | A young enthusiastic environmentalist addressed our ecology group. (The environmentalist is young <i>and</i> enthusiastic. A comma is needed.) |
| Correct | A young, enthusiastic environmentalist addressed our ecology group. |
| Incorrect | The auto show featured several, incredible, hybrid vehicles. ("Several <i>and</i> incredible <i>and</i> hybrid vehicles" does not read well. Leave the commas out.) |
| Correct | The auto show featured several incredible hybrid vehicles. |

Usually no comma is needed after a number or after an adjective that refers to size, shape, or age.

That **skinny old** fellow can play tennis almost as well as I can.

15 A.1 Articles

***A, an, and the* form a special group of adjectives called **articles**.**

There are two kinds of articles: **definite** and **indefinite**. The definite article (*the*) is used to point out a specific noun; the indefinite articles (*a* and *an*) are used to refer to any member of a group. Use the article *a* before words that begin with a consonant sound; use the article *an* before words that begin with a vowel sound.

- | | |
|-------------------|---|
| Definite | 
The girl led the artist to the stage. |
| Indefinite | 
A girl led an artist to a stage. |

15 A.2 Proper Adjectives

Proper adjectives are related to proper nouns. Like proper nouns, they describe a specific type of person, place, or thing, and they are capitalized.

For tomorrow's picnic, let's make sandwiches with **French** bread. (*French* is a proper adjective formed from the proper noun *France*.)

Proper Noun	Proper Adjective
Europe	European
America	American
Sudan	Sudanese
Spain	Spanish

Adjective or Noun? A word's part of speech depends on how it is used in a sentence. Nouns can often serve as adjectives.

Noun The **street** was crowded.

Adjective **Street** theatre is so colorful.

Noun **Water** conducts electricity.

Adjective I work in a **water** park.



Adjective or Pronoun? A word can be a pronoun in one sentence and an adjective in another. For example, the word *this* is a pronoun if it stands alone and takes the place of a noun. The word *this* is an adjective if it modifies a noun or a pronoun.

- Adjective

This number is a prime number.

(This modifies the noun number.)
- Pronoun

This is a prime number.

(This replaces the noun number.)
- Adjective

Which problem did you solve?

(Which modifies the noun problem.)
- Pronoun

Which did you solve?

(Which replaces the noun.)



The words below are often used as both pronouns and adjectives.

Words Used as Pronouns or Adjectives			
Demonstrative Pronouns	Interrogative Pronouns	Indefinite Pronouns	
this	what	all	many
these	which	another	more
that	whose	any	most
those		both	neither
		each	other
		either	several
		few	some

15 B Adverbs

An **adverb** modifies a verb, an adjective, or another adverb.

Many adverbs are formed by adding *-ly* to adjectives.

Hold the rope **tightly** and **slowly** lower the bucket. (The adverb *tightly* modifies the verb *hold*. The adverb *slowly* modifies the verb *lower*.)

These old wells are **terribly** dangerous. (The adverb *terribly* modifies the predicate adjective *dangerous*.)

The common adverbs below do not end in *-ly*.

Common Adverbs				
afterward	even	just	now	still
again	ever	late	often	then
almost	far	long	quite	there
already	fast	more	rather	today
also	forth	near	slow	tomorrow
always	hard	never	so	very
back	here	next	sometimes	well
down	instead	not (n't)	soon	yet

As You Edit: Introductory Elements

Some adverbs can serve as introductory elements. A comma usually separates an introductory element from the rest of the sentence.

Today, go have fun. **Afterward**, please come home. **Then**, clean your room.

When editing a composition, look for introductory elements that require commas.

15 B.1 Adverbs That Modify Verbs

Most adverbs modify verbs. To find these adverbs, identify the verb and ask yourself, *Where?* *When?* *How?* or *To what extent?* A word that answers one of these questions is an adverb.

Usually, when an adverb modifies a verb, it can be placed anywhere in the sentence.

Where?	Last spring, everyone gathered outside to watch the solar eclipse.
When?	Sometimes I wonder if I'll ever see one.
How?	We gathered expectantly to watch.
To What Extent?	Clouds completely obscured our view of the eclipse.

More than one adverb can modify the same verb.

Ray **never** ran **fast**, but he **always** ran **well**.

When there are helping verbs in addition to the main verb, an adverb modifies the entire verb phrase.

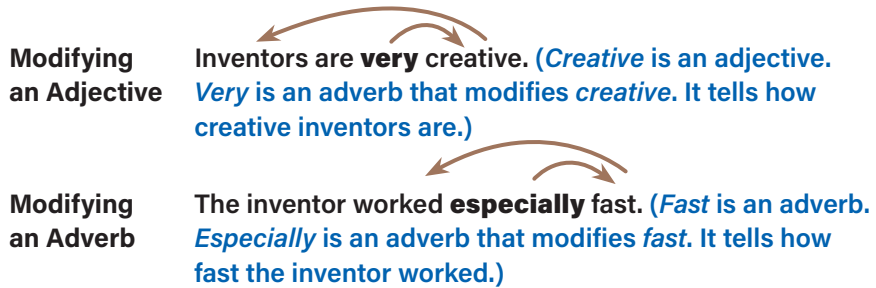
You should accept a compliment **graciously**. (*Graciously* modifies the verb phrase *should accept*.)

An adverb sometimes interrupts a verb phrase in a statement or a question.

Statement	I have always enjoyed helping out at the nature center. (<i>The adverb always interrupts the verb phrase have enjoyed.</i>)
Question	Didn't she know her competitors would see her posters? (<i>Did know is the verb phrase interrupted by the adverb not [<i>n't</i>].</i>)

15 B.1 Adverbs That Modify Adjectives and Other Adverbs

Almost all adverbs modify verbs. However, occasionally an adverb such as *quite*, *rather*, *so*, *somewhat*, or *very* modifies an adjective or another adverb. Such an adverb usually comes immediately before the word it modifies.



As You Revise: Word Choice

In a text, you can convey your ideas better when you use specific words. Try to avoid repeating adverbs or using abstract adjectives.

Vague	Pedro is a very, very good inventor. Meghan is really a very sweet person.
Specific	Pedro is a creative and extremely intelligent inventor. Meghan is a thoughtful and generous person.

Revise a recent composition to replace repeated adverbs and abstract adjectives with stronger adverbs and concrete adjectives.

You can learn more about using adjectives and adverbs in Chapter 15.

Prepositions, Conjunctions, & Interjections

QuickGuide

16 A **Prepositions** page 257

A **preposition** shows the relationship between a noun or a pronoun and another word in the sentence.

A **prepositional phrase** is a group of words made up of a preposition, its object, and any words that modify the object.

16 B **Conjunctions** page 260

A **conjunction** connects words or groups of words. There are three kinds of conjunctions: **coordinating**, **correlative**, and **subordinating**.

16 C **Interjections** page 263

An **interjection** is used to express surprise or strong feeling.

A **preposition** shows the relationship between a noun or a pronoun and another word in the sentence.

If someone gives you directions, a preposition such as *beside*, *on*, or *under* could make all the difference.

At first, I looked **on** the desk.

After a while, I remembered that the money was hidden **under** the desk.

The following is a list of common prepositions. Notice that some prepositions are made up of more than one word.

Common Prepositions			
about	below	inside	to
above	beneath	into	toward
according to	beside	like	under
across	between	near	underneath
after	beyond	of	until
against	by	off	up
along	down	on	upon
among	during	out of	up to
around	except	over	with
at	for	past	within
because of	from	since	without
before	in	through	
behind	in front of	throughout	

16 A.1 Prepositional Phrases

A preposition is usually part of a group of words called a **prepositional phrase**. A prepositional phrase is a group of words made up of a preposition, its object, and any words that modify the object.

Look **under the kitchen table**. (*Under* is the preposition and *table* is the object. *Kitchen* modifies the object.)

We are **among friends, young and old**. (*Among* is the preposition and *friends* is the object. *Young* and *old* modify the object.)

Prepositional phrases are common in both subjects and predicates of sentences.

The largest remaining rainforest **in Mexico** is endangered.
(*The prepositional phrase is in the subject.*)

I was afraid **of your pitch** last year. (*The prepositional phrase is in the predicate.*)

A sentence can have more than one prepositional phrase.

The players **on that team** are old friends **of mine**.

Compound Objects A prepositional phrase can have more than one object. Such an object is called a **compound object of a preposition**.

We packed boxes **of clothes, toiletries, and canned goods** for the hurricane survivors.

As You Write: Style

Use prepositional phrases to add interest and appeal to your writing. For example, you can use similes that begin with the preposition *like* to make unusual comparisons.

His swing was **like a clock's pendulum**.

She ran **like a gazelle**.

Similes are a great way to express ideas memorably. Revise a recent composition to express an idea using a simile.

As You Edit: Prepositional Phrases and Subject-Verb Agreement

Sometimes a prepositional phrase will come between a subject and its verb. When this happens, make sure your subject and verb agree no matter how far apart they are.

In the following examples, each subject and verb agree in number despite the prepositional phrase that comes between them.

Singular	A <i>list</i> of new drivers <i>is</i> available. (<i>Is</i> agrees with the subject <i>list</i> , not with the object of the preposition <i>drivers</i> —even though <i>drivers</i> is closer to the verb.)
Plural	The <i>drivers</i> in that room <i>are</i> winners. (<i>Are</i> agrees with the subject <i>drivers</i> , not with the object of the preposition <i>room</i> —even though <i>room</i> is closer to the verb.)

The best way to find the correct agreement in these sentences is to mentally take out the prepositional phrases. When editing, you might imagine parentheses around them. Then it is easy to see the subject and verb.

The next time you edit a composition, look for instances in which a prepositional phrase comes between a subject and its verb. Make sure the subject and verb agree.

Preposition or Adverb? Some words can be a preposition in one sentence and an adverb in another sentence. *Around*, for example, is a preposition when it is part of a prepositional phrase. *Around* is an adverb, however, when it stands alone.

Preposition The designer moved the cursor **around the computer screen**. (*Around the computer screen* is a prepositional phrase.)

Adverb Alana and I were just hanging **around**. (*Around* is an adverb that tells where Alana and I were “hanging.”)

16 B Conjunctions

A **conjunction** connects words or groups of words.

There are three kinds of conjunctions: coordinating, correlative, and subordinating. Here we will learn about two of these: coordinating conjunctions and correlative conjunctions. You will learn about subordinating conjunctions in Chapter 20.

16 B.1 Coordinating Conjunctions

A **coordinating conjunction** is a single connecting word. Coordinating conjunctions can connect both single words and groups of words.

Coordinating Conjunctions			
and	but	or	yet

*Bill **and** Melinda Gates* give away some of their fortune each year.
(The coordinating conjunction *and* connects two proper nouns.)

The students *saw **and** reviewed* the latest animated feature.
(The coordinating conjunction *and* connects two verbs.)

Lina's comedy routine was *funny **but** long*. (The coordinating conjunction *but* connects two adjectives.)

He climbed *slowly **yet** purposefully* over the mountain for help.
(The coordinating conjunction *yet* connects two adverbs.)

Jay wove the bandage *over his ankle **and** around his foot*.
(The coordinating conjunction *and* connects prepositional phrases.)

He began *taking off his coat **and** explaining why he was late*.
(The coordinating conjunction *and* connects complete predicates.)

*Marisa likes water with her meals, **but** Joseph likes milk better*.
(The coordinating conjunction *but* connects sentences.)

16 B.2 Correlative Conjunctions

Correlative Conjunctions are always used in pairs. Like coordinating conjunctions, correlative conjunctions connect words or groups of words.

Correlative Conjunctions		
both/and	either/or	neither/nor

No ball game is complete without **both** *peanuts* **and** *Cracker Jack*.
(The correlative conjunction *both/and* connects nouns.)

My opponent's remark was **neither** *honest* **nor** *accurate*. (The correlative conjunction *neither/nor* connects adjectives.)

My homework is **either** *in the car* **or** *on the shelf*. (The correlative conjunction *either/or* connects prepositional phrases.)

Either *pay me now* **or** *buy your ticket at the door*. (The correlative conjunction *either/or* connects sentences.)

Conjunctive Adverbs In the last chapter you learned about adverbs, which modify verbs, adjectives, and other adverbs. There are some words that act both as adverbs and conjunctions. These words are called **conjunctive adverbs**.

A conjunctive adverb acts as a conjunction connecting complete ideas. The following chart lists some common conjunctive adverbs.

Common Conjunctive Adverbs				
accordingly	consequently	however	namely	still
again	finally	indeed	nevertheless	then
also	furthermore	likewise	otherwise	therefore
besides	hence	meanwhile	similarly	thus

A conjunctive adverb can come in the middle of a sentence and connect two ideas. It can also come at the beginning of a sentence.

When a conjunctive adverb appears within a sentence, a semicolon is used to link the two main ideas. A comma always follows a conjunctive adverb.

Martha and Carlos did not do their homework; **consequently**, they were not prepared for the test.

Finally, they decided to study together.

A transition is a word or phrase that shows how two subjects or ideas are related.

Conjunctive adverbs can be used as transitions, connecting the ideas in one sentence or paragraph to the ideas that came before.

Mary practiced her lines. Meanwhile, the rest of us began painting the sets. Then, our drama teacher began fixing the stage lights.

Note that when a conjunctive adverb forms a transition, a comma separates it from the rest of the sentence.

As You Edit: Conjunctive Adverbs and Transitions

Good writing uses transitions effectively. A transition says, “Here is an idea that is related to what you just read.” The relationship can be time (*then, finally*), order of importance (*larger still, more importantly*), cause-and-effect (*consequently, as a result*), or disagreement (*nevertheless, on the other hand*). Notice how using a conjunctive adverb improves the flow of the following sentences and explains the relationship between the ideas.

Fruit flies and humans share 75 percent of the genes that carry disease. Fruit flies are being used to understand the genetic causes of Parkinson’s disease, Alzheimer’s disease, and Rhett’s syndrome.

Fruit flies and humans share 75 percent of the genes that carry disease. Consequently, these tiny insects are used by researchers to understand the genetic causes of Parkinson’s disease, Alzheimer’s disease, and Rhett’s syndrome.

The adverb *consequently* explains that the second sentence is a result of the fact about fruit flies stated in the first sentence.

Revise a recent composition to improve the flow of ideas by using effective conjunctive adverbs.

16 C Interjections

An **interjection** is used to express surprise or strong feeling.

Words such as *ugh*, *whew*, and *wow* are **interjections**. An interjection usually comes at the beginning of a sentence. It is followed by an exclamation point or a comma.

Common Interjections			
aha	oh	ugh	yes
goodness	oops	well	yikes
hooray	ouch	wow	yippee

Ouch! That antiseptic lotion stings.

Oh, I just remembered I have something for you.

Surprise! We didn't forget your birthday after all.

As You Write

Use interjections and exclamation points sparingly. When they are overused, interjections lose their power. Try to save them for truly strong emotions so they will have a greater impact on your reader.

Overdone	Wow! Did you see that! I don't think I will ever forget it!
Better	Wow! Did you see that double play?



Complements

QuickGuide

17 A Kinds of Complements page 265

A **complement** completes the meaning of a sentence. There are four main kinds of complements: **direct objects**, **indirect objects**, **predicate nominatives**, and **predicate adjectives**.

17 B Direct Objects page 265

A **direct object** is a noun or pronoun that receives the action of a verb. It tells *whom* or *what* an action is about.

17 C Indirect Objects page 266

An **indirect object** is a noun or pronoun that tells *to whom*, *for whom*, *to what*, or *for what* an action is done.

17 D Predicate Nominatives page 268

A **predicate nominative** is a noun or a pronoun that follows a linking verb and identifies, renames, or explains the subject.

17 E Predicate Adjectives page 269

A **predicate adjective** is an adjective that follows a linking verb and modifies or describes the subject.

17 A Kinds of Complements

A **complement** is a word or phrase that follows the verb and completes its meaning.

While it is possible to have a complete sentence with only a subject and a verb, other words are usually needed to complete the meaning. These words are called **complements**.

There are four main kinds of complements. **Direct objects** and **indirect objects** always follow action verbs. **Predicate nominatives** and **predicate adjectives** always follow linking verbs and are called **subject complements** because they refer back to the subject.

17 B Direct Objects

A **direct object** is always a noun or a pronoun that follows an action verb. A **direct object** answers the questions **Whom?** or **What?**

To find a direct object, first find the subject and the action verb in the sentence. Then ask yourself *whom?* or *what?* receives the action of the verb. The answer to either question will be a direct object.

Carrie invited ^{d.o.} everyone to a party at the museum. (Carrie invited whom? *Everyone* is the direct object.)

Mark will exhibit a ^{d.o.} painting in the art show at school. (Mark will exhibit what? *Painting* is the direct object.)

To find the direct object in a question, change the question into a statement.

Question When you went to the Louvre, did you see the *Mona Lisa*?

Statement When you went to the Louvre, you did see the ^{d.o.} *Mona Lisa*.
(You did see *what?* *The Mona Lisa* is the direct object.)

Compound Direct Object A compound direct object consists of two or more direct objects following the same verb.

Chagall used bright ^{d.o.} colors and ^{d.o.} fantasy in his paintings. (Chagall used what? Colors and fantasy make up the compound direct object.)

17 C Indirect Objects

An **indirect object** is a noun or pronoun that tells **to or for whom** or **to or for what** something is done.

An indirect object provides more information about the direct object. To have an indirect object, therefore, a sentence *must* have a direct object.

Like a direct object, an indirect object follows an action verb. It always comes before the direct object. To find an indirect object, first find the direct object. Then ask yourself the following questions.

To whom? For whom?
To what? For what?

The guest speaker showed ^{i.o.} us ^{d.o.} a video of an Iditarod sled race. (Video is the direct object. The guest speaker showed the video to whom? The speaker showed it to us. Us is the indirect object.)

The lady on TV gave her disgusting ^{i.o.} casserole ^{d.o.} a fancy name. (Name is the direct object. The lady gave a name to what? She gave it to the casserole. Casserole is the indirect object.)

Indirect Object or Object of a Preposition? When a noun follows a preposition, it is the **object of the preposition**, not an indirect object.

Indirect Object I gave **Jake** the extra sandwich because he is always hungry. (*Sandwich is the direct object. Jake is the indirect object.*)

Object of Preposition I gave the extra sandwich to **Jake** because he is always hungry. (*To Jake is a prepositional phrase that comes after the object. Jake is the object of the preposition.*)

Compound Indirect Object A compound indirect object consists of two or more indirect objects that follow the same verb.

I brought ^{i.o.} **Tony** and ^{i.o.} **Mona** ^{d.o.} games to make baby-sitting easier. (*I brought games for whom? Tony and Mona make up the compound indirect object.*)

As You Write: Revising for Clarity

Sometimes using an indirect object is awkward. A prepositional phrase can often make the sentence read more clearly.

Indirect Object	Ted brought the children ice cream sandwiches.
Prepositional Phrase	Ted brought ice cream sandwiches for the children.

Review a recent composition. Revise awkward or unclear indirect objects by changing them to prepositional phrases.




17 D Predicate Nominatives

A **predicate nominative** is a noun or pronoun that follows a linking verb and identifies, renames, or explains the subject.


To find a predicate nominative, locate the subject and the linking verb. Then find the noun or the pronoun that follows the verb and relates to the subject. This word will be a predicate nominative.

Remember that the most common linking verbs are forms of *to be* (*be, is, am, are, was, were*). See Chapter 14 to review linking verbs.


He was Atlanta's actor of the year in 2018. (*Actor is the predicate nominative that renames the subject he.*)



She might be a famous actress. (*Actress renames the subject she.*)

Compound Predicate Nominative A compound predicate nominative consists of two or more predicate nominatives following the same verb.


The earliest television comediennes were Lucille Ball and Imogene Coca.
(*Lucille Ball and Imogene Coca are the compound predicate nominatives that rename the subject comediennes.*)

Like other parts of speech, predicate nominatives appear in questions as well as sentences. To find the predicate nominative, change the question into a statement.


Question Was that you in the documentary about young activists?


Statement That was you in the documentary about young activists.
(*That is the subject. You renames that.*)

17 E Predicate Adjectives

A **predicate adjective** is an adjective that follows a linking verb and modifies the subject.

To find a predicate adjective, first find the subject and the linking verb. Then find an adjective that follows the verb and describes the subject. This will be the predicate adjective.


Pigs are basically **clean** and prefer cool water to mud. (*Clean is the predicate adjective that describes the subject, pigs.*)


Did the new student seem **anxious** about introducing himself?
(*Anxious is the predicate adjective that describes the subject, student.*)

Compound Predicate Adjective Two or more predicate adjectives that follow the same verb are called compound predicate adjectives.


The auditorium was **clean and comfortable**. (*Both clean and comfortable describe the subject, auditorium.*)

As You Revise: Sentence Variety

When you revise, you can combine sentences by using direct and indirect objects. The combined sentences will have action verbs and will allow you to say more in fewer words and sentences.

See how the twelve words in the first two sentences below can be combined to make one sentence of seven words.

Before Revision	After Revision
I bought a gift of apples. I gave the apples to Mary.	I bought Mary a gift of apples.

Revise a recent composition to attain more sentence variety.

Phrases

QuickGuide

18 A Prepositional Phrases page 271

A **prepositional phrase** is a group of words that begins with a preposition and ends with a noun or pronoun.

18 B Appositives and Appositive Phrases page 274

An **appositive** is a noun or a pronoun that identifies or explains another noun or pronoun.

An **appositive phrase** consists of an appositive and its modifiers.

18 A Prepositional Phrases

A **phrase** is a group of words that acts like a single part of speech. One kind of phrase is the prepositional phrase. A **prepositional phrase** begins with a preposition and ends with a noun or a pronoun.

There are two kinds of prepositional phrases: **adjective phrases** and **adverb phrases**.

**Adjective
Phrase**

The woman **with the pink hair** is a calculus expert.
(The prepositional phrase *with the pink hair* is used as an adjective modifying *woman*.)

**Adverb
Phrase**

The hero leaped **over the blockade**. (The prepositional phrase *over the blockade* is used as an adverb modifying *leaped*.)

You learned about prepositions in Chapter 16. Revisit the chart on page 257 for a list of commonly used prepositions.

18 A.1 Adjective Phrases

An **adjective phrase** is a prepositional phrase that is used like a single adjective.

Adjective

Buddy Guy is a **popular** musician.

**Adjective
Phrase**

Buddy Guy is a musician **with a loyal following**.

An adjective phrase answers the question *Which one?* or *What kind?* just as a single adjective does.

Which One?

The house **without a welcome mat** is my neighbor's home.

What Kind?

Mom bought a car **with a hybrid engine**.

A sentence can have more than one adjective phrase.

People **from three states** came to the benefit concert **for the flood victims**.

Sometimes an adjective phrase may modify a noun or a pronoun in another phrase.

I want to see that show **about music of the punk era**.

The section **on the early roots of the style** should be interesting.

As You Revise: Check for Clarity

When an adjective phrase is too far away from the word or words it modifies, it is called a **misplaced modifier**. A misplaced modifier can confuse the meaning of a sentence or make the sentence sound silly.

The teacher gave the microscopes to the students without batteries. (The modifier *without batteries* is misplaced. Is it the students or the microscopes that are without batteries?)

In the glass jar, Li studied the cockroaches. (Because of this misplaced modifier, Li seems to be in the glass jar.)

To correct a misplaced modifier, place the adjective phrase as close as possible to the word it modifies. If necessary, change the phrase to clarify it.

The teacher gave the students the microscopes, but no batteries.

Li studied the cockroaches in the glass jar.

18 A.2 Adverb Phrases

An **adverb phrase** is a prepositional phrase that is used to modify a verb or an adverb.

Adverb Unsure of his English, the artist spoke **softly**.

Adverb Phrase Unsure of his English, the artist spoke **in a whisper**.

Like single adverbs, adverb phrases usually answer one of the following questions:

- Where?** The potter moved **into a new studio**.
- When?** **On Friday**, he began to throw a new series of vases.
- How?** The potter works **on an exact schedule**.
- Why?** He built a new kiln **for his larger pots**.

Two adverb phrases can modify the same verb. Also notice that adverb phrases may appear anywhere in a sentence.

- After Friday but before Sunday**, he should complete the set of plates.
- The potter had waited **for clay for five days**.



As You Edit: Introductory Elements and Commas

If a sentence begins with a very short adverb phrase, no comma is needed.

At noon you can see an exhibit of ancient artifacts. (No comma is needed for the short introductory phrase *At noon*.)

A comma should be placed after an introductory adverb phrase of four or more words.

During the show's intermission, the characters pretended to go about their business. (A comma is needed to separate the long introductory phrase from the rest of the sentence.)

Use a comma after two or more introductory phrases, or after a phrase that ends in a date.

After the exhibit at the museum, there will be a live demonstration. (A comma is needed after the two introductory phrases.)

On April 13, 1973, the first cell phone call was made. (A comma is needed to separate the phrase containing a date from the rest of the sentence.)

Edit a recent composition to include at least one new introductory adverb phrase. Make sure to use commas correctly.

18 B

Appositives and Appositive Phrases

An **appositive** is a noun or pronoun that explains or identifies another noun or pronoun in the sentence.

We talked about our common interest, **music**. (The appositive *music* explains *our common interest*.)

When an appositive has modifiers, it is called an **appositive phrase**.

Dr. Moore, **the new band director**, chooses great music. (The appositive phrase *the new band director* identifies *Dr. Moore*.)

As You Edit: Nonrestrictive Phrases and Commas

If the information in an appositive phrase is essential, no commas are needed. Information is essential if it identifies a person, place, or thing in the sentence and is necessary for understanding the meaning of the sentence.

If the information in the phrase is not essential, it must be set off from the sentence by commas. Information is not essential if it can be removed without changing the meaning of the sentence.

Essential (Restrictive)	The poem “Mother to Son” was written by Langston Hughes. <i>(If “Mother to Son” were dropped, the sentence would lose much of its informational value. Thus, the appositive phrase is essential. An essential phrase is known as a restrictive phrase.)</i>
Nonessential (Nonrestrictive)	“Mother to Son,” a poem by Langston Hughes, is one of my teacher’s favorite poems. <i>(If the appositive phrase were dropped, the sentence would still make sense. Therefore, the appositive phrase is not essential and needs to be set off by commas. A nonessential phrase is called a nonrestrictive phrase.)</i>

Edit a recent composition by adding two appositive phrases to two different sentences. Use one restrictive phrase and one nonrestrictive phrase.



Verbals and Verbal Phrases

QuickGuide

19 A Verbs page 277

A **verbal** is a verb form that functions like another part of speech. There are three kinds of verbals: **infinitives**, **gerunds**, and **participles**.

19 B Participles and Participial Phrases page 277

A **participle** is a verb form that is used as an adjective. A **participial phrase** is a participle with modifiers and complements all working together as an adjective.

19 C Gerunds and Gerund Phrases page 281

A **gerund** is a verb form that is used as a noun. Gerunds usually end in *-ing*.

A **gerund phrase** is a gerund with modifiers and complements all working together as a noun.

19 D Infinitives and Infinitive Phrases page 282

An **infinitive** is a verb form that can be used as a noun, an adjective, or an adverb.

An **infinitive phrase** is an infinitive with modifiers and complements all working together as a noun, an adjective, or an adverb. Infinitives and infinitive phrases usually begin with the word *to*.

19 A Verbs

A **verbal** is a verb form that functions like another part of speech.

A verbal looks like a verb, but it acts like an adjective, an adverb, or a noun. There are three kinds of verbals: **infinitives**, **gerunds**, and **participles**. Look at the following examples.

We heard the **crying** child. (*Crying is a participle used as an adjective.*)

Hiking is great exercise. (*Hiking is a gerund used as noun.*)

We drove home **to wait**. (*To wait is an infinitive used as an adverb.*)

Often verbals are linked with related words to form phrases. These may be participial phrases, gerund phrases, or infinitive phrases.

Listening carefully, we heard the cry. (*Listening carefully is a participial phrase modifying we.*)

Hiking in the wild is fun. (*Hiking in the wild is a gerund phrase used as the subject of the sentence.*)

We drove home **to wait for AI**. (*To wait for AI is an infinitive phrase used as an adverb modifying drove.*)

19 B Participles and Participial Phrases

A **participle** is a verb form that is used as an adjective.

Like an adjective, a participle modifies a noun or a pronoun. Participles answer the following questions:

Which One? The **humming** computer has started to emit wisps of smoke. (*Humming answers the question Which One?*)

What Kind? The **ruined** shipment must be replaced before the day of the auction. (*Ruined answers the question What Kind?*)

The two forms of participles are **present participles** and **past participles**. Present participles always end in *-ing*. Past participles usually end in *-ed* or *-d*. Some, however, have irregular endings such as *-n*, *-t*, or *-en*.

Verb	Present Participle	Past Participle
fade	fading	faded
freeze	freezing	frozen
grow	growing	grown
look	looking	looked
make	making	made
send	sending	sent
speak	speaking	spoken
talk	talking	talked
tear	tearing	torn

Present Participle The **standing** passenger lost her balance on the bus.
(Standing is a present participle that modifies passenger.)

Past Participle All **broken** bottles belong in the recycling container.
(Broken is a past participle that modifies bottles.)

Participle or Verb? A participle is formed from a verb, but it cannot be used alone as a verb. To act as a verb, a participle needs to be combined with a helping verb.

Participle Everyone clapped for the **prancing** horses.

Verb The horses **were prancing** across the ring.

Participle The **banging** door broke my concentration.

Verb The door **was banging** the entire day.

Because a participle is a verb form, it has some of the features of a verb. It can have one or more complements. In addition, it can be modified by an adverb or an adverb phrase. A participle and any modifiers or complements form a **participial phrase**.

Participle
with a
Complement

Risking life and limb, he set out on his journey to a new land. (*Risking* modifies *he*. *Life and limb* are complements—direct objects.)

Participle
with an
Adverb

That **unbelievably daring** move won Boris the chess match! (*The adverb unbelievably* modifies *daring*.)

Participle
with a
Prepositional
Phrase

Concertgoers, **hoping for a glimpse of the band**, arrived early. (*The prepositional phrase for a glimpse* modifies *hoping*.)

As You Edit: Participial Phrases and Commas

A participial phrase that comes at the beginning of a sentence is always followed by a comma.

Listening carefully, the doctor diagnosed the patient.

Participial phrases in the middle or at the end of a sentence may or may not need commas. If the information in the phrase is essential to the meaning of the sentence, no commas are needed. If the information in the phrase is not essential, it should be set off from the sentence by commas.

Essential (Restrictive Phrase)	The corn crop growing in the back field is ready to be harvested. (<i>The participial phrase growing in the back field is needed to identify which corn crop must be harvested; no commas are necessary.</i>)
Nonessential (Nonrestrictive Phrase)	The corn crop, growing much too slowly , could be ruined by an early frost. (<i>The participial phrase growing much too slowly could be removed from the sentence without changing the meaning; commas are needed.</i>)

Edit a recent composition to add two elements:

- an introductory participial phrase
- a nonrestrictive phrase

Pay attention to the proper use of commas when you introduce those new elements.

Dangling Participial Phrases Like other adjective phrases, a participial phrase must be placed near the noun it modifies. If it is placed nearer to another noun, it can cause confusion. A phrase that modifies the wrong element in a sentence or no element at all is called a **dangling modifier**.

Misplaced Modifier	Hanging on the wall of the old house, Ben saw a beautiful but mysterious painting. (This sentence suggests that Ben was hanging on the wall, not the painting.)
Corrected	Ben saw a beautiful but mysterious painting hanging on the wall of the old house.
Misplaced Modifier	The travel agent called the innkeeper searching for a hotel in Houston. (The participial phrase <i>searching for a hotel</i> is placed too far from the noun it modifies— <i>travel agent</i> . A reader might think that the innkeeper is looking for a hotel.)
Corrected	The travel agent, searching for a hotel in Houston, called the innkeeper.

As You Revise: Sentence Variety

Writers often use participles and participial phrases to combine shorter sentences and make their writing smoother. The verb or verb phrase in one sentence is turned into a participle or participial phrase and inserted into the second, related sentence. This creates one longer sentence, rather than two short sentences.

Two sentences	That man was carrying several boxes. He tripped and fell.
Combined	The man carrying several boxes tripped and fell.
Two sentences	That building was burned. It will be rebuilt.

Combined	The burned building will be rebuilt.
Two sentences	They waded into the water. They discovered that the current was swift.
Combined	Wading into the water, they discovered that the current was swift.

It is good to have a variety of sentence lengths in your writing. Review a composition you have completed recently. Revise it, looking for places you can use participial phrases to combine two short sentences.

19 C Gerunds and Gerund Phrases

A **gerund** is a verb form that ends in **-ing** and is used as a noun.

Like a noun, a gerund can function as a subject, a direct object, an indirect object, an object of a preposition, a predicate nominative, or an appositive.

Gerund as Subject	Hiking is exercise disguised as adventure. (<i>Hiking tells what the sentence is about.</i>)
Gerund as Direct Object	My family enjoys hiking . (<i>What does my family enjoy? Hiking is the direct object.</i>)
Gerund as Indirect Object	If I could, I'd give hiking all my free time. (<i>I'd give what? Free time is the direct object. I have to give attention to what? Hiking is the indirect object.</i>)
Gerund as Object of a Preposition	The hardest part of hiking is a steep, rocky trail. (<i>Hiking is the object of the preposition of.</i>)
Gerund as Predicate Nominative	My brother's favorite sport is hiking . (<i>Hiking renames the subject sport.</i>)
Gerund as Appositive	Rick has a new hobby, hiking . (<i>Hiking identifies Rick's new hobby.</i>)

Gerund or Participle? Gerunds and participles both end in *-ing*, but gerunds are used as nouns, and participles are used as adjectives.

Gerund	Jessica's writing is quite good. (<i>Writing is used as a noun, the subject of the sentence.</i>)
Participle	The writing lessons were fantastic. (<i>Writing is an adjective that tells what kind of lessons.</i>)

A **gerund phrase** is made up of a gerund with its modifiers and complements all working together as a noun. The examples that follow show how a gerund phrase can be made up of several different groups of words.

Gerund with Adjectives	Jon's expressive singing won him many awards.
Gerund with an Adverb	Singing expressively , the girl won the competition.
Gerund with a Prepositional Phrase	I always enjoy singing in the shower .
Gerund with a Complement	Singing high notes is difficult for me.

19 D Infinitives and Infinitive Phrases

An **infinitive** is a verb form that can be used as a noun, an adjective, or an adverb. An infinitive usually begins with the word **to**.

Infinitive as Noun	To wait was the only choice during the gasoline shortage. (<i>To wait is the subject. It tells what the sentence is about.</i>)
Infinitive as Adjective	Do you have a good reason to wait ? (<i>To wait modifies reason.</i>)
Infinitive as Adverb	Jordan went to the end of the line to wait . (<i>To wait modifies went; it tells why Jordan went to the end of the line.</i>)

An **infinitive phrase** consists of an infinitive with its modifiers and complements all working together as a noun, an adjective, or an adverb. An infinitive phrase can be made up of several different combinations of words.

**Infinitive
Phrase with
an Adverb**

Her heartfelt questions made us want **to reply thoughtfully.**

**Infinitive
Phrase with a
Prepositional
Phrase**

When the next book in the vampire series is released, I plan **to read around the clock.**

**Infinitive
Phrase with
a Complement**

They say the house is haunted, but I still want **to open the door.**



Infinitive or Prepositional Phrase? Sometimes infinitives are confused with prepositional phrases that begin with *to*. Remember, an infinitive phrase is the word *to* plus a verb form. The prepositional phrase is the word *to* plus a noun or a pronoun.

Infinitive

The interactive game you bought me is fun **to play.**
(The phrase *to play* includes the verb *play*.)

**Prepositional
Phrase**

For the party, we can each bring our favorite snack **to music class.** (The prepositional phrase *to music class* includes the noun *class*.)

Clauses

QuickGuide

20 A Clauses page 285

A **clause** is a group of words that has a subject and a verb.

An **independent (main) clause** expresses a complete thought. It can stand alone as a sentence. A **subordinate (dependent) clause** does not express a complete thought. It cannot stand alone.

20 B Types of Subordinate Clauses page 286

There are several types of subordinate clauses, including **adjective clauses**, **adverb clauses**, and **noun clauses**.

20 C Kinds of Sentence Structure page 293

Sentences can be classified as **simple**, **compound**, **complex**, or **compound-complex**, depending upon the number and types of clauses they contain.

20 A Clauses

A clause is a group of words that has a subject and a verb.

In Chapter 18, you learned about groups of words called **phrases** that can be used as adjectives, adverbs, or nouns.

Clauses are also groups of words that can be used in the same ways, but there is one important difference. A clause has a subject and a verb. A phrase does not.

Phrase	I wrote a letter after dinner . (<i>After dinner is a prepositional phrase that modifies the verb wrote.</i>)
Clause	I wrote a letter after dinner was finished . (<i>Dinner is the subject of the clause; was finished is the verb.</i>)

There are two kinds of clauses: independent and subordinate.

20 A.1 Independent Clauses

An independent (main) clause can stand alone as a sentence because it expresses a complete thought.

When an independent clause stands by itself, it is called a **sentence**. It is called an independent clause when it appears in a sentence with another clause. In the following example, the two independent clauses are joined with a comma and a conjunction. The subject in each clause is underlined once; the verbs are underlined twice.


Alicia decorated the hall for the party, and Shelly prepared the music.

Both of these clauses can stand alone as single sentences.


Alicia decorated the hall for the party. Shelly prepared the music.

20 A.2 Subordinate Clauses

A **subordinate (dependent) clause** cannot stand alone. It does not express a complete thought.

Even though the subordinate clauses below have subjects and verbs, they cannot stand alone. They need another clause to complete their meaning.

Subordinate Clause	Complete Sentence
after the <u>game</u> <u>ended</u>	After the game ended, the <u>players</u> <u>left</u> the field.
wherever <u>children</u> <u>play</u>	The <u>environment</u> <u>should be safe</u> wherever children play.

20 B Types of Subordinate Clauses

Like phrases, subordinate clauses can be used as adjectives, adverbs, and nouns. The three types of clauses are **adjective (adjectival) clauses**, **adverb (adverbial) clauses**, and **noun clauses**.

20 B.1 Adjective Clauses

An **adjective clause** is a subordinate clause that is used like an adjective to modify a noun or a pronoun.

Single Adjective	Synthesizers are versatile instruments.
Adjective Phrase	Synthesizers are instruments of great versatility .
Adjective Clause	Synthesizers are instruments that enable musicians to make many different sounds .
Adjective Clause	A hero is not someone who is never afraid ; it is someone who is afraid but acts bravely .

Adjective clauses answer the questions *Which one?* and *What kind?*

Which One? Ken's bike, **which is blue and white**, is new.

What Kind? Kate wishes she lived in a house **that was closer to the park**.

Relative Pronouns Most adjective clauses begin with a relative pronoun. A **relative pronoun** connects an adjective clause to the noun or the pronoun it modifies.

Relative Pronouns				
who	whom	whose	which	that

I just met the girl **who lives in the yellow house on the corner**.

George, **whose house caught fire last week**, is staying with us.

Functions of a Relative Pronoun In addition to introducing an adjective clause, a relative pronoun has another function. It can serve as a subject, a direct object, or an object of a preposition within the adjective clause. It can also show possession.

Subject	The Great Depression, which began in 1929 , was a bleak time in American history. (<i>Which is the subject of began.</i>)
Direct Object	The economic confidence that most Americans enjoyed was shattered. (<i>That is the direct object of enjoyed.</i>)
Object of a Preposition	The time period about which I am writing lasted for eleven years. (<i>Which is the object of the preposition about.</i>)
Possession	Few were the Americans whose lives were unaffected . (<i>Whose shows possession of lives.</i>)

Sometimes the relative pronouns *that*, *who*, *whom*, or *which* are omitted from an adjective clause. Nevertheless, they still have a function.

The Grapes of Wrath is a novel **John Steinbeck wrote about the Depression.** (*That John Steinbeck wrote about the Depression* is the adjective clause. *That* [understood] is the direct object within the adjective clause.)

The workers **we interviewed** were all in favor of raising the minimum wage. (*Whom we interviewed* is the adjective clause. *Whom* [understood] is the direct object within the adjective clause.)

As You Edit: Restrictive and Nonrestrictive Adjective Clauses

If the information in an adjective clause is essential, no commas are needed to set it off from the rest of the sentence. Information is essential if it identifies a person, place, or thing and is necessary for understanding the meaning of the sentence.

If the information in an adjective clause is not essential, it must be set off from the sentence by commas. Information is not essential if it can be removed without changing the meaning of the sentence.

Essential (Restrictive)	A vaccine that will prevent the disease was discovered in the laboratory. (<i>The adjective clause is needed to identify which vaccine was discovered; therefore no commas are necessary.</i>)
Nonessential (Nonrestrictive)	The mad scientist, who also works in the laboratory , conducted a secret experiment. (<i>The adjective clause could be removed from the sentence without changing the meaning; therefore commas are necessary.</i>)

Edit a recent composition to add two adjective clauses: one that is essential and one that is nonessential.

That or Which? In formal writing it is customary to use the relative pronoun *that* with essential clauses and the relative pronoun *which* with nonessential clauses.

This is the problem **that has haunted us for years.** (*That is used with a restrictive clause.*)

The problem, **which has haunted us for years,** is a lack of funds. (*Which is used with a nonrestrictive clause.*)

Misplaced Adjective Clauses An adjective clause must be placed near the word it modifies. If it is too far away, it may cause confusion.

Misplaced
Adjective
Clause

Mandy donated the centerpiece **who runs the garden shop.** (*The adjective phrase who runs the garden shop is too far away from Mandy. The centerpiece did not run the garden shop.*)

Corrected

Mandy, **who runs the garden shop,** donated the centerpiece.

20 B.2 Adverb Clauses

An **adverb clause** is a subordinate clause that is used like an adverb to modify a verb, an adjective, or another adverb.

Single Adverb

Let's meet **there.**

Adverb Phrase

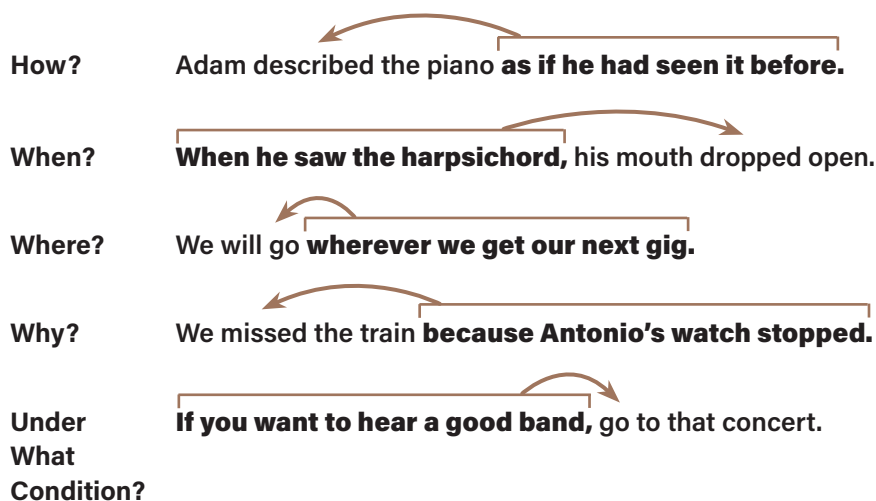
Let's meet **at the corner.**

Adverb Clause

Let's meet **where we met before.**



Like an adverb, an adverb clause answers the questions *How? When? Where? How much? To what extent? Why?* and *Under what condition?*



Subordinating Conjunctions An adverb clause begins with a **subordinating conjunction**. A few of the subordinating conjunctions listed in the chart below—such as *after*, *as*, *before*, and *until*—can also be used as prepositions. Remember that these words are subordinating conjunctions only if they are followed by a group of words with a subject and a verb.

Common Subordinating Conjunctions			
after	as soon as	in order that	until
although	as though	since	when
as	because	so that	whenever
as far as	before	than	where
as if	even though	though	wherever
as long as	if	unless	while

As You Write: Adverb Clauses

Use adverb clauses with subordinating conjunctions to add interest and variety to your writing. Adverb clauses can come at the beginning of a sentence. Remember to use a comma.

Before we toured Ireland, we visited London.

If our flight is late, the tour bus will wait for us.

Adverb clauses can also interrupt an independent clause. In this case, place a comma before and after the adverb clause.

Our schedule, as far as I can tell, seems reasonable.

Adverb clauses can also provide extra information at the end of a sentence. When adverb clauses come after the independent clause, no comma is needed.

We will drive so that we can see the countryside.

I always try to avoid tourist traps whenever I travel.

As you write and revise your next paper, use an adverb clauses with subordinating conjunctions in a variety of way. Use commas correctly.



20 B.3 Noun Clauses

A **noun clause** is a subordinate clause that is used as a noun.

Single Noun	Show us the poem .
Noun Clause	Show us what you read .

Like a noun, a noun clause can serve as a subject, an object, or a predicate nominative.

Subject	Whatever poem you choose to read is bound to be a hit. (<i>Whatever poem you choose to read</i> is the subject.)
Direct Object	We'll watch whatever movie is your favorite . (<i>Whatever movie is your favorite</i> is the direct object.)
Indirect Object	Give whoever comes to class a copy of the reading list. (<i>Whoever comes to class</i> is the indirect object. The direct object is <i>copy</i> .)
Object of a Preposition	Matt was confused by what the umpire shouted . (<i>What the umpire shouted</i> is the object of the preposition <i>by</i> .)
Predicate Nominative	My vacation was exactly what I was hoping for . (<i>What I was hoping for</i> renames the subject, <i>vacation</i> .)

Noun clauses often begin with words such as those listed in the following table.

Common Introductory Words for Noun Clauses		
how	where	whom
if	wherever	whomever
that	whether	whose
what	which	why
whatever	who	
when	whoever	

Do not rely on introductory words alone to identify a noun clause. Instead, figure out how the clause is being used in a sentence.

20 C Kinds of Sentence Structure

Sentences are classified as either **simple**, **compound**, **complex**, or **compound-complex**. You can determine a sentence's structure by looking at the number and kind of clauses it contains.

20 C.1 Simple Sentences

A simple sentence consists of one independent clause.

Theirry caught several fish.

Theirry caught several fish in the mountain stream.

Sometimes a simple sentence contains a compound subject.

Whitney and Rob gave away all their old toys.

Sometimes a simple sentence contains a compound verb.

The sailor untied the lines and jumped onto the ship.

20 C.2 Compound Sentences

A compound sentence contains two or more independent clauses.

Each independent clause in a compound sentence can stand alone as a separate sentence. Compound sentences are usually joined by a **coordinating conjunction** such as *and*, *or*, *but*, or *yet*.

We'll play our jazz piece during halftime, **and** the dance team will perform.

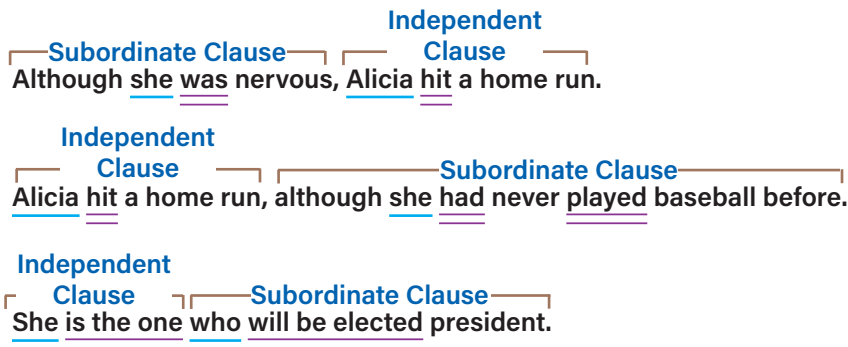
The fishing party is ready, **but** the guide is not here.

The independent clauses of a compound sentence can also be joined by adding a semicolon. The semicolon replaces the conjunction.

The fish were biting; everyone on the boat caught something.

20 C.3 Complex Sentences

A **complex sentence** contains one independent clause and one or more subordinate clauses.



As You Edit: Complex Sentences

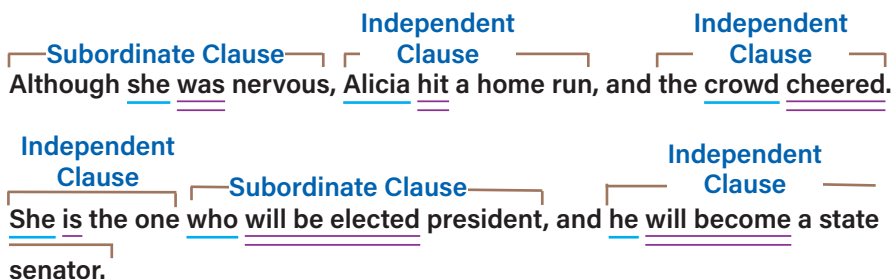
Complex sentences are useful for showing relationships between different yet related ideas. You can edit consecutive simple sentences to become one complex sentence by using a subordinating conjunction.

Two Simple Sentences	The movie is starting. It will be over by 3 p.m.
Complex Sentence	Because the movie is starting, it will be over by 3 p.m. (The first independent clause is made into a subordinate clause with the addition of the subordinating conjunction <i>because</i> . The subordinate clause is joined to the independent clause with a comma.)

In a recent composition, locate two simple sentences next to each other that contain different yet related ideas. Edit those sentences to form a complex sentence with a subordinating conjunction. (A table of common subordinating conjunctions is on page 290.) Use commas correctly.

20 C.4 Compound-Complex Sentences

A **compound-complex sentence** contains two or more independent clauses and one or more subordinate clauses.



When writing compound-complex sentences remember to use a comma before a conjunction and with subordinating clauses that come at the beginning of the sentence or that are nonessential.

As You Revise: Style and Variety

When you write, think about your audience as you choose the kinds of sentences you use. Simple sentences are most appropriate for a young audience. Complex sentences are more difficult to understand, but they are useful when explaining complex relationships among ideas. They are more appropriate for academic writing.

The electric car was new. We did not have to recharge the battery.

Because the electric car was new, we did not have to recharge the battery. (*Because indicates that the idea in the clause is a reason for not having to recharge the battery.*)

The next time you revise a paper, make sure to include sentences appropriate for your audience. Use a variety of sentences, including simple, compound, complex, and compound-complex sentences.

Sentence Fragments and Run-ons

QuickGuide

21 A Sentence Fragments page 297

A **sentence fragment** is a group of words that does not express a complete thought.

21 B Run-on Sentences page 300

Two or more independent clauses that are joined without adequate punctuation form a **run-on sentence**. A **splice** is a type of run-on sentence.

21 A Sentence Fragments

A **sentence fragment** is a group of words that does not express a complete thought.

A sentence fragment may lack a subject or a verb or both.

No Subject	Wrote the editorial about the bubble gum problem. (Who wrote the editorial? There is no subject.)
Sentence	Tolley wrote the editorial about the bubble gum problem.
No Verb	The members of the student council. (What did the members do? There is no verb.)
Sentence	The members of the student council sponsored a dance.
No Subject or Verb	Across the dance floor. (Who did what across the dance floor? There is no subject or verb.)
Sentence	Maria and Dave waltzed across the dance floor.

21 A.1 Phrase Fragments

Phrases not joined to independent clauses are called **phrase fragments**.

To correct a phrase fragment, add a subject and verb or attach it to an independent clause. The phrase fragments that follow are in **bold type**.

Prepositional Phrase Fragment	I delivered the package. Onto the Engs' front porch.
Corrected	I delivered the package. <u>It flew</u> onto the Engs' front porch. (Add a subject and predicate.) I delivered the package onto the Engs' front porch. (Attach the fragment to the independent clause.)

Appositive Phrase Fragment	For breakfast I drink milk. My favorite food.
Corrected	For breakfast I drink milk. <u>It is</u> my favorite food. (Add a subject and predicate.) For breakfast I drink milk, my favorite food. (Attach the fragment to the independent clause.)
Participial Phrase Fragment	Sitting on the steps. I waited for Bill to arrive.
Corrected	<u>I was sitting</u> on the steps. I waited for Bill to arrive. (Add a subject and predicate.) Sitting on the steps, I waited for Bill to arrive. (Attach the fragment to the independent clause.)
Infinitive Phrase Fragment	Heidi bought a camera. To take on her trip.
Corrected	Heidi bought a camera. <u>She will take</u> it on her trip. (Add a subject and predicate.) Heidi bought a camera to take on her trip. (Attach the fragment to the independent clause.)

21 A.2 Clause Fragments

If a subordinate clause is not attached to a sentence, it is a **clause fragment**.

To correct a clause fragment, edit it to create independent clauses or attach it to an independent clause. The clause fragments that follow are in **bold type**.

Adverb Clause	When I design a product. I list materials it will require.
Corrected	When I design a product, I list materials it will require. (Replace the period with a comma to attach the fragment to the independent clause.)

Adjective Clause I suggest a protest. **In which we make our point peacefully.**

Corrected I suggest a protest in which we make our point peacefully. (Remove the period to attach the fragment to the independent clause.)

As You Edit: Fragments and Complex Sentences

As you edit your writing, look for sentence fragments caused by treating clauses as sentences. Join clauses and other fragments with another sentence to create a complete, complex sentence.

Before Editing	After Editing
If the baby is sad. The father makes the baby feel better.	If the baby is sad, the father makes the baby feel better. (The clause is added to the sentence with a comma.)
The ambassador described the refugee situation in Turkey and Greece. When she was on the podcast.	When she was on the podcast, the ambassador described the refugee situation in Turkey and Greece. (The clause is added to the sentence with a comma.)
Please have a seat. Over here by the window.	Please have a seat over here by the window. (The prepositional phrases are added to the sentence. No comma needed.)

Edit a recent composition, looking for fragments you can join to independent clauses to create complex sentences.

21 B Run-on Sentences

Two or more independent clauses joined without adequate punctuation form a **run-on sentence**.

A **splice** is a specific type of run-on sentence: It occurs when two independent clauses are connected with only a comma. To correct a run-on sentence or splice, simply add appropriate punctuation, revise existing punctuation, or revise the sentence.

Run-on	The play is beginning, it will be over by noon.
Corrected	<p>The play is beginning. It will be over by noon. (The revision contains two separate sentences.)</p> <p>The play is beginning; it will be over by noon. (The revision contains two independent clauses joined by a semicolon.)</p> <p>The play is beginning, and it will be over by noon. (The revision contains two independent clauses joined by a comma and a coordinating conjunction.)</p>
Run-on	Scientists are mapping the genome of the California redwoods, they have a genetic code 12 times larger than that of a human being.
Corrected	<p>Scientists are mapping the genome of the California redwoods. These giant trees have a genetic code 12 times larger than that of a human being. (The revision contains two separate sentences.)</p> <p>Scientists are mapping the genome of the California redwoods, which have a genetic code 12 times larger than that of a human being. (The revision is a complex sentence with a clause introduced by the subordinating conjunction <i>which</i>.)</p> <p>Scientists are mapping the California redwoods' genome, a genetic code 12 times larger than that of a human being. (The revision is a simple sentence with an appositive phrase.)</p>

As You Edit: Run-ons, Splices, and Complex Sentences

As the examples from this chapter indicate, there are many ways to fix run-on sentences and splices. As you edit, make sure the relationships between the ideas in the sentence are clear. Study the following examples.

Run-on	We rushed into the village, the elephant left.
Corrected	Because we rushed into the village, the elephant left. (The subordinating conjunction <i>because</i> indicates that one event caused the other and places the focus on the elephant not the people.)
	We rushed into the village, and the elephant left. (Ideas are equally important. One didn't necessarily cause the other.)
	We rushed into the village, but the elephant left. (Ideas are in contrast. <i>But</i> implies that the people rushed to the village to see the elephant.)
	As we rushed into the village, the elephant left. (Putting one idea in a subordinate clause using the subordinating conjunction <i>as</i> indicates that both events happened at the same time.)

Edit a recent composition, looking for run-ons or splices you can correct by turning them into complex or compound sentences. As you do, think about using clauses, subordinating conjunctions, and coordinating conjunctions that clearly communicate the relationships among ideas in the sentence.

Using Verbs

QuickGuide

22 A Parts of Verbs page 303

A verb has four principal parts: the **present**, the **present participle**, the **past**, and the **past participle**.

22 B Tenses of Verbs page 308

The time expressed by a verb is called its **tense**. The six verb tenses are **present**, **present perfect**, **past**, **past perfect**, **future**, and **future perfect**.

22 C Verb Conjugations page 310

A **conjugation** lists all the singular and plural forms of a verb in its six tenses.

22 D Active Voice and Passive Voice page 315

Active voice indicates that the subject is performing the action. **Passive voice** indicates that the action of the verb is being performed on the subject.

22 E Mood page 316

The **mood** of a verb indicates how an idea is expressed. There are five moods: **indicative**, **interrogative**, **imperative**, **subjunctive**, and **conditional**.

22 A Parts of Verbs

A verb has four principal parts: **present, present participle, past, and past participle.**

A verb shows action or tells something about its subject. A verb also tells when something happened (or is happening).

The principal parts of the verb *jog* are used in the following examples. Notice that the present participle and the past participle include helping verbs.

Present	I jog two miles every day.
Present Participle	I <i>am</i> jogging to the lake and back.
Past	Yesterday I jogged to the park.
Past Participle	I <i>have</i> jogged every day this week.

22 A.1 Regular Verbs

A **regular verb** forms its past and past participle by adding **-ed** or **-d** to the present form of the verb.

Present	Present Participle	Past	Past Participle
lift	(is) lifting	lifted	(have) lifted
wonder	(is) wondering	wondered	(have) wondered
hire	(is) hiring	hired	(have) hired
skip	(is) skipping	skipped	(have) skipped
cry	(is) crying	cried	(have) cried

Notice that when you add **-ed** or **-ing** to some verbs, the spelling changes slightly, as in *hire*, *skip*, and *cry*.

22 A.2 Irregular Verbs

An **irregular verb** does not form the past and past participle by adding *-ed* or *-d* to the present. Look at the following verb groups.

Group 1 These irregular verbs have the same form for the present, the past, and the past participle.

Present, Past, and Past Participle Use the Same Form			
Present	Present Participle	Past	Past Participle
burst	(is) bursting	burst	(have) burst
cost	(is) costing	cost	(have) cost
hit	(is) hitting	hit	(have) hit
let	(is) letting	let	(have) let
put	(is) putting	put	(have) put

Group 2 Some irregular verbs change entirely to form the past tense but have the same form for the past and the past participle.

Past and Past Participle Use the Same Form			
Present	Present Participle	Past	Past Participle
bring	(is) bringing	brought	(have) brought
buy	(is) buying	bought	(have) bought
catch	(is) catching	caught	(have) caught
leave	(is) leaving	left	(have) left
lose	(is) losing	lost	(have) lost
make	(is) making	made	(have) made
say	(is) saying	said	(have) said
teach	(is) teaching	taught	(have) taught

Group 3 These irregular verbs form their past participle by adding *-n* to past tense.

Past Participle Formed by Adding <i>-n</i> to the Past Tense			
Present	Present Participle	Past	Past Participle
break	(is) breaking	broke	(have) broken
choose	(is) choosing	chose	(have) chosen
freeze	(is) freezing	froze	(have) frozen
speak	(is) speaking	spoke	(have) spoken
steal	(is) stealing	stole	(have) stolen
tear	(is) tearing	tore	(have) torn

Group 4 These verbs form their past participle by adding *-n* to the present tense.

Past Participle Formed by Adding <i>-n</i> to the Present Tense			
Present	Present Participle	Past	Past Participle
blow	(is) blowing	blew	(have) blown
draw	(is) drawing	drew	(have) drawn
drive	(is) driving	drove	(have) driven
give	(is) giving	gave	(have) given
grow	(is) growing	grew	(have) grown
know	(is) knowing	knew	(have) known
see	(is) seeing	saw	(have) seen
take	(is) taking	took	(have) taken
throw	(is) throwing	threw	(have) thrown

Group 5 These irregular verbs form their past and past participle by changing a vowel. In these verbs, the *i* in the present changes to an *a* in the past and to a *u* in the past participle.

Past and Past Participle Formed by Changing a Vowel			
Present	Present Participle	Past	Past Participle
begin	(is) beginning	began	(have) begun
drink	(is) drinking	drank	(have) drunk
ring	(is) ringing	rang	(have) rung
sing	(is) singing	sang	(have) sung
sink	(is) sinking	sank	(have) sunk
swim	(is) swimming	swam	(have) swum

Group 6 These irregular verbs form the past and the past participle in other ways.

Past and Past Participle Formed in Other Ways			
Present	Present Participle	Past	Past Participle
come	(is) coming	came	(have) come
do	(is) doing	did	(have) done
eat	(is) eating	ate	(have) eaten
fall	(is) falling	fell	(have) fallen
go	(is) going	went	(have) gone
ride	(is) riding	rode	(have) ridden
run	(is) running	ran	(have) run
write	(is) writing	wrote	(have) written

22 A.3 Six Problem Verbs

The following common verbs are often misused.

Bring and Take

Bring indicates motion toward the speaker. *Take* indicates motion away from the speaker.

Present	Present Participle	Past	Past Participle
bring	(is) bringing	brought	(have) brought
take	(is) taking	took	(have) taken

Bring Our dog **brings** us the newspaper every morning.
Grandma **is bringing** us her famous lemon shortbread.
Dan **brought** a friend from college home with him.
That tourist **must have brought** his entire wardrobe with him!

Take **Take** this misdirected mail to the Smith family.
Ryan **is taking** his sister across town to visit her best friend.
“**Take** me with you,” I begged.
Sometimes I think I’ve **taken** every stray in town to the shelter.

Learn and Teach

Learn means “to gain knowledge.” *Teach* means “to instruct” or to “show how.”

Present	Present Participle	Past	Past Participle
learn	(is) learning	learned	(have) learned
teach	(is) teaching	taught	(have) taught

Learn I **learn** best on a full stomach.
He **is learning** to toss a bone in the air and catch it in his jaws.
I **learned** never to fall asleep with bubble gum in my mouth.
I **have** already **learned** the six most basic guitar chords.

Teach **Teach** me to play the new song you wrote.
 He's an old dog, but I'm **teaching** him new tricks anyway.
 I **taught** my baby sister to put her foot in her mouth.
 I've **taught** this technique to klutzier people than you!

Leave and Let

Leave means “to depart” or “to go away.” *Let* means “to allow” or “to permit.”

Present	Present Participle	Past	Past Participle
leave	(is) leaving	left	(have) left
let	(is) letting	let	(have) let

Leave You'd better **leave** now before it starts raining.
 We're **leaving** for the theater in five minutes.
 Shaq **left** his watch in the locker room.
 Emily **had** never **left** for school so early before.

Let **Let** the dog out before you leave for the day.
 I'm **letting** you borrow this shirt because you're my best friend.
Let me concentrate on this putt.
 She **has let** me borrow her car every Friday since the year began.

22 B Tenses of Verbs

The time expressed by a verb is called its **tense**.

There are six verb tenses: **present**, **present perfect**, **past**, **past perfect**, **future**, and **future perfect**. The examples on the next page show how the verb *walk* is used in all six tenses.

Present	Every day I walk five miles.
Past	I walked five miles yesterday.
Future	I will walk again tomorrow.
Present Perfect	For one year I have walked every morning.
Past Perfect	I had not walked much before that.
Future Perfect	I will have walked eight hundred miles by May.

22 B.1 Uses of the Tenses

All six verb tenses can be formed from the principal parts of verbs—along with the helping verbs *have*, *has*, *had*, *will*, and *shall*.

Present tense is used to express an action that is going on now. To form the present tense, use the present form (the first principal part of the verb) or add -s or -es to the present form.

Present Tense	Michele gives tours. I paint pictures.
----------------------	---

Past tense expresses an action that already took place or was completed in the past. To form the past tense of a regular verb, add -ed or -d to the present form. To form the past of an irregular verb, check a dictionary for the past form.

Past Tense	Michele gave a tour last night. I painted a picture last night.
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Future tense is used to express an action that will take place in the future. To form the future tense, use the helping verb *will* or *shall* with the present form.

Future Tense	Michele will give a tour at noon tomorrow. I shall paint another picture tomorrow.
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You can learn more about the correct use of shall and will on page 357.

Present Perfect Tense expresses an action that was completed at some indefinite time in the past. It also expresses an action that started in the past and is still ongoing. To form the present perfect tense, add *has* or *have* to the past participle.

Present Perfect Tense	Michele has given tours for a long time. I have painted portraits of my family members.
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Past Perfect Tense expresses an action that took place before some other action. To form the past perfect tense, add *had* to the past participle.

Past Perfect Tense	Michele took a break after she had given the tour. I had painted landscapes before I painted portraits.
-----------------------	--

Future Perfect Tense expresses an action that will take place before another future action or time. To form the future perfect tense, add *shall have* or *will have* to the past participle.

Future Perfect Tense	Michele will have given one hundred tours before her summer job ends. I shall have painted more than three new pictures by the end of the month.
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22 C Verb Conjugations

A **conjugation** lists all the singular and plural forms of a verb in its six tenses.

Regular and irregular verbs are conjugated differently. The chart on the next page shows a conjugation of the regular verb *fix*.

Present	
Singular	Plural
I fix	we fix
you fix	you fix
he, she, it fixes	they fix
Past	
I fixed	we fixed
you fixed	you fixed
he, she, it fixed	they fixed
Future	
I shall/will fix	we shall/will fix
you will fix	you will fix
he, she, it will fix	they will fix
Present Perfect	
I have fixed	we have fixed
you have fixed	you have fixed
he, she, it has fixed	they have fixed
Past Perfect	
I had fixed	we had fixed
you had fixed	you had fixed
he, she, it had fixed	they had fixed
Future Perfect	
I will/shall have fixed	we will/shall have fixed
you will have fixed	you will have fixed
he, she, it will have fixed	they will have fixed

Here is a conjugation of the irregular verb *give*, whose four principle parts are *give*, *giving*, *gave*, and *given*.

Present	
Singular	Plural
I give	we give
you give	you give
he, she, it gives	they give
Past	
I gave	we gave
you gave	you gave
he, she, it gave	they gave
Future	
I shall/will give	we shall/will give
you will give	you will give
he, she, it will give	they will give
Present Perfect	
I have given	we have given
you have given	you have given
he, she, it has given	they have given
Past Perfect	
I had given	we had given
you had given	you had given
he, she, it had given	they had given
Future Perfect	
I will/shall have given	we will/shall have given
you will have given	you will have given
he, she, it will have given	they will have given

As You Edit: Verb Tense and Literature

Most folk literature is written in the past tense. When you write about the literature you read, however, it is proper to write about it in the present tense. For example, if you were to write about “Hansel and Gretel,” you might say:

The story of “Hansel and Gretel” opens with a description of the sad state of the children’s family. Hansel and Gretel live with their father and his wife in a great forest. They barely ever have enough food, and it soon becomes impossible for the wood-cutter to get any food at all to feed his family.

22 C.1 Progressive Verb Forms

Each of the six tenses has a **progressive form**. These forms are used to express continuing or ongoing action. The progressive forms add a special meaning to verbs that the regular tenses do not. Notice the differences in meaning in the following examples.

Present	She runs . (<i>Runs shows that she can or does run.</i>)
Present Progressive	She is running . (<i>Is running shows that she is running right now.</i>)
Past Progressive	She was running . (<i>Was running shows an ongoing action that took place in the past.</i>)

The use of progressive forms of verbs often brings a sense of excitement because something is happening right then and there. That is why sports announcers and radio commentators often use the progressive form when they describe something that is going on.

To form the progressive, add a form of the verb *be* to the present participle. Notice in the following examples that all of the progressive forms end in *-ing*.

Progressive Forms	
Present Progressive	I am giving.
Past Progressive	I was giving.
Future Progressive	I will (shall) be giving.
Present Perfect Progressive	I have been giving.
Past Perfect Progressive	I had been giving.
Future Perfect Progressive	I will (shall) have been giving.

As You Edit: Consistent Verb Tense

If you are telling a story that took place in the past, use the past tense of verbs. If you suddenly shift to the present, you probably will confuse your readers. Avoid unnecessary shifts in tense within a sentence or within related sentences.

Inconsistent	past	present
	After I laid the blanket on the beach, the sun goes behind a cloud.	
Consistent	past	past
	After I laid my blanket on the beach, the sun went behind a cloud.	
Inconsistent	present	future
	I wear my shirt and I won't burn .	
Consistent	future	future
	I will wear my shirt and I won't burn .	

22 D Active and Passive Voice

In addition to a tense, a verb is said to be in the **active** or the **passive voice**.

The **active voice** indicates that the subject is performing the action. The **passive voice** indicates that the action of the verb is being performed on the subject.

Active Voice Mr. Takamoto **placed** the round stones in the garden.

Passive Voice The round stones **were placed** in the garden by Mr. Takamoto.

Active Voice The wind **rattles** the tall stalks of bamboo.

Passive Voice The tall stalks of bamboo **are rattled** by the wind.

A verb in the passive voice consists of a form of the verb *be* plus a past participle. The forms of *be* used for the passive voice are *is*, *are*, *was*, *were*, *has been*, *have been*, and *had been*. Study the following examples.

Active Voice The wind **blew** over the small pine on the hill. (*The wind is performing the action.*)

Passive Voice The small pine on the hill **was blown** over by the wind. (*The pine is receiving the action of the verb. Was is a form of the verb be, and blown is the past participle of blow.*)

As You Edit: Active and Passive Voice

When you write, use the active voice as much as possible. The active voice is more forceful and adds life to your writing. Use passive voice when the doer of the action is unknown or unimportant.

Passive Voice Irises **were planted** beside the stream.

In a recent composition, edit passive voice verbs so that they are in active voice.

22 E Mood

In addition to tense and voice, a verb also has **mood**. Mood indicates the way an idea is expressed. Moods include **indicative, interrogative, imperative, subjunctive, and conditional**.

A verb has five moods, as shown in the examples below. Avoid shifts in mood when you write.

The **indicative mood** is used to make statements. Almost all the verbs you use are in the indicative mood.

Indicative Mood The prairie flowers **bloomed** in July.
 I enjoy taking photographs of the flowers.

The **interrogative mood** is used to ask questions.

Interrogative Mood **Did** the prairie flowers **bloom** in July?

The **imperative mood** is used to give a command or make a request. The subject of an imperative verb is always the understood *you*.

Imperative Mood **Take** photos of the flowers before the blooms fade.

The **subjunctive mood** is used to express ideas contrary to fact, such as a wish, or to express a proposal, demand, or request. In the subjunctive mood, present tense, third-person singular verbs do not have the final *-s* or *-es* ending. The verb *be* in the subjunctive mood is *be* in the present tense and *were* in the past tense. See the chart below.

Present and Past Subjunctive of the Verb <i>Be</i>			
Present Subjunctive		Past Subjunctive	
(if) I be	(if) we be	(if) I were	(if) we were
(if) you be	(if) you be	(if) you were	(if) you were
(if) he, she, or it be	(if) they be	(if) he, she, or it were	(if) they were

Expressing Wishes or Ideas Contrary to Fact The use of the word *wish* or clauses beginning with *if* or *as though* often signal the subjunctive mood. The use of the subjunctive mood helps show that the idea expressed is not true at this time and may never be true.

Max wishes he **were** able to attend. (expression of wish)

She treats her friend's phone as though it **were** her own. (contrary to fact)

Expressing a Proposal, Request, or Demand A verb that requests, demands, or proposes is often followed by a clause that begins with *that*. In these cases, the subjunctive mood is used in the *that* clause (including an understood *that*).

I suggest [that] he **return** the stapler he borrowed. (proposal)

The school requires that each student **have** a picture ID. (demand)

The **conditional mood** is used to express an idea about something that has not yet happened or that can only happen under a certain condition.

Sometimes the conditional mood uses such auxiliary verbs as *would*, *could*, *should*, or *might*.

If you study hard, you **could** ace the test.

If you practice like crazy, you **could** win the piano competition.

The conditional mood can also be expressed using the subjunctive form of the verb.

If he were to study hard, he **could** ace the test.

If she were to practice like crazy, she **could** win the piano competition.

In your speaking and writing, when you are expressing uncertainty or describing a state contrary to fact, use the correct mood of the verb to achieve the effect you intend.

Using Pronouns

QuickGuide

23 A The Cases of Personal Pronouns page 319

Case is the form of a noun or pronoun that indicates its use in a sentence. There are three cases:

The **nominative case** is used for subjects and predicate nominatives.

The **objective case** is used for direct objects, indirect objects, and objects of prepositions.

The **possessive case** is used to show ownership or possession.

23 B Pronouns and Their Antecedents page 328

A pronoun must agree in **number, gender, and person** with its **antecedent**.

Every personal pronoun must clearly refer to a specific antecedent.

23 A The Cases of Personal Pronouns

Case is the form of a noun or pronoun that indicates its use in a sentence.

Personal pronouns have different forms, called **cases**, depending on whether they are subjects, objects, or possessives in a sentence.

She helped him.

Rob helped **his** aunt.

In English, there are three cases: the **nominative (subjective) case**, the **objective case**, and the **possessive case**.

Nominative Case (used for subjects and predicate nominatives)

	Singular	Plural
First Person	I	we
Second Person	you	you
Third Person	he, she, it	they

Objective Case (used for direct objects, indirect objects, and objects of prepositions)

	Singular	Plural
First Person	me	us
Second Person	you	you
Third Person	him, her, it	them

Possessive Case (used to show ownership or possession)

	Singular	Plural
First Person	my, mine	our, ours
Second Person	your, yours	your, yours
Third Person	his, her, hers, its	their, theirs

23 A.1 The Subjective Case

The **subjective case** is used for subjects and predicate nominatives.


The personal pronouns in the following chart are in the subjective case.

Subjective Case Pronouns		
	Singular	Plural
First Person	I	we
Second Person	you	you
Third Person	he, she, it	they

Pronouns in the nominative case are used as subjects and as predicate nominatives.

Subject **She** rescued the dog.

Predicate Nominative The man in the blue suit is **he**.



You can learn more about personal pronouns on pages 234–236.

Pronouns Used as Subjects A **subject** names the person, place, or thing the sentence is about. Because the pronouns in the sentences below are used as subjects, the nominative case is used.

Subjects **I** decorated my room.

Do **they** live in that apartment? (Turn a question into a statement: *They do live in that apartment.* Then it is easy to see that *they* is the subject.)

When a sentence has only one subject, choosing the correct pronoun is usually not a problem. If a sentence has a compound subject, however, it is easy to make a mistake.

Compound Subject Mom and (I, me) painted the fence.

To find the correct pronoun, say the sentence as if each pronoun stood alone.

Correct **I** painted the fence.

Incorrect **Me** painted the fence.

By separating the choices, you can see and hear which pronoun is correct. The nominative case *I* is the correct form to use.

Correct Mom and **I** painted the fence.

You can learn more about finding the subject of a sentence on pages 221–222.

Pronouns Used as Predicate Nominatives A **predicate nominative** is a word that follows a linking verb—verbs such as *is*, *were*, or *has been*—and identifies or renames the subject. A pronoun used as a predicate nominative is in the nominative case.

**Predicate
Nominatives**

The best dancer is **he**.

Are the two in costumes **they**? (Turn a question into a statement: *The two in costumes are they*. Then, it is easy to see that *they* renames the subject.)



Check for the correct case of a pronoun in a compound predicate nominative by turning the sentence around to make the predicate nominative the subject. Then say each pronoun separately to learn which is correct.

Predicate Nominative	The musicians will be Brett and (she, her). Brett and (she, her) will be the musicians.
Correct	She will be a musician.
Incorrect	Her will be a musician.
Correct	The musicians will be Brett and she.

Sometimes sentences with pronouns used as predicate nominatives sound wrong even though they are technically correct. When you write, you can avoid these awkward-sounding sentences by reversing them. Turn the predicate nominatives into the subjects.

Awkward	The best dancer is he.
Better	He is the best dancer.
Awkward	The two in costumes are they.
Better	They are the two in costumes.
Awkward	The musicians will be Brett and she.
Better	She and Brett will be the musicians.

As You Revise: Style

Expressions like *It's me* or *That's her* are acceptable in informal speech. When you write, however, the required expressions are *It is I* and *That is she* because *I* and *she* are predicate nominatives.

You can learn more about predicate nominatives on page 268. You can learn more about linking verbs on pages 243–245.

23 A.2 The Objective Case

The **objective case** is used for direct objects, indirect objects, and objects of prepositions.

The following personal pronouns are in the objective case.

Objective Case Pronouns		
	Singular	Plural
First Person	me	us
Second Person	you	you
Third Person	him, her, it	them

Direct Object The website interested **us**.

Indirect Object Mom gave **us** directions to the site.

Object of a Preposition She always shares interesting sites with **us**.

Pronouns Used as Direct and Indirect Objects A **direct object** follows an action verb and answers the question *Whom?* or *What?*

Direct Object The Walkers invited **us** to their slumber party.
(Invited whom? *Us* is the direct object.)

Did you see **them**? (Turn a question into a statement: *You did see them.* You did see whom? *Them* is the direct object.)



An **indirect object** comes before a direct object and answers the question *To or for whom?* or *To or for what?*

Indirect Object Ms. Green gave **us** the assignment. (Ms. Green gave **what?** *Assignment* is the direct object. She gave the assignment to whom? *Us* is the indirect object.)

Did you give **her** the tickets? (Turn a question into a statement: *You did give what?* *Tickets* is the direct object. Give the tickets to whom? *Her* is the indirect object.)

Check for the correct case of a compound object in the same way you check for the correct case of a compound subject. Say the subjective and objective case pronouns separately.

Direct Object Did Miguel thank Chris and (he, him)?

Incorrect Miguel did thank **he**.

Correct Miguel did thank **him**.

Correct Did Miguel thank Chris and **him**?

Indirect Object Mom handed Kim and (I, me) a gift.

Incorrect Mom handed **I** a gift.

Correct Mom handed **me** a gift.

Correct Mom handed Kim and **me** a gift.

You can learn more about direct objects and indirect objects on pages 265–267.

Pronouns Used as Objects of Prepositions A **prepositional phrase** begins with a preposition, such as *with*, *to*, *by*, or *for*. A prepositional phrase ends with the **object of a preposition**. A pronoun used as an object of a preposition is in the objective case.

Objects of Prepositions Did David talk *to them*? (*To them* is the prepositional phrase.)

Nicole mailed the tickets **to us**. (*To us* is the prepositional phrase.)

People sometimes make a common mistake when they use the preposition *between*. In an attempt to sound formal or correct, people often use nominative case pronouns after *between*. However, all pronouns used as objects of prepositions must be in the objective case. In this instance, what sounds more natural is correct.

- Incorrect

The argument was between **he** and **I**.
- Correct

The argument was between **him** and **me**.



23 A.3

The Possessive Case

The **possessive case** is used to show ownership or possession.

The following personal pronouns are in the possessive case.

Possessive Case Pronouns		
	Singular	Plural
First Person	my, mine	our, ours
Second Person	your, yours	your, yours
Third Person	his, her, hers, its	their, theirs

Possessive pronouns can be divided into two groups: (1) those that are used like adjectives to modify nouns and (2) those that are used alone.

Uses of Possessive Pronouns

Used Like Adjectives	my, your, his, her, its, our, their
Correct	mine, yours, his, hers, its, ours, theirs

Pronouns used as adjectives are sometimes called **possessive adjectives**.

 **My** hat is here, but **yours** is over there.

 **Her** sweater is yellow, and **mine** is green.

Apostrophes are used with possessive nouns, but they are never used with possessive forms of personal pronouns.

Possessive Noun Is this **Jessica's** coat?

Possessive Pronoun Is this coat **hers**? (not *her's*)

Possessive Pronoun or Contraction? Sometimes some contractions are confused with personal pronouns because they sound alike.

Possessive Pronouns and Contractions

Possessive Pronouns	its, your, their, theirs
Contractions	it's (it is), you're (you are), they're (they are), there's (there is)

The best way to separate these words in your mind is to say the two words that a contraction stands for.

Possessive Pronoun or Contraction? Is (you're, your) coat here?

Incorrect Is **you are** coat here?

Correct Is **your** coat here?

As You Edit: It's and Its

When you speak, some contractions and possessive pronouns sound the same. When you write, you have to know which one to use. One of the most frequent mistakes is writing *it's* for *its*. Remember that no possessive pronoun has an apostrophe. When you aren't sure whether to write *it's* or *its*, mentally substitute the word *his*. If *his* makes sense, then write *its*.

Because the door to **its** cage was left open, the hamster escaped.

Because the door to **his** cage was left open, the hamster escaped.

The dog knocked over **its** dish.

The dog knocked over **his** dish.

23 A.4 Pronoun Problem: *Who* or *Whom*?

Who and *whom* can be used as interrogative pronouns. Like personal pronouns, these pronouns also have case.

Who is in the subjective case and can be the subject.

Subject	Who decorated the classroom for the party?
----------------	---

Whom is in the objective case and can be used as a direct object or as an object of a preposition.

Direct Object	Whom did you see during the school trip? (Turn a question into a statement. <i>You did see whom during the school trip. Whom</i> is the direct object.)
----------------------	--

Object of a Preposition	From whom did you receive those magazines? (<i>From whom</i> is a prepositional phrase.)
--------------------------------	--

Whose can also be used as an interrogative pronoun. It always shows possession.


Whose is this backpack on the floor? (*Whose* modifies *backpack*.)

Looking at all the backpacks, we didn't know **whose** were **whose**!
(*Whose* is used as a subject and then as a predicate nominative.)

Pronouns and Their Antecedents

A pronoun must agree in **number**, **gender**, and **person** with its **antecedent**.

The word or group of words that a pronoun refers to or replaces is called the pronoun's **antecedent**. In the following sentences, *Maria* is the antecedent of *her*, and *Waltons* is the antecedent of *they*.

**Pronouns and
Antecedents**

Maria raised **her** hand and volunteered.



The **Waltons** are our neighbors. **They** are planning a garage sale.



Because a pronoun and its antecedent both refer to the same person, place, or thing, they must be in agreement.

Number is the term used to indicate whether a noun or pronoun is singular (one) or plural (more than one). A pronoun must be singular if its antecedent is singular. It must be plural if its antecedent is plural.

Singular

Luis is preparing **his** presentation for the meeting.



Plural

The **teachers** have turned in **their** grades for the semester.



The personal pronouns *you*, *your*, and *yours* can be either singular or plural.


Gender tells whether a noun or a personal pronoun is masculine, feminine, or neuter. A personal pronoun must also agree with its antecedent in gender. The chart below lists personal pronouns according to their gender.

Gender of Personal Pronouns	
Masculine	he, him, his
Feminine	she, her, hers
Neuter	it, its

Things and places are neuter in gender. Unless animals are given proper names, they are usually also considered neuter.

Masculine  **Brian** forgot **his** sneakers.

Feminine  **Amy** gave **her** cat a bath.

Neuter  Wash the **car** and wax **it**.

The plural pronouns *them* and *their* have no gender. They can have masculine, feminine, or neuter antecedents. Their antecedents may also be combinations of masculine and feminine.

 The three **women** presented **their** report to the board.

 The **men** and **women** on the board compared **their** notes.

Person refers to the person speaking (I), the person spoken to (you), or the person spoken about (he, she, they, them, etc.). The antecedent and the pronoun that refers back to it must agree in person. Avoid shifting from one person to another.

Third Person  If **students** want good grades, **they** have to study well.

Second Person  If **you** want good grades, **you** have to study well.

23 B.1 Indefinite Pronouns as Antecedents

An **indefinite pronoun** can be the antecedent of a personal pronoun. Some indefinite pronouns are singular, and others are plural. Still other indefinite pronouns may be either singular or plural.

When one of the following indefinite pronouns is the antecedent of a personal pronoun, the personal pronoun must be singular.

Singular Indefinite Pronouns			
anybody	either	neither	one
anyone	everybody	nobody	somebody
each	everyone	no one	someone

Singular

One of the boys can't open **his** locker.

Someone in the girls' chorus forgot **her** music.

Sometimes the gender of a singular indefinite pronoun is not indicated in the sentence. Standard English solves this problem by using the phrase *his or her*.

Everyone must finish **his or her** homework.

Although sentences like the previous one are correct, some may sound awkward. You can often eliminate awkwardness by rewriting a sentence in the plural form.

All students must finish **their** homework.

When one of the following indefinite pronouns is the antecedent of a personal pronoun, the personal pronoun is plural.

Plural Indefinite Pronouns			
both	few	many	several

Plural

Several of the women offered **their** help.


Both of my brothers lost **their** keys.

When one of the following indefinite pronouns is the antecedent of a personal pronoun, that pronoun can be either singular or plural.

Singular or Plural Indefinite Pronouns				
all	any	most	none	some

A personal pronoun used with one of these indefinite antecedents agrees in number and gender with the object of the preposition that follows it.

Singular


All of the **art** was returned to **its** owner. (The pronoun *its* agrees with the object of the preposition *art*.)

Plural


Some of the **players** wore **their** uniforms. (The pronoun *their* agrees with the object of the preposition *players*.)

As You Revise: Clarity

The meaning of your writing and speaking can become confusing if the pronouns you use do not have clear antecedents. Remember that every personal pronoun should clearly refer to a specific antecedent.

Unclear	Nicholas told Scott he could get the tickets. (Who could get the tickets—Nicholas or Scott? The pronoun <i>he</i> has two possible antecedents.)
Clear	Nicholas agreed that Scott could get the tickets. Nicholas was reassured that Scott could get the tickets
Missing	My brother is a musician, but I know nothing about it. (What does <i>it</i> refer to? The antecedent is missing.)
Clear	My brother is a musician, but I know nothing about music .

Subject & Verb Agreement

QuickGuide

24 A Agreement of Subjects and Verbs page 333

A verb must agree with its subject in **number**. A singular subject takes a singular verb; a plural subject takes a plural verb.

24 B Common Agreement Problems page 335

The following situations can present agreement problems for writers.

- Verb Phrases
- Contractions
- Interrupting Words
- Subjects in Inverted Order
- Compound Subjects
- Collective Nouns
- *You* and *I* as Subjects
- Indefinite Pronouns
- Words Expressing Amounts and Time
- Singular Nouns That Have Plural Forms
- Titles

24 A Agreement of Subjects and Verbs

The subject and verb in a sentence must agree in **number**.

24 A.1 Number

Number is the term used to indicate whether a word is singular—meaning “one”—or plural—meaning “more than one.” Nouns, pronouns, and verbs all have number.

The Number of Nouns and Pronouns The plural of most nouns is formed by adding *-s* or *-es* to the singular form. A few nouns, however, form their plurals in other ways. A dictionary always lists irregular plurals.

Nouns				
Singular	monkey	church	mouse	child
Plural	monkeys	churches	mice	children

Pronouns also have number. For example, *I*, *he*, *she*, and *it* are singular, and *we* and *they* are plural. *You* can be singular or plural.

The Number of Verbs Most verbs in the present tense add *-s* or *-es* to form the singular. Plural forms of verbs in the present tense drop the *-s* or *-es*.

Singular	The forward	{ dribbles. pivots. passes.
Plural	The forwards	{ dribble. pivot. pass.

Be, *have*, and *do* have special singular and plural forms in the present tense. *Be* also has special forms in the past tense. Look at the chart on the next page.

Forms of <i>Be</i> , <i>Have</i> , and <i>Do</i>		
	Singular	Plural
<i>be</i>	is (present) was (past)	are (present) were (past)
<i>have</i>	has	have
<i>do</i>	does	do

24 A.2 Singular and Plural Subjects

A singular subject takes a singular verb; a plural subject takes a plural verb.

To make a verb agree with its subject, ask two questions: *What is the subject?* and *Is the subject singular or plural?* Then choose the correct form.

Singular That man coaches a softball team each Saturday.

She was on the team.

Plural Those men coach a softball team each Saturday.

They were on the team.

Keeping in mind the rules you just studied will help you remember how to make subjects and verbs agree. One question that you can ask to clear up your own confusion is this: *What do you do when the subject and predicate nominative are joined by a linking verb?* You know the answer: Make the verb agree with the subject.

The solution is longer study halls. (*Is* agrees with *solution*, not *halls*.)

Longer study halls are the solution. (*Are* agrees with *halls*, not *solution*.)

As You Revise: Clarity

Subjects and verbs are the heart of a sentence. When you have your subject and verb clearly in mind, you can build a whole world of text possibilities from that base. If you lose track of your subject and verb, however, your clarity will suffer.

When you revise, stay aware of your subject and verb—they should fit clearly together like puzzle pieces, a singular subject taking a singular verb, and a plural subject taking a plural verb.

Revise a recent composition for clarity, making certain the subjects and verbs of complex sentences agree.

24 B Common Agreement Problems

Some subjects and verbs present agreement problems for writers. The following are some of the most common.

24 B.1 Verb Phrases

If a sentence has a verb phrase, the first helping verb must agree in number with the subject.

Remember, a **verb phrase** is a main verb plus one or more helping verbs. In the examples below, subjects are underlined once, verbs are underlined twice, and the first helping verb is in bold type.

Singular Victoria **is** collecting batteries for the recycling drive.

(*Victoria* and the helping verb *is* are both singular.)

Plural We **have** been planning to recycle old cell phones.

(*We* and the first helping verb *have* are both plural.)



The following table shows the singular and plural forms of common helping verbs.

Common Helping Verbs	
Singular	am, is, was, has, does
Plural	are, were, have, do

24 B.2 Contractions

The verb part of a contraction must agree in number with the subject.

When contractions are used, agreement with a subject can be confusing. When you write a contraction, always say the individual words that make up the contraction. Then check for agreement with the subject.

Incorrect	This <u>piece</u> <u>don't</u> fit into the puzzle we're trying to solve. (Do is a plural verb form that does not agree with the singular subject <i>piece</i> .)
Correct	This <u>piece</u> <u>doesn't</u> fit into the puzzle we're trying to solve. (Does is a singular verb form, which agrees with <i>piece</i> .)
Incorrect	They <u>doesn't</u> appreciate being talked to in that manner. (Does is a singular verb form.)
Correct	They <u>don't</u> appreciate being talked to in that manner. (Do is a plural verb form, which agrees with <i>they</i> .)

The following table shows the singular and plural forms of common contractions.

Contractions	
Singular	doesn't, isn't, wasn't, hasn't
Plural	don't, aren't, weren't, haven't

Think before you write when using contractions. A common mistake is to use a sentence such as “There’s more people using public transportation.” Your mental ear will tell you that “There is more people” is wrong when you say each word of the contraction.

24 B.3 Interrupting Words

The agreement of a verb with its subject is not changed by interrupting words.

Words, such as prepositional phrases, can come between a subject and its verb. When this happens, a mistake in agreement is easy to make. Sometimes the verb is mistakenly made to agree with a word that is closer to it, rather than with the subject.

In the following examples, notice that each subject and verb agree in number—despite the words that come between them. The best way to find the correct agreement in these sentences is to mentally take out all of the prepositional phrases. Then it is easy to see the remaining subject and verb.

Singular	The <u>juice</u> from these oranges <u>is</u> sour. (<i>Is</i> agrees with the subject <i>juice</i> , not with the object of the preposition <i>oranges</i> —even though <i>oranges</i> is closer to the verb.)
Plural	The <u>fruits</u> in this beverage <u>are</u> oranges and raspberries. (<i>Are</i> agrees with the subject <i>fruits</i> , not with the object of the preposition <i>beverage</i> .)

Compound prepositions, such as *in addition to*, *as well as*, and *along with*, often begin interrupting phrases. Make sure the verb always agrees with the subject, not the object of the preposition.

Blackberry pie, as well as several other desserts, was on the menu. (*Was* agrees with the subject *pie*—not with *desserts*, the object of the compound preposition *as well as*.)

Cinnamon and mocha ice cream flavors, in addition to vanilla, were available. (*Were* agrees with the subject *flavors*—not with *vanilla*.)

As You Edit: Prepositional Phrases and Subject-Verb Agreement

When a prepositional phrase comes between a subject and verb, make sure your subject and verb agree.

Singular	A schedule of new classes is available. (<i>Is</i> agrees with the subject <i>schedule</i> , not with the object of the preposition <i>classes</i> —even though <i>classes</i> is closer to the verb.)
Plural	The classes in that school are interesting. (<i>Are</i> agrees with the subject <i>classes</i> , not with the object of the preposition <i>school</i> —even though <i>school</i> is closer to the verb.)

Edit a recent composition, looking for instances in which a prepositional phrase comes between a subject and its verb. Make sure the subject and verb agree.

24 B.4 Subjects in Inverted Order

A verb must agree in number with the subject, whether the subject comes before or after the verb.

In a sentence with **inverted order**, the verb or part of the verb phrase comes before the subject. A verb always agrees with its subject, whether the sentence is in natural order or in inverted order.

Inverted Order	On the glacier <u>were</u> two <u>penguins</u> .
Natural Order	Two <u>penguins</u> <u>were</u> on the glacier.
Question	<u>Can</u> these large <u>birds</u> <u>fly</u> ?
Natural Order	These large <u>birds</u> <u>can</u> fly.
Sentence Beginning with <i>Here</i>	Here <u>is</u> the penguins' nesting <u>colony</u> .

Natural Order

The penguins' nesting colony is here.

Sentence Beginning
with *There*

There were no babies in the nest.

Natural Order

No babies were in the nest. (Sometimes *here*
or *there* must be dropped to make a sentence
sound right.)

Remember that the words *here* and *there* are never the subject of a sentence.

24 B.5 Compound Subjects

Agreement between a verb and a compound subject can sometimes be confusing. The following rules will help you avoid agreement errors.

When subjects are joined by *and* or *both/and*, they require a plural verb.

Plural Verb

Jordan and Hannah are filming the poor conditions on the playground.

Both the camera **and** the computer belong to Hannah.

When a compound subject is joined by *or*, *either/or*, or *neither/nor*, the verb agrees with the subject that is closer.

Singular

Either Whitney **or** Sonny is going to drag the furniture onstage. (The verb is singular because *Sonny*, the subject closer to it, is singular.)

Plural Verb

Neither the twigs **nor** sticks are dry enough to be kindling. (The verb is plural because *sticks*, the subject closer to it, is plural.)

This rule is especially important to keep in mind when one subject is singular and the other is plural.

Either chicken wings **or** a hamburger is the special today.

(The verb is singular because *hamburger*, the subject closer to it, is singular.)

24 B.6 Collective Nouns

In Chapter 13 you learned that a **collective noun** names a group of people or things.

Common Collective Nouns			
band	congregation	flock	orchestra
class	crew	group	swarm
colony	crowd	herd	team
committee	family	league	tribe

How a collective noun is used determines its agreement with the verb.

Use a singular verb with a collective noun that is perceived as a unit. Use a plural verb with a collective noun that is perceived as more than one individual unit.



The group is going together on the bus.

(Group is a single unit and takes a singular verb.)

The group are paying for their tickets individually. (The group members are acting separately, so the verb is plural.)

To make the second sentence clearer—and less awkward—you could reword it.

Each member of the group will purchase a ticket.

24 B.7 You and I as Subjects

The pronouns *you* and *I* do not follow the ordinary rules for subject-verb agreement.

Use a plural verb with *you*—whether *you* refers to one person or more than one person.

Plural Verbs Martina, you are an excellent poet and performer.

Students, you have shown amazing calm in this disaster.

Use a plural verb with *I* except with the verbs *am* and *was*.

Plural Verbs	<u>I</u> help out at the food pantry every Tuesday night.
	<u>I</u> have a burning desire to see the Grand Canyon this year.
Singular Verbs	<u>I</u> am a pianist, a violinist, and a soprano.
	<u>I</u> was standing there behind that plant when you walked in.

Use a plural verb with compound subjects that contain the pronoun *I*.

<u>Jordan</u> and <u>I</u>	are poets.
<u>Miriam</u> and <u>I</u>	were the readers for the poetry slam.

24 B.8 Indefinite Pronouns

When an indefinite pronoun is the subject of a sentence, the verb must agree with the indefinite pronoun.

Some indefinite pronouns are singular, some are plural, and some can be either singular or plural.

The following table shows some common indefinite pronouns.

Common Indefinite Pronouns	
Singular	anybody, anyone, each, either, everybody, everyone, neither, nobody, no one, one, somebody, someone
Plural	both, few, many, several
Singular/ Plural	all, any, most, none, some

Singular	Someone <u>has</u> been calling you all afternoon. (<i>Has</i> agrees with the singular indefinite pronoun <i>someone</i> .)
	Neither of the twins <u>is</u> crazy about pepperoni. (<i>Is</i> agrees with the singular indefinite pronoun <i>neither</i> , not with the object of the preposition, <i>twins</i> .)

Plural

Few of us want winter to be colder and longer.

(*Want* agrees with the plural indefinite pronoun *few*.)

Both of the fans are planning to dress in team colors for the first game. (*Are* agrees with the plural indefinite pronoun *both*.)



All, any, most, none, and some can be either singular or plural. The number of each of these pronouns is determined by the object of the preposition that follows it.

Singular

All of the **money** goes to researching the prairie ecosystem. (*Money* is singular, so *goes* is also singular.)

Plural

When the ecologist arrives, most of the **prairie dogs** hide. (*Prairie dogs* is plural, so *hide* is also plural.)

24 B.9 Words Expressing Amounts and Times

A subject that expresses an amount, a measurement, a weight, or a time is usually considered singular and takes a singular verb.

Subjects expressing amounts can be confusing because they are sometimes plural in form.

Amount	<u>Five dollars</u> is the price of admission to the dance. (<i>Five dollars is one sum of money.</i>)
Time	<u>Nine-tenths</u> of Adriana's spare time has been spent planning the dance. (<i>Nine-tenths is one part of the time.</i>)

Some amounts are thought of as individual parts. When this happens, a plural verb must be used.

Three quarters **were** left in the cash box.

24 B.10 Singular Nouns That Have Plural Forms

Use a singular verb with certain subjects that are plural in form but singular in meaning.

Words like *measles*, *mathematics*, *economics*, and *news* each end in *-s*, but they name single things, such as one disease or one area of knowledge.

In middle school, mathematics **was** Felicia's best subject.

The news **is** that she now likes English better.

24 B.11 Titles

A title takes a singular verb.

Titles may have many words, and some of those words may be plural. Nevertheless, a title is the name of only one book or work of art.

Wuthering Heights by Emily Brontë **is** Andrea's favorite Victorian novel.

Van Gogh's Irises **hangs** next to the bookshelf in Georgia's living room.

Using Adjectives and Adverbs

QuickGuide

25 A Comparison of Adjectives and Adverbs page 345

Most adjectives and adverbs have three degrees of comparison: the **positive**, the **comparative**, and the **superlative**.

25 B Problems with Modifiers page 348

Watch for these common problem areas when using modifiers.

- *Other or Else?*
- Double Comparisons
- Double Negatives
- *Good or Well?*

Comparison of Adjectives and Adverbs

Writers often compare one thing with another. Adjectives and adverbs generally have three forms that are used for comparisons. These forms are called **degrees of comparison**.

Most adjectives and adverbs have three degrees of comparison: the positive, the comparative, and the superlative.

The **positive degree** is used when no comparison is being made.

Adjective The new hotel downtown is **big**.

Adverb The bicycle messenger moves **swiftly** through the traffic.

The **comparative degree** is used when two people, things, or actions are being compared.

Adjective That hotel is **bigger** than the one where we are staying.

Adverb The bicycle messenger moves **more swiftly** than the taxis.

The **superlative degree** is used when more than two people, things, or actions are being compared.

Adjective The **biggest** hotel faces Lake Michigan.

Adverb The police officer on horseback moves **most swiftly**.

As You Revise: Word Choice

When you write, always choose adjectives that will create clear pictures in the minds of your readers. Adjectives can create a mood by comparing one room as *darker* and *gloomier* than another or the sky as *brighter* and *sunnier* than yesterday. Adjectives can also make a description exact. The *tastiest*, *lightest* meal you've ever eaten is very different from the *richest*, *heaviest* meal you've ever enjoyed.

Revise a recent composition to replace dull, obvious adjectives with sparkling, meaningful adjectives.

25 A.1 Regular Comparison

Most adjectives and adverbs form the comparative and superlative degrees in a regular manner. The form often depends on the number of syllables in the modifier.

Add -er to form the comparative degree and -est to form the superlative degree of one-syllable modifiers.

Some One-Syllable Modifiers			
	Positive	Comparative	Superlative
Adjective	bright	brighter	brightest
	sad	sadder	saddest
Adverb	soon	sooner	soonest

A spelling change sometimes occurs when *-er* or *-est* is added to certain modifiers. For example, *sad* becomes *sadder* and *saddest*. Check a dictionary if you are not sure how to spell a modifier with a comparative or superlative ending.

Many two-syllable modifiers are formed exactly like one-syllable modifiers. A few, however, would be difficult to pronounce if *-er* or *-est* was added. “Usefuler” and “usefulest,” for instance, sound awkward. For such two-syllable modifiers, *more* and *most* are used to form the comparative and superlative forms. Also, *more* and *most* are usually used with adverbs ending in *-ly*.

Use -er or more to form the comparative degree and -est or most to form the superlative degree of two-syllable modifiers.

Two-Syllable Modifiers			
	Positive	Comparative	Superlative
Adjective	funny	funnier	funniest
	cheerful	more cheerful	most cheerful
Adverb	early	earlier	earliest
	quickly	more quickly	most quickly

When a modifier ends in *y*, the *y* changes to *i*: *funniest*, *easiest*.

All modifiers with three or more syllables use *more* to form the comparative degree and *most* to form the superlative degree.

Three-Syllable Modifiers			
	Positive	Comparative	Superlative
Adjective	difficult	more difficult	most difficult
Adverb	frequently	more frequently	most frequently

25 A.2 Irregular Comparison

A few adjectives and adverbs are compared in an irregular manner.

Irregular Modifiers		
Positive	Comparative	Superlative
bad/badly	worse	worst
good/well	better	best
little	less	least
much/many	more	most

Positive He knows **little** about American football.

Comparative He knows even **less** about basketball.

Superlative The sport he knows the **least** about is lacrosse.

Do not add regular comparison endings to the comparative and superlative degrees of these irregular modifiers. For example, *worse* is the comparative form of *bad*. You should never use “worsen.”

There are no degrees of comparison for some adjectives—such as *unique*, *universal*, *perfect*, *infinite*—and their adverb forms. The words themselves describe a quality of being complete or perfect.

25 B Problems with Modifiers

Once you know how to form the comparative and superlative forms of modifiers, there are a few problems you should avoid.

25 B.1 *Other or Else?*

Add *other* or *else* when comparing one member of a group with the rest of the group.

Incorrect	Dan is taller than any student in the eighth grade. (This sounds as though Dan is not in the eighth grade.)
Correct	Dan is taller than any other student in the eighth grade.
Incorrect	Beth runs faster than anyone in that class.
Correct	Beth runs faster than anyone else in that class.

25 B.2 Double Comparisons

Do not use both *-er* and *more* to form the comparative degree, or both *-est* and *most* to form the superlative degree.

Use only one method to form the comparative or the superlative of a modifier. Using *-er* and *more* together, for example, produces a double comparison, which is incorrect.

Double Comparison	Can you stuff the tissues in the chicken wire more quicklier ?
Correct	Can you stuff the tissues in the chicken wire more quickly ?
Double Comparison	This project is the most hardest we've been assigned.
Correct	This project is the hardest we've been assigned.

25 B.3 Double Negatives

Avoid using **double negatives**. When two negative words are used together to express the same idea, the result is a double negative.

Common Negatives			
no	nobody	nothing	never
not (-n't)	no one	none	hardly

Double Negative We did drills, but we **didn't** swim **no** laps today.

Correct We did drills, but we **didn't** swim any laps today.
We did drills, but we swam **no** laps today.

Double Negative Carmen **didn't** **hardly** touch her dessert last night.

Correct Carmen **hardly** touched her dessert last night.

25 B.4 Good or Well?

Good is always an adjective. *Well* is usually an adverb that follows an action verb. However, when *well* means "in good health" or "satisfactory," it is used as an adjective. Remember that adjectives can follow linking verbs.

Adjective That bend in the river was a **good** spot for trout fishing.
(*Good* modifies the noun *spot*.)

The fishing was **good** today. (*Good* is a predicate adjective that describes *fishing*.)

I haven't felt **well** since I ate that day-old sushi. (In this sentence *well* is a predicate adjective that means "in good health.")

Adverb Michael read the story **well**. (*Well* is an adverb that tells how Michael read.)

A Writer's Glossary of Usage

In the last four chapters, you covered the fundamental elements of usage. A Writer's Glossary of Usage presents some specific areas that might give you difficulty. Before you use the glossary, though, there are some terms that you should know.

You will notice references in the glossary to various dialects of English. Two of these dialects are standard English and nonstandard English. **Standard English** adheres to the rules and the conventions of usage that are used in academic and business settings. **Nonstandard English** has many variations because it is influenced by regional differences, as well as by current slang. Remember that nonstandard does not mean that the language is wrong but that the language may be less appropriate in certain settings. Because nonstandard English lacks uniformity, it may be misunderstood. Thus, many colleges and workplaces use standard English when writing for a wide audience of readers from all over the world.

You will also notice references to formal and informal English. **Formal English** is used for written work because it follows the conventional rules of grammar, usage, and mechanics. Examples of the use of formal English can usually be found in business correspondence, technical reports, and well-written compositions. **Informal English**, on the other hand, follows the conventions of standard English but might include words and phrases that would seem out of place in a formal piece of writing. Informal English is often used in magazine articles, newspaper stories, and fiction writing.

The items in this glossary have been arranged alphabetically so that you can use this section as a reference tool.

a, an Use *a* before words beginning with consonant sounds and *an* before words beginning with vowel sounds.

Did you buy **a** new phone?

No, it was given to me as **an** early birthday gift.

accept, except *Accept* is a verb that means “to receive with consent.” *Except* is usually a preposition that means “but” or “other than.”

Everyone **except** Bernie **accepted** the news calmly.

advice, advise *Advice* is a noun that means “a recommendation.” *Advise* is a verb that means “to recommend.”

I usually follow my doctor’s **advice**.

He **advised** me to exercise more often.

affect, effect *Affect* is a verb that means “to influence” or “to act upon.” *Effect* is usually a noun that means “a result” or “an influence.” As a verb, *effect* means “to accomplish” or “to produce.”

Does the weather **affect** your mood?

No, it has no **effect** on me.

The medicine **effected** a change in my disposition.

ain’t This contraction for *is not* is considered informal and nonstandard. Avoid it when writing for academic purposes.

Informal Ken **ain’t** here yet.

Standard Ken **isn’t** here yet.

all ready, already *All ready* means “completely ready.” *Already* means “previously.”

We were **all ready** to go by seven o’clock.

I had **already** told my parents that we were going to the movies.

all together, altogether *All together* means “in a group.” *Altogether* means “wholly” or “thoroughly.”

Let’s try to sing **all together** for a change.

The traditional song will sound **altogether** different if we do.

a lot People very often write these two words incorrectly as one. There is no such word as “alot.” *A lot*, however, even when it is written as two words, should be avoided in formal writing.

Informal Famous movie stars receive **a lot** of fan mail.

Formal Famous movie stars usually receive **a large quantity** of fan mail.

among, between These words are both prepositions. *Among* is used when referring to three or more people or things. *Between* is used when referring to two people or things.

Put your present **among** the others.

Then come and sit **between** Judith and me.

amount, number *Amount* refers to things in bulk or mass that cannot be counted, whereas *number* refers to things that can be counted.

Although there were a **number** of rainy days this month, the total **amount** of rain was less than usual.

I was surprised at the **amount** of coffee he drank. (Coffee cannot be counted.)

He put a large number of coffee beans into the machine. (Coffee beans can be counted.)

anywhere, everywhere, nowhere, somewhere Do not add -s to any of these words.

I looked **everywhere** but could not find my keys.

a while, awhile *A while* is made up of an article and a noun; together, they are mainly used after a preposition. *Awhile* is an adverb that stands alone and means “for a short period of time.”

We can stay on the job for **a while**.

After we work **awhile**, we can take a break.

bad, badly *Bad* is an adjective and often follows a linking verb. *Badly* is used as an adverb. In the first two examples, *felt* is a linking verb.

Nonstandard Luke felt **badly** all day.

Standard Luke felt **bad** all day.

Standard Luke **badly** needs a haircut.

bring, take *Bring* indicates motion toward the speaker. *Take* indicates motion away from the speaker.

Bring me the stamps.

Now, please **take** this letter to the post office.

can, may *Can* expresses ability. *May* expresses possibility or permission.

I **can** baby-sit for you tonight.

May I watch TV after Kenny is asleep?

doesn't, don't *Doesn't* is singular and must agree with a singular subject. *Don't* is plural and must agree with a plural subject, except when used with the singular pronouns *I* and *you*.

This article **doesn't** make sense to me. (singular subject)

These articles **don't** make sense to me. (plural subject)

double negative Words such as *barely*, but (when it means “only”), *hardly*, *never*, *no*, *none*, *no one*, *barely*, *nobody*, *not* (and its contraction *n't*), *nothing*, *nowhere*, *only*, and *scarcely* are all negatives. Do not use two negatives to express one negative meaning.

Nonstandard I **hardly never** see you anymore.

Standard I **hardly see** you anymore.

Standard I **never see** you anymore.

etc. *Etc.* is an abbreviation for the Latin phrase *et cetera*, which means “and other things.” Never use the word *and* with *etc.* If you do, what you are really saying is “and and other things.” You should not use this abbreviation at all in formal writing.

Informal Before moving, we had to pack our clothes, books, records, **etc.**

Formal Before moving, we had to pack our clothes, books, records, **and other belongings.**

fewer, less *Fewer* is plural and refers to things that can be counted. *Less* is singular and refers to quantities and qualities that cannot be counted.

There seem to be **fewer** hours in the day.

I seem to have **less** time to get my homework done.

good, well *Good* is an adjective and often follows a linking verb. *Well* is an adverb and often follows an action verb. However, when *well* means “in good health” or “satisfactory,” it is used as an adjective.

The biscuits smell **good**. (adjective)

Janice cooks **well**. (adverb)

I feel quite **well** after eating the chicken soup. (adjective meaning “in good health”)

have, of Never substitute *of* for the verb *have*. When speaking, many people make a contraction of *have*. For example, they might say, “We should’ve gone.” Because ’ve may sound like *of*, *of* is often mistakenly substituted for *have* in writing.

Nonstandard We should **of** started earlier.

Standard We should **have** started earlier.

hear, here *Hear* is a verb that means “to perceive by listening.” *Here* is an adverb that means “in this place.”

I can’t **hear** the music from **here**.

hole, whole A *hole* is an opening. *Whole* means “complete” or “entire.”

Have you noticed the **hole** in your coat?

Did you leave your coat on for the **whole** movie?

in, into Use *in* when you are referring to a stationary place. Use *into* when you want to express motion from one place to another.

Is the money **in** your coat pocket?

Why don’t you transfer it **into** your wallet?

its, it’s *Its* is a possessive pronoun and means “belonging to it.” *It’s* is a contraction for *it is*.

The dog returned home to **its** owner.

It’s fun to watch **its** happy expression.

knew, new *Knew*, the past tense of the verb *know*, means “was acquainted with.” *New* is an adjective that means “recently made” or “just found.”

Michael’s sneakers looked so clean and white that I **knew** they were **new**.

learn, teach *Learn* means “to gain knowledge.” *Teach* means “to instruct” or “to show how.”

I just **learned** how to use that computer application that Mom bought for us.

Now I can **teach** you how to use it.

leave, let *Leave* means “to depart” or “to go away from.” *Let* means “to allow” or “to permit.”

Nonstandard **Leave** me help you carry those packages into the house.

Standard **Let** me help you carry those packages into the house.

Standard Don't **leave** before you help me carry in my packages.

lie, lay *Lie* means “to rest or recline.” *Lie* is never followed by a direct object. Its principal parts are *lie*, *lying*, *lay*, and *lain*. *Lay* means “to put or set (something) down.” *Lay* is usually followed by a direct object. Its principal parts are *lay*, *laying*, *laid*, and *laid*.

Lie Our kittens always **lie** on the sofa.

They are **lying** there now.

They **lay** there all morning.

They have **lain** there for a long time.

Lay **Lay** their food dish on the floor. (Dish is the direct object.)

Jill is **laying** the dish on the floor.

Molly **laid** the dish on the floor yesterday.

Until recently Gary always has **laid** the dish on the floor.

like, as *Like* is a preposition that introduces a prepositional phrase. *As* is usually a subordinating conjunction that introduces an adverb clause.

Standard Betty should read stories **like** these. (prepositional phrase)

Nonstandard Betty usually does **like** she is told. (clause)

Standard Betty usually does **as** she is told.

rise, raise *Rise* means “to move upward” or “to get up.” *Rise* is never followed by a direct object. Its principal parts are *rise*, *rising*, *rose*, and *risen*. *Raise* means “to lift (something) up,” “to increase,” or “to grow something.” *Raise* is usually followed by a direct object. Its principal parts are *raise*, *raising*, *raised*, and *raised*.

Dad will **rise** at 7:00 A.M.

At that time, he will **raise** the shades. (Shades is the direct object.)

shall, will In formal English, *shall* is used with first-person pronouns and *will* is used with second- and third-person pronouns. Today, *shall* and *will* are used interchangeably with *I* and *we*, except that *shall* should be used with *I* and *we* for questions.

Shall I invite her to join the club?

I **will** ask her tonight.

sit, set *Sit* means “to rest in an upright position.” *Sit* is never followed by a direct object. Its principal parts are *sit*, *sitting*, *sat*, and *sat*. *Set* means “to put or place (something).” *Set* is usually followed by a direct object. Its principal parts are *set*, *setting*, *set*, and *set*.

After Mom has **set** the timer, we will **sit** and wait thirty minutes for dinner. (Timer is the direct object of set.)

than, then *Than* is a subordinating conjunction and is used for comparisons. *Then* is an adverb and means “at that time” or “next.”

Incorrect Jupiter is much larger **then** Saturn.

Correct After learning that Jupiter is much larger **than** Saturn, we **then** learned other facts about our solar system.

that, which, who All three words are relative pronouns. *That* refers to people, animals, or things; *which* refers to animals or things; and *who* refers to people.

The airline tickets **that** I bought for the trip were expensive.

From the air we saw the cows, **which** looked like little dots.

The flight attendant **who** was on our plane gave instructions.

their, there, they're *Their* is a possessive pronoun. *There* is usually an adverb, but sometimes it begins an inverted sentence. *They're* is a contraction for they are.

Tell them to take **their** time.

There will be many reporters gathered in the hall.

They're meeting at seven o'clock for the press conference.

theirs, there's *Theirs* is a possessive pronoun. *There's* is a contraction for *there is*.

These messages are ours; those messages are **theirs**.

There's a message for you in the office.

them, those Never use *them* as a subject or as an adjective.

Nonstandard **Them** are freshly picked tomatoes. (subject)

Standard **Those** are freshly picked tomatoes.

Nonstandard Did you like **them** tomatoes? (adjective)

Standard Did you like **those** tomatoes?

this here, that there Avoid using *here* or *there* in addition to *this* or *that*.

Nonstandard **That there** chair is very comfortable.

Standard **That** chair is very comfortable.

Nonstandard **This here** sofa matches your chair.

Standard **This** sofa matches your chair.

threw, through *Threw* is the past tense of the verb *throw*. *Through* is a preposition that means “in one side and out the other.”

Denny **threw** the ball over the fence.

He's lucky that it didn't go **through** the window of the house.

to, too, two *To* is a preposition. *To* also begins an infinitive. *Too* is an adverb that modifies a verb, an adjective, or another adverb. *Two* is a number.

Keith went **to** the gym **to** practice.

Two members of the team arrived **too** late.

Only one twin was asked **to** play in the game, but the other played **too**.

when, where Do not use *when* or *where* directly after a linking verb in a definition.

Nonstandard A presbyope is **when** a person is farsighted.

Standard A presbyope is a farsighted person.

Nonstandard A domicile is **where** people live.

Standard A domicile is a place **where** people live.

where Do not substitute *where* for *that*.

Nonstandard I heard **where** crime rates are going down.

Standard I heard **that** crime rates are going down.

who, whom *Who*, a pronoun in the subjective case, is used as either a subject or a predicate nominative. *Whom*, a pronoun in the objective case, is used as a direct object, an indirect object, or an object of a preposition.

Who is coming to your party? (subject)

Whom did you choose? (direct object)

whose, who's *Whose* is a possessive pronoun. *Who's* is a contraction for *who is*.

Whose is the bicycle that you borrowed?

Who's going to ride with you?

your, you're *Your* is a possessive pronoun. *You're* is a contraction for *you are*.

Are these **your** campaign posters?

You're the one we want for president of the class.

Capitalization

QuickGuide

26 A First Words and the Pronoun / page 361

Capitalize **first words** in sentences and poetry, in the opening and closing of a letter, and in outlines. Also capitalize the **pronoun I**.

26 B Proper Nouns and Adjectives page 362

Because they refer to specific people, places, and things, **proper nouns** and **adjectives** are capitalized.

26 C Titles page 370

Capitalize **titles** of people, written works, and other works of art.

26 A First Words and the Pronoun I

A capital letter clearly marks the beginning of a new idea—whether that idea is in a sentence, a line of poetry, a letter, or an outline.

26 A.1 First Words of Sentences and Lines of Poetry

Capitalize the first word of a sentence and the first word of a line of poetry.

Sentences and Poetry A capital letter always tells readers that a new sentence or a new line of poetry has begun.

Sentence **T**here are about twenty-five species of apples.

Lines of Poetry **O**f Jonathan Chapman
Two things are known,
That he loved apples,
That he walked alone.

— Stephen Vincent Benét, “Johnny Appleseed”

Some modern poets purposely misuse capital letters or do not use any capitals at all in their poetry. When you quote such a poem, copy it exactly as the poet wrote it.

26 A.2 Salutation and Closing of a Letter

Capitalize the first word in the salutation of a letter and the first word in the closing of a letter.

Parts of Letters Certain parts of a letter stand out because they begin with a capital letter.

Greetings and Closings	
Salutation	D ear Mr. Chapman:
Closing	S incerely yours,

26 A.3 First Words in an Outline

Capitalize the first word of each item in an outline as well as the letters that begin major subsections of the outline.

Outlines Capital letters make parts of an outline stand out.

- I. **A**pple production in the U. S.
- II. **U**ses of apple trees and apples
 - A.** **U**ses of apples
 - 1. **F**oods and beverages
 - 2. **D**ecorative elements
 - B.** **U**ses of apple wood
 - 1. **U**sed in manufacturing
 - 2. **U**sed for smoking meats
 - C.** **O**rnamental uses of apple trees

26 A.4 The Pronoun I

Capitalize the pronoun **I**, both alone and in contractions.

Alone Yesterday **I** bought a pound of apples.

Contraction Today **I**'m going to make a pie.

26 B Proper Nouns and Adjectives

Capitalizing **proper nouns** and adjectives indicates their importance.

26 B.1 Proper Nouns

A **proper noun** is the name of a particular person, place, thing, or idea. A proper noun begins with a capital letter. Capitalize proper nouns and their abbreviations.

Common and Proper Nouns	
Common Nouns	boy, park, cat
Proper Nouns	D aniel L opez, B ig B end N ational P ark, S mokey

Names of persons and animals Capitalize names of people and the initials that stand for people's names.

Names of Persons and Animals	
Persons	Kayla; V. H. Tang; James R. Ricco, Jr.
Animals	Max, Ginger, Meatloaf, Miss Kitty

Geographical names Words that name particular places and bodies of water are capitalized. Do not capitalize prepositions, articles, or the conjunction *and* in geographical names or other proper nouns.

Geographical Names	
Streets and Highways	Avery Road (Rd.), Ohio Turnpike (Tpk.), Route (Rt.) 128, Fifty-sixth Street (St.) (The second part of a hyphenated numbered street is not capitalized.)
Cities/States	Los Angeles, California (CA); Plano, Texas (TX)
Counties/Parishes	Medina County (Co.), Acadia Parish
Countries	United States of America, Czech Republic, Egypt, Brazil
Continents/World Regions	North America, Africa, Antarctica, Western Hemisphere, Pacific Rim, North Pole
Islands	South Padre Island, Long Island
Mountains, Forests and Parks	Rocky Mountains, Mount (Mt.) Hood, Superior National Forest, Great Basin National Park
Bodies of Water	Mississippi River, Lake Ontario, Pacific Ocean, Gulf of Mexico
Sections of the Country	the South, the West Coast, New England (Simple compass directions are not capitalized. Go south on Main Street.)

Words such as *street*, *lake*, *ocean*, and *mountain* are capitalized only when they are part of a proper noun.

We live near some mountains, but they are small compared to the **Rocky Mountains**.

As You Edit: Capitalizing and Combining Sentences

In geography class you might say a sentence like this:

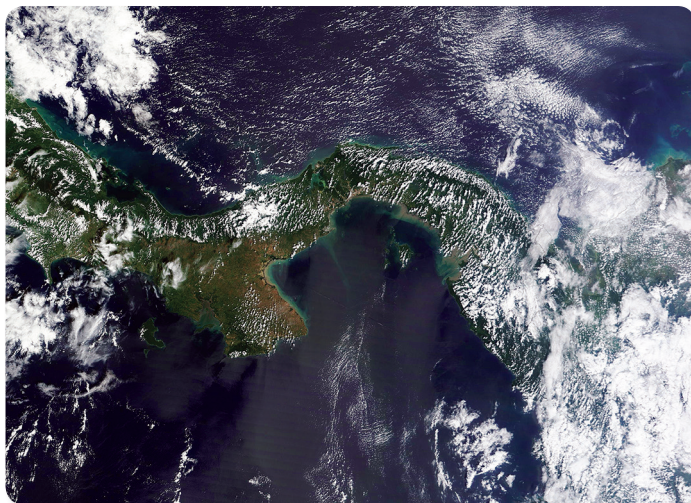
The **Isthmus of Panama** lies between the **Atlantic Ocean** and the **Pacific Ocean**.

You can shorten the sentence by changing it to the following:

The **Isthmus of Panama** lies between the **Atlantic** and the **Pacific oceans**.

Notice that in the second sentence the word *oceans* is not capitalized because it is no longer a part of a proper name. You're saying that the isthmus lies between the two oceans known as the Atlantic and the Pacific.

Edit a recent composition, looking for places you can produce shorter sentences by joining proper nouns into compound nouns as illustrated above.



The Isthmus of Panama as seen from space

Nouns of historical importance Capitalize the names of historical events, periods, and documents.

Historic Names	
Events	the F rench R evolution, the B attle of H astings, W orld W ar II (W WII)
Periods of Time	the V ictorian E ra, the S pace A ge, the D ark A ges
Documents	the D claration of I ndependence, the A rticles of C onfederation, the M ayflower C ompact

Do not capitalize prepositions such as *of* in the names of events and documents.

Names of groups and businesses Capitalize the names of organizations, businesses, institutions, teams, and government bodies and agencies.

Names of Groups	
Organizations	L ittle L eanue, the N ational O rganization for W omen (N OW), A merican M edical A ssociation (A MA)
Businesses	C asper's M arket, F. R osenberg & C ompany (C o.), the W estward C orporation (C orp.)
Institutions	G lover M emorial H ospital, W ayne M iddle S chool, the U niversity of C alifornia at L os A ngeles (U CLA)
Teams	the D allas C owboys, the B ayside T igers, the M innesota T wins
Government Bodies and Agencies	the S enate, C ongress, the F ederal T rade C ommission (F TC)
Political Parties	D emocratic P arty, a R epublican, a D emocrat

Specific time periods and events Capitalize the days of the week, the months of the year, civil and religious holidays, and special events. Also capitalize the abbreviations used in giving dates and the time of day.

Time Periods and Events	
Days, Months	Monday (Mon.), Tuesday (Tues.), F ebruary (Feb.), M arch (Mar.)
Holidays	M artin L uther K ing D ay, P residents' D ay, the F ourth of J uly
Special Events	the N ew Y ork M arathon, the F estival of R oses
Time Abbreviations	C.E. 466, 100 B.C.E. , 6:30 A.M. , 9:00 P.M.

Do not capitalize the seasons of the year unless they are part of a specific name.

Each summer the library runs a special reading program.
Here is a pamphlet about the library's **S**ummer **F**estival of **B**ooks.

Names of nationalities and ethnic groups

Nationalities and Ethnic Groups	
Nationalities	a N igerian, a S eminole, a C anadian
Ethnic Groups	C aucasian, H ispanic

Religions, religious references Also capitalize religious holidays and holy days.

Religious Names	
Religions	C atholicism, B uddhism, J udaism, I slam
Religious Holidays and Holy Days	H anukkah, C hristmas, R amadan, E piphany, Y om K ippur, S t. M ichael's D ay
Religious References	G od, the A lmighty, the O ld T estament, the T almud, the K oran, the V edas

The word *god* is not capitalized when it refers to polytheistic gods. Their proper names, however, are capitalized.

The Greek god who gave fire to mortals was **P**rometheus.



Prometheus Carrying Fire,
Jan Cossiers

Names of planets, moons, stars, and constellations However, do not capitalize the words *sun* and *moon*.

Astronomical Names	
Planets and Moons	M ercury, U ranus, N eptune, G anymede
Stars	the N orth S tar, S irius, C anopus
Constellations	B ig D ipper, O Orion, U rsa M ajor

Do not capitalize the word *earth* unless it appears in the sentence with other astronomical names that are capitalized.

Capital	Is V enus larger or smaller than E arth?
No Capital	More than seven billion people live on earth.

Languages and specific school courses Languages are always capitalized. Also capitalize school courses that are followed by a number.

Languages and School Courses	
Languages	English, T urkish, R ussian, S panish, F rench
Computer Languages	J ava, P ython, R uby on R ails
Numbered Courses	A rt II, A lgebra I, B iology II

Course names such as *history*, *math*, *science*, and *physical education* are not capitalized.

Other proper nouns should also begin with capital letters.

Other Proper Nouns	
Awards	N obel P ease P rize, W orld C up, G rammy A ward
Brand Names	U ltrasheen shampoo, S unrise orange juice, R oadrunner vans (The product itself—such as <i>shampoo</i> , <i>orange juice</i> , and <i>vans</i> —is not capitalized.)
Bridges and Buildings	B rooklyn B ridge, E mpire S tate B uilding, W illis T ower, W indsor C astle
Monuments and Memorials	G ateway A rch, P earl H arbor M emorial, W ashington M onument
Ships and other Vehicles	the Q ueen M ary, A pollo V , A ir F orce O ne (Note that the names of vehicles should be italicized or underlined.)

26 B.2 Proper Adjectives

Like proper nouns, most proper adjectives begin with a capital letter.

Proper Nouns and Adjectives	
Proper Nouns	Proper Adjectives
A sia	A sian art
C anada	C anadian provinces
R ome	R oman baths
C opernicus	C opernican theory
S outh A merica	S outh A merican rivers
F lorida	F lorida oranges

As You Edit: Capitalization

A cookbook may refer to both *French food* and *french fries*. Some words or phrases from proper nouns become so common that they are written entirely in lowercase letters. Some examples are *brussels sprouts*, *dutch oven*, *india ink*, *manila envelope*, *plaster of paris*, and *venetian blinds*.

When you use words like these, check a dictionary to see whether you should use a capital letter or not. Edit a recent composition to see whether you have any terms that should be capitalized or not.



26 C Titles

Capital letters are used in the titles of people, written works, and other works of art.

26 C.1 Titles of Persons

Capitalize a title showing office, rank, or profession when it comes before a person's name. The same title is usually not capitalized when it follows a name.

Before a Name	That woman is C olonel Hanks.
---------------	--------------------------------------

After a Name	When was Ann promoted to colonel?
--------------	-----------------------------------

26 C.2 Titles Used in Direct Address

A noun of direct address is used to call someone by name. Capitalize a title used alone, instead of a name, in direct address.

Direct Address	What is your opinion, P rofessor?
----------------	--

	What, S enator, do you think about a possible tax increase?
--	--

26 C.3 Titles Showing Family Relationships

Capitalize titles showing family relationships when the titles come before people's names. Capitalize the titles, also, when they are used instead of names or used in direct address.

Used Before a Name	Is U ncle David staying for dinner?
--------------------	--

Used as a Name	Yesterday D ad helped me with my homework.
----------------	---

Used In Direct Address	Thanks for the ride, M om.
------------------------	-----------------------------------

When a possessive noun or pronoun comes before a title showing a family relationship, do not capitalize the title—unless it is considered part of the person’s name.

- No Capital

My aunt is talking to Linda’s uncle.
- Capital

Is your Aunt Harriet from Arizona visiting?

You can learn about the use of possessive nouns with apostrophes on page 326 and about the use of possessive pronouns on page 234 and on pages 325–327.

26 C.4

Titles of Written Works and Other Works of Art

Capitalize the first word, the last word, and all important words in the titles of books, newspapers, magazines, stories, poems, movies, plays, musical compositions, and other works of art. Do not capitalize a short preposition, a coordinating conjunction, or an article unless it is the first or last word in a title.

Titles of Written Works and Other Works of Art	
Books and Chapter Titles	I am reading the chapter “People and Land” in our textbook <i>The Geography of the World</i> .
Short Stories	Have you read Arthur Conan Doyle’s story “The Hound of the Baskervilles”?
Poems	Edgar Allan Poe wrote a poem called “To My Mother.”
Magazines and Magazine Articles	He found the facts in an article called “Are Cats Smart?” in <i>Discover</i> magazine.
Newspapers and Newspaper Articles	My sister wrote “New Digs for Dinosaur Bones” for the <i>Valley Banner</i> . (The word <i>the</i> is not usually capitalized before the title of a newspaper.)
Television Series	She tapes the <i>Wild World</i> programs to watch later.
Musical Compositions	Have you heard Beethoven’s <i>Fifth Symphony</i> ?
Movies	Most people are surprised by the ending of <i>Citizen Kane</i> .

End Marks and Commas

QuickGuide

27 A End Marks page 373

Marks that come at the end of a sentence include **periods** (.), **question marks** (?), and **exclamation points** (!). Periods are also used with abbreviations and outlines.

27 B Commas That Separate page 376

Follow rules for commas when writing **items in a series**, **multiple adjectives before a noun**, **compound sentences**, and **introductory elements**.

27 C Commas That Enclose page 381

Follow rules for commas when writing **direct addresses**, **parenthetical expressions**, **appositives**, and **restrictive and nonrestrictive elements**.

27 A End Marks

The purpose of a sentence determines its end mark.

Place a **period** after a statement, after an opinion, and after a command or request made in a normal tone of voice.

Period	I want to study forest management from a conservationist point of view. (statement)
	Prairies look peaceful, but they are full of conflict and stress. (opinion)
	Sign up for the career workshop. (command)

Place a **question mark** after a sentence that asks a question.

Question Mark	Would you rather work outdoors or indoors at a desk?
---------------	--

Place an **exclamation point** after a sentence that expresses strong feeling or after a command or request that expresses great excitement.

Exclamation Point	The fire has jumped the firebreak and is headed toward the town!
	If you hear a roaring sound, head for the basement!

You can learn more about kinds of sentences in Chapter 12.

27 A.1 Other Uses of Periods

Use periods with most **abbreviations** and in outlines.

With Abbreviations Abbreviations are brief ways of writing words. They are handy shortcuts when you are writing messages or taking notes in class. Most abbreviations, however, should not be used in formal writing such as letters, stories, or reports.

The following is a list of common abbreviations. For the spelling and punctuation of other abbreviations, look in a dictionary. Most dictionaries include a section that lists abbreviations.

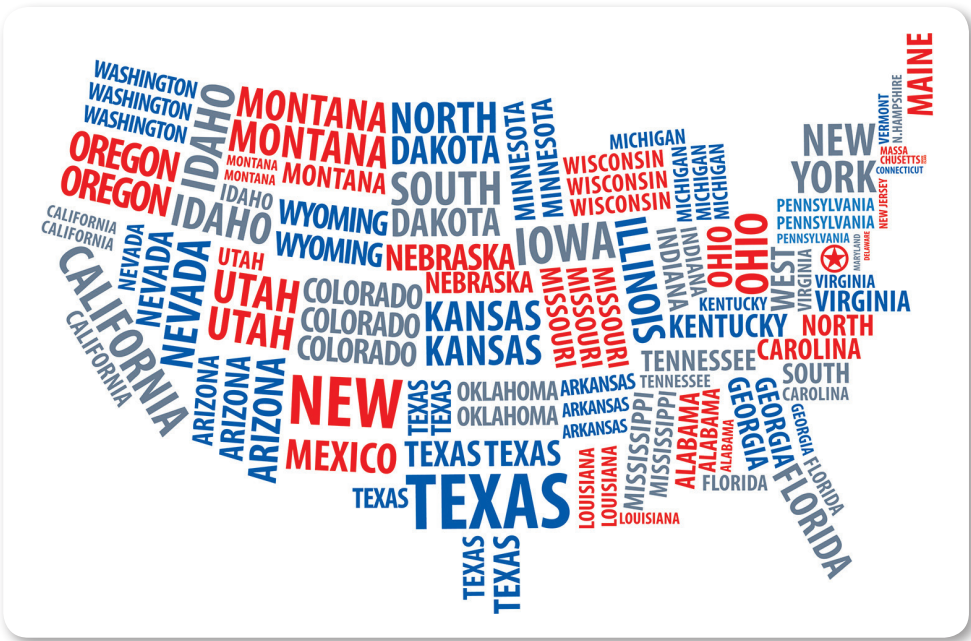
Common Abbreviations	
Days	Sun. Mon. Tues. Wed. Thurs. Fri. Sat.
Months	Jan. Feb. Mar. Apr. Aug. Sept. Oct. Nov. Dec. (May, June, and July should not be abbreviated.)
Addresses	Ave. Blvd. Dr. Hwy. Pl. Rd. Rt. St. Apt.
Titles with Names	Mr. Mrs. Ms. Dr. Rev. Gen. Sgt. Lt. Jr. Sr. Pres.
Initials for Names	R. L. Rosen, Kenneth A. Brevik, L. Ana Page
Companies	Assn. Co. Corp. Dept. Inc. Ltd.
Times with Numbers	6:45 A.M. (ante meridiem—before noon) 9:00 P.M. (post meridiem—after noon) 4 B.C. (before Christ) or 4 B.C.E. (before the common era) A.D. 650 (anno Domini—in the year of the Lord) or 650 C.E. (common era)

Some organizations are known by abbreviations that stand for their full names. The majority of these abbreviations do not use periods. In addition, a few other common abbreviations do not include periods. Always check a dictionary if you are not sure whether an abbreviation needs periods.

Abbreviations Without Periods	
ATM = automated teller machine	IQ = Intelligence Quotient
CIA = Central Intelligence Agency	km = kilometer
FAX = facsimile	l = liter
ft = foot	UN = United Nations

All states have been assigned two-letter state abbreviations by the post office. These abbreviations do not include periods. A list of these state abbreviations usually can be found in the front of a telephone book. Here are a few examples.

State Abbreviations		
AL = Alabama	MD = Maryland	OH = Ohio
AK = Alaska	MI = Michigan	TX = Texas
HI = Hawaii	MN = Minnesota	UT = Utah
IL = Illinois	MO = Missouri	VT = Vermont
IA = Iowa	MT = Montana	VA = Virginia
KY = Kentucky	NV= Nevada	WA = Washington
ME = Maine	NY= New York	WV = West Virginia



Use a period after each number or letter that shows a division in an outline.

With Outlines In an outline, periods set apart the letters and numbers from the text that follows.

I. Routes to Oregon in the early 1800s

A. Oregon Trail

1. Steamship from St. Louis to Independence

2. Covered wagons to plains and Rockies

B. The journey around Cape Horn

III. New routes to California

When a sentence ends with an abbreviation that uses a period, use only one period. It serves as both the period for the abbreviation and the end mark for the sentence.

The man in the brown suit is Michael Alvarez, Jr.

27 B Commas That Separate

Commas keep similar items from running into each other and prevent misunderstanding by the reader.

27 B.1 Items in a Series

Use commas to separate items in a **series**.

A **series** is three or more similar words or groups of words listed one after another.

Words	We saw crabs, pelicans, and sandpipers. (simple nouns)
	We found seashells, starfish, and seaweed. (compound nouns)
Groups of Words	We will pack a lunch, walk to the dunes, and look for shells. (complete predicates)
	Paul is either on the beach, in the bait shop, or on his way to the pier. (prepositional phrases)

If a conjunction such as *and* or *or* connects all the items in a series, no commas are needed.

Swimming and boating and hiking are fun beach activities.

27 B.2 Adjectives Before a Noun

A comma is needed between two adjectives if it is replacing the word *and*.

If you list only two adjectives before a noun, you may or may not need a comma. If they are **coordinate adjectives**, as in the first example below, you need to use a comma.

I read new, unusual facts about Juana Briones de Miranda. (The facts were new *and* unusual.)

A comma is not needed if the two adjectives sound better without the word *and* between them.

She was a strong pioneer woman like her mother and grandmother before her. (Since a *strong and pioneer* woman sounds awkward, no comma is used.)

Usually, no comma is used after a number or after an adjective that refers to size, shape, or age.

He received six e-mail messages in response to the ad.
They were all about his young black kitten.



27 B.3 Compound Sentences

Use a comma to separate the independent clauses of a **compound sentence** if the clauses are joined by a **conjunction**.

A comma and a conjunction often separate the independent clauses in a compound sentence. *And*, *but*, *or*, *nor*, and *yet* are commonly used conjunctions.

Many animals are plant eaters, and a few plants are animal eaters.

Most soils nourish plants, but the soil in bogs may lack nitrogen.

Keep in mind the difference between a compound sentence and a simple sentence that has a compound verb. No comma is needed to join the two parts of a compound verb.

Compound Sentence	Bog <u>plants</u> <u>attract</u> <u>insects</u> , and the <u>insects</u> <u>provide</u> necessary nutrients. (A comma is needed because there are two sets of subjects and verbs.)
--------------------------	--

Compound Verb	Bog <u>plants</u> <u>attract</u> <u>insects</u> and <u>get</u> nutrients from them. (No comma is needed with a compound verb.)
----------------------	--

Using a comma and a conjunction together is one way to correct a run-on sentence.

Run-on Sentence	Carnivorous plants can survive without insects, they grow better with insects in their diet.
------------------------	--

Corrected Compound Sentence	Carnivorous plants can survive without insects, but they grow better with insects in their diet.
------------------------------------	--

You can learn more about compound sentences in Chapter 20. You can learn about other ways to correct run-on sentences in Chapter 21.

As You Revise: Sentence Variety

Two closely related simple sentences can be combined into a compound sentence. Variety in the length of sentences is a key ingredient to lively writing. Notice the placement of the comma in the combined sentence.

Martin chopped carrots. Lupe shredded the cabbage.

Martin chopped carrots, and Lupe shredded the cabbage.

Revise a recent composition, looking for places you might combine short sentences or recast long sentences to achieve a variety of sentence lengths.

27 B.4 Introductory Elements

Use a comma after certain introductory elements.

Interjections A comma sometimes separates an interjection from the rest of a sentence. Words like *no*, *now*, *oh*, *well*, *why*, and *yes* can be used as interjections.

Yes, I really do enjoy hiking.

Well, my last hike was a real disaster!

An interjection can also be followed by an exclamation point.

Oh! I almost forgot my compass.

Prepositional Phrases A comma follows an introductory prepositional phrase that has four or more words. Also place a comma after two or more prepositional phrases that come at the beginning of a sentence.

Inside the dense forest, the trail forked in two directions.
(one prepositional phrase with four words)

With my lucky pencil in hand, I walked into the testing center.
(two prepositional phrases)

You can learn more about prepositional phrases in Chapters 16 and 18.

Participial and Infinitive Phrases A comma follows a participial or infinitive phrase that comes at the beginning of a sentence.

Bubbling and murmuring, the stream rushed down the hillside.
(participial phrase)

To get to my destination, I'll have to take a bus and a train and walk five blocks. (infinitive phrase)

You can learn more about participial and infinitive phrases in Chapter 19.

Adverb Clauses A comma follows an adverb clause when it comes at the beginning of a sentence.

If I can save enough money for tickets, I'll ask Gayle to the concert.

You can learn more about adverb clauses in Chapter 20.

27 B.5 With Dates and Addresses

Use commas to separate elements in dates and addresses. When a date or an address comes within a sentence, use another comma to separate the date from the rest of the sentence.

On Tuesday, December 7, 2006, our voyage began. (No comma is used between the month and the day.)

We arrived home in January 2007. (No comma is used between the month and the year if no day is given.)

Write to us in care of Anna Melon, 791 Reata Lane, Arizona City, Arizona 85223, until March 4. (No comma is used between the state and the ZIP code, but a comma is used after the ZIP code to separate the address from the rest of the sentence.)

A preposition can take the place of a comma between parts of an address.

We live at 18 Elgin Street in Boston, Massachusetts.

27 B.6 In Letters

Commas are used to set off parts of a letter. Use a comma after the salutation of a friendly letter and after the closing of all letters.

Salutations Dear Aunt Chris,

Dear Dad,

Closings Yours truly,

Sincerely yours,

27 C Commas That Enclose

Commas are used to enclose some expressions that interrupt the main idea of a sentence. When you read a sentence aloud, you naturally pause before and after an interrupting expression. Commas are placed where these pauses would occur. If you take interrupters enclosed by commas out of a sentence, the sentence will still make sense.

27 C.1 Direct Address

In conversation people are often addressed by name. This kind of interrupter is called a **noun of direct address**. Because nouns of direct address interrupt the flow of a sentence, they should be set off by commas.

The community picnic, **Brian**, will start at 11:00 A.M. (The noun of direct address, *Brian*, could be removed.)

Please, **Dana and James**, help me get this dog back in the yard. (More than one noun can be included in direct address. *Dana and James* could be removed.)

Dim the lights, **kids**, and I'll tell you the scariest story ever. (Direct address might include a noun that is not a proper noun.)

In the following examples, only one comma is needed because the noun of direct address comes at the beginning or at the end of the sentence.

Mom, where is the bicycle pump I bought last year?

May we borrow your phone for a minute, Kiera?

27 C.2 Parenthetical Expressions

One type of interrupter is called a **parenthetical expression**. The following parenthetical expressions should be enclosed by commas.

Common Parenthetical Expressions		
after all	however	of course
at any rate	I believe (guess, hope)	on the contrary
by the way	in fact	on the other hand
consequently	in my opinion	simply stated
for example (instance)	moreover	to tell the truth
generally speaking	nevertheless	

Here is an example of a parenthetical expression in the middle of a sentence.

Soccer, **in fact**, is preferred to baseball in many countries. (*In fact could be removed without affecting the meaning of the sentence.*)

In the following examples, only one comma is needed because the parenthetical expression comes at the beginning or at the end of the sentence.

In my opinion, that sculpture is a big waste of money.

I would go to your show if it were on a weekend night, **of course**.

27 C.3 Appositives

Set off **appositives** with commas.

An **appositive** renames, or explains, a noun or pronoun in the sentence. Usually an appositive comes immediately after that noun or pronoun and is written with modifiers. Because they interrupt the sentence, appositives should be set off by commas.

Texas, **my home state**, has an interesting history.

In the example on the next page, only one comma is needed because the appositive comes at the end of the sentence.

La Salle established Fort St. Louis, **the first French settlement here.**

Do not use commas to set off an appositive if it is necessary to clarify or name one or more items in a broader category.

The street I live on was named after the writer **Goethe**. (*Goethe is not the only writer that exists. The appositive clarifies, rather than defines, the noun.*)

27 C.4 Restrictive and Nonrestrictive Elements

Use commas to set off nonrestrictive elements.

Like parenthetical expressions, entire phrases and clauses can interrupt a sentence. When they are necessary to complete the meaning of the sentence, they do not require commas. These essential phrases or clauses are called **restrictive elements**. If a phrase or clause is not essential to the meaning of the sentence, it requires one or more commas to set it off from the sentence. This kind of phrase or clause is called **nonrestrictive**.

Restrictive Games **played in the ancient world** were often taken seriously. (*The phrase **played in the ancient world** is essential to the meaning of the sentence. No commas should be used.*)

Nonrestrictive Outdoor games, **played in most cultures**, are enjoyed by old and young alike. (*Played in most cultures is not essential to the meaning of the sentence. It is set off from the sentence by two commas.*)

As You Revise: Clarity

Commas work like caution lights. They slow readers down and prevent “accidents” of misunderstanding. In other words, they are crucial for the clarity of your writing.

Always revise your work for the correct use of commas. Make sure that you have included all necessary commas, but also eliminate any unnecessary commas.

Italics and Quotation Marks

QuickGuide

28 A Italics and Underlining page 385

Use italics (or underlining) when writing—

- the titles of **long written** or **musical works**.
- the **titles of paintings** and **sculptures**.
- **letters, numbers, and words** if they are used to represent themselves.
- **foreign words** or **phrases**.
- the names of **vehicles**.

28 B Quotation Marks page 387

Use quotation marks when writing—

- **titles of chapters, articles, stories, one-act plays, short poems, and songs**.
- a **person's exact words**.
- **dialogue**.
- **quotations within quotations**.

28 A Italics and Underlining

When certain titles, letters, numbers, and words appear in a book, they are printed in italics. *Italic print, a special kind that slants to the right, is the kind used in this sentence.*

When you use a computer, highlight the words you want to italicize. Then use the command for italics.

When you are writing by hand, underline an item to indicate that it should be italicized.

Italics Have you ever read the book *Dragonwings* by Laurence Yep?

Underlining Have you ever read the book Dragonwings by Laurence Yep?

28 A.1 Italics with Titles

Italicize or underline titles of long written or musical works that are published as one unit. Also italicize (underline) titles of works of art.

The following chart details the types of titles that should be italicized (or underlined).

Titles Requiring Italics	
Written Works	Other Media
books and magazines	ballets and dance performances
newspapers	operas
full-length plays	radio series
long poems	symphonies
movies	television series
pamphlets	websites, browsers, software programs, podcasts, blogs
	paintings and sculptures

Books	After I have finished reading <i>Robinson Crusoe</i> , I'm going to read <i>Treasure Island</i> . (Punctuation immediately following an italicized item should also be italicized.)
Magazines	I used <i>National Geographic</i> magazine for my research. (Designations that describe a title, such as <i>magazine</i> , are not italicized unless they are part of the actual title.)
Newspapers	The <i>Chicago Tribune</i> is delivered to our house every day. (The word <i>the</i> is not usually considered part of a newspaper or magazine title.)
Plays and Movies	<i>Hamilton</i> is one of America's most popular Broadway musicals.
TV Series	<i>Survivor</i> was a popular reality television show.
Works of Art	Edward Hopper painted <i>Railroad Sunset</i> and other works of modern realism.

28 A.2 Other Uses of Italics

Letters, numbers, and words should be italicized (or underlined) when they are used to represent themselves.

Letters	His <i>I</i> looks like an <i>L</i> .
Numbers	Does your telephone number have a <i>3</i> in it?
Words	The word <i>paint</i> can be a noun, adjective, or verb.

Foreign words and phrases that have not become part of the English language should be italicized (or underlined).

Of course I will go to the dance with you, *mi amor*.

They served us *sopas* and tortilla chips.

The proper names of vehicles (ships and planes) should be italicized (or underlined).

The *Titanic* was considered unsinkable until it took its maiden voyage. (The word *the* is not considered a part of the name of the vehicle.)

28 B Quotation Marks

Quotation marks (" ") always come in pairs. They are used to enclose certain titles. Quotation marks also are used to enclose a person's exact words, whether in print or in dialogue. Without quotation marks, a conversation between people in a story would be difficult to identify.

28 B.1 Quotation Marks with Titles

Put quotation marks around titles of shorter works or parts of a longer written or published work.

Long works, which are italicized (or underlined), often contain smaller parts. A book, for example, might contain short stories, poems, or titled chapters. The titles of these smaller parts are enclosed in quotation marks.

Titles Requiring Quotation Marks	
Written Works	Other Media
chapters of books	individual songs
magazine articles	individual dances
newspaper articles	operatic arias
one-act plays	radio shows
short poems	symphony movements
shorts in a long movie	television episodes
speeches	Web articles within a Web site

Chapters in Books

Our assignment is to read the chapter "A Disappearing Frontier" in our history book, *The American Experience*.

Article in Magazines and Newspapers

The lead story in this week's *Time* is "DNA Solves Crimes."
The *Sunday Salem News* had a feature called "Garbage Gardening."

Short Stories in Books and Magazines

Of all Shirley Jackson's stories, my favorite is "The Lottery."

Short
Poems

For the citywide competition, I memorized “The Raven,” a poem by Edgar Allan Poe.

Songs

Aretha Franklin’s “Respect” is an old song, but it still has power.

28 B.2 Quotation Marks with Direct Quotations

Quotation marks are used to enclose a **direct quotation**—the exact words of a person in dialogue or in print.

Scott said, “I rowed across the entire harbor.”

“The sea was very calm,” he added.

Quotation marks do not enclose an **indirect quotation**—a rephrasing of a person’s exact words.

Scott said he rowed across the entire harbor.

He added that the sea was very calm.

Use only one set of quotation marks to set off two or more sentences in a direct quotation, as long as the sentences are not interrupted by a **speaker tag**.

A speaker tag is a phrase that tells who is speaking.

Clark said, “The tide tonight comes in at six. The ship will sail then. Will you be there?” (Quotation marks surround the quote as a whole.)



The Boatman, Winslow Homer

Here are some other rules for writing direct quotations and dialogue.

Capital Letters with Direct Quotations Begin each sentence of a direct quotation with a capital letter. Do not capitalize the middle of a quoted sentence.

"Last summer we vacationed at a lake in Minnesota," she said.

She said, "Last summer we vacationed at a lake in Minnesota."

"Last summer," she said, "we vacationed at a lake in Minnesota."

(Do not capitalize *we* because it is the middle of the speaker's sentence.)

Punctuation with Direct Quotations Use a comma to separate a direct quotation from a speaker tag. Place the comma immediately after the last word of a quotation if the quotation comes first in the sentence. Place the comma immediately after the speaker tag if the speaker tag comes first. Be sure to place the comma at the end of a quotation within the quotation marks.

"A penny saved is a penny earned," said Ben Franklin.

Ben Franklin said, "A penny saved is a penny earned."

"A penny saved," said Ben Franklin, "is a penny earned."

Place periods that end quotations within the quotation marks. Question marks and exclamation points go inside the closing quotation marks when they are part of the quotation.

Raul commented, "This model is in extremely good condition for its age."

Alex shouted, "Don't touch that live wire!"

Seema asked, "Why do you want to go to the dance with me?"

When a statement comes just before a speaker tag, use a comma to separate the statement from the speaker tag. Place it inside the closing quotation marks.

"This model is in extremely good condition for its age," Raul commented.

When a question or exclamation comes just before a speaker tag, place it inside the closing quotation marks. Then add the speaker tag.

"Don't touch that live wire!" Alex shouted.

"Why do you want to go to the dance with me?" Seema asked.

When a quotation appears in a sentence that is a question or exclamation, the end punctuation comes after the quotation marks.

Do you know why Ajax said, **"Anya is no longer my friend"?**

I couldn't believe how calmly he said, **"There is a fire in the hallway"!**

Paragraph Breaks in Dialogue A **dialogue** is a conversation between two or more persons. The way that it is written shows who is speaking. When writing dialogue, begin a new paragraph each time the speaker changes.

"How long have you been helping at the computer club?" Miguel asked.

"I started last year," Lisa answered.

"I'm thinking of joining the club, but I don't know if I should," he told her.

Lisa answered, **"Oh, I think you should. It's fun!"**

As You Revise: Style

Clause fragments are common in everyday conversation. When people respond to a question, they frequently use a fragment. Martha's fragment makes sense in the context of this exchange.

Randy: When did you make the posters for the concert?

Martha: After school.

Listen for clause fragments the next time you have a conversation. Then revise a piece of fiction or drama by adding clause fragments to dialogue.

Quoting Passages From Research When writing a paper, you will want to support your argument with textual evidence. Sometimes the best support is a direct quotation from a book or website written by an expert. These quotations follow the same rules as other quotations.

Introduce or identify short quotations with a tag.

In his book *The Revenge of Anguished English*, Richard Lederer asserts, "A perpetual lack of power is the bane of every child's life."

"A perpetual lack of power is the bane of every child's life," according to Richard Lederer in his book *The Revenge of Anguished English*.

Richard Lederer thinks that powerlessness is "the bane of every child's life."
(If a partial quotation is used to complete a sentence, it need not begin with a capital letter.)

Block Quotations One way to quote a long passage is to set it off from the rest of the text by indenting both left and right margins. When you use the "block method," as it is called, no quotation marks are needed.

Charles Dickens wrote some of the most popular books of the nineteenth century. He was one author who enjoyed as much fame during his lifetime as after his death.

The characters created by Dickens still resonate with modern readers of all ages. From the rags-to-riches-to-rags Pip of *Great Expectations* to the tragic Sydney Carton in *A Tale of Two Cities*, Dickens wrote remarkable accounts of the human condition.

Quotation with a Quotation A quotation within a quotation follows the rules covered previously in this chapter. To avoid confusion, however, use single quotation marks to enclose the inside quotation. The same rule applies to titles that require quotation marks within a direct quotation.

"The song 'Food, Glorious Food' from the musical *Oliver* is by Lionel Bart."

Mr. Sanders said, "The most famous of *Oliver Twist*'s lines in Dickens's book and Bart's musical is 'Please, Sir, I want some more.'"

Notice in the second example above that there is no space between the closing single quotation mark and the closing double quotation mark. However, you may include one if needed for clarity.

Other Punctuation

QuickGuide

29 A **Apostrophes** page 393

Use **apostrophes** to create possessive nouns, in contractions to show where one or more letters have been omitted, and to form certain plurals.

29 B **Semicolons** page 398

Use **semicolons** between the clauses of some compound sentences and in a series of items that contains commas.

29 C **Colons** page 400

Use **colons** to write hours and minutes, in biblical chapters and verses, and after the salutations of business letters.

29 D **Hyphens** page 401

Use **hyphens** to divide a word at the end of a line, to spell some compound words, when spelling out certain numbers, and when writing fractions used as adjectives.

29 E **Dashes, Ellipses, and Parentheses** page 403

Use a **dash** to set off an abrupt change of thought or an appositive that contains commas. Use an **ellipsis** to indicate an omission in a quoted passage or a pause or break in a written passage. Use **parentheses** to enclose information loosely related to the sentence.

29 A Apostrophes

An **apostrophe** (') is used to show possession and to form a contraction.

29 A.1 Apostrophes to Show Possession

Apostrophes are most often used to show that a person owns something or that a thing has something.

Paolo's shirt = a shirt that belongs to Paolo

the shirt's buttons = the buttons that the shirt has

Add 's to form the possessive of a singular noun.

Nick + 's = Nick's

Is that Nick's green backpack?

backpack + 's = backpack's

The backpack's zipper is broken.

teacher + 's = teacher's

That notebook is the teacher's.

class + 's = class's

The class's assignment is on the board.

box + 's = box's

The box's flaps were torn.

There are two rules to follow when forming the possessive of plural nouns.

When a plural noun ends in s, form the possessive by adding only an apostrophe.

boys + ' = boys'

The two boys' pets are dogs.

dogs + ' = dogs'

The dogs' tails are bushy.

When a plural noun does not end in s, form the possessive by adding 's.

men + 's = men's

The men's cars are red.

sheep + 's = sheep's

The sheep's coats are wool.

Deciding which rule to follow is easy if you take two steps. First, write the plural of the noun—as it is. Second, look at the ending of the word. If the word ends in an *s*, add only an apostrophe; otherwise, add an apostrophe and an *s*.

Forming the Possessive of Plural Nouns			
Plural	Ending	Add	Possessive
lions	s	'	lions' roars
cats	s	'	cats' whiskers
mice	no s	's	mice's tails
deer	no s	's	deer's antlers

29 A.2 The Possessive Forms of Pronouns

Personal pronouns do not use an apostrophe to show possession the way nouns do. Instead, they change their form.

His skateboarding skills are Olympic in caliber.

Its fur was matted and filthy from its visit to the dump.

Possessive Personal Pronouns	
Singular	my, mine, your, yours, his, her, hers, its (whose)
Plural	our, ours, your, yours, their, theirs (whose)

Add 's to form the possessive of an indefinite singular pronoun.

She always asks everyone's opinion before she makes a decision.

I found someone's unsigned homework on the floor of the bus.

Common Indefinite Pronouns	
Singular	anybody, anyone, each, either, everybody, everyone, neither, nobody, no one, one, somebody, someone
Plural	both, few, many, several

29 A.3 Apostrophes with Contractions

Use an **apostrophe** in a contraction to show where one or more letters have been omitted.

Besides showing possession, an apostrophe is used in **contractions**. Two or more words are combined to form a contraction. The apostrophe replaces one or more of the missing letters.

Contractions	
is not = isn't	let us = let's
who is = who's	there is = there's
I am = I'm	of the clock = o'clock
he is or has = he's	she had or would = she'd

Do not confuse contractions with possessive pronouns, which have no apostrophe. When you are wondering whether to use an apostrophe, it can be helpful to say the individual words of a contraction.

Contractions	
it's = it is	It's the other way around. I live here; my family lives in England.
you're = you are / you were	You're going to visit them in England soon, right?
they're = they are / they were	No, they're going to visit me.
there's = there is / there has (been)	There's been a change of plans.
who's = who is / who has (been)	Who's going to let them know?

As You Revise: Style

In everyday speech you probably make contractions with nouns. You may say, “Aaron’s waiting in the car” instead of “Aaron is waiting in the car” or “The dog’s chewed up your mitt” instead of “The dog has chewed up your mitt.” When you write, these colloquial contractions are appropriate only in realistic story dialogue. They are not acceptable in any type of formal writing.

Revise a recent composition, looking for colloquial contractions you need to change.

29 A.4 Apostrophes with Certain Plurals

Add **s** to form the plural of lowercase letters, some capital letters, and some words used as words that might otherwise be misread.

Lowercase Letters My *u’s* and *i’s* look too much alike. (Without the apostrophe, *u’s* would look like *us* and *i’s* would look like *is*.)

Capital Letters How many *A’s* did you write on your paper? (Without the apostrophe, *A’s* would look like *As*.)

Words Used as Words Our *hi’s* echoed down the hallway. (Without the apostrophe, *hi’s* would look like *his*.)

Numbers, letters, symbols, and words used as words are italicized (underlined), but the apostrophe and the *s* are not.

The plurals of most capital letters, symbols, numerals, and words used as words can be formed by adding just an *s*.

Capital Letters How many *Ts* did you have in the first part of the survey?

Symbols I used **s* to mark the important information.

Numerals There are three *2s* in her phone number.

Words Used as Words Don’t use too many *ands* in your sentences. (Words used as words are italicized [or underlined]. The *s* that forms the plural is not.)

29 A.5 Apostrophes in Certain Dates

Use an **apostrophe** to show that numbers have been left out of a date.

My grandmother marched for civil rights back in '65. (1965)

The hurricane of '17 was a terrible disaster. (2017)

To form the plural of years in a decade, add an *s* after the date. Remember to use an apostrophe for any missing digits in a date.

Sometimes my father likes to listen to music from the '80s.

I listen to some old bands from the 1990s.



29 B Semicolons

A **semicolon (;)** signals a longer pause than a comma. Most often a semicolon is used to separate compound sentences.

29 B.1 Semicolons with Compound Sentences

Use a **semicolon** between the clauses of a compound sentence that are not joined by a coordinating conjunction. **Coordinating conjunctions** include *and*, *but*, *or*, and *yet*.

A **compound sentence** has two or more independent clauses. These clauses can be joined by a comma and a coordinating conjunction or by a semicolon.

Comma and Coordinating Conjunction	Jane wants to cut down the buckthorn shrubs in the forest, but I'd rather encourage these native plants.
Semicolon	Jane wants to cut down the buckthorn shrubs in the forest; I'd rather encourage these native plants.
Comma and Coordinating Conjunction	My father's ancestors came from Ireland, and my mother's ancestors were Swedish.
Semicolon	My father's ancestors came from Ireland; my mother's ancestors were Swedish.

You can learn more about compound sentences in Chapter 20.

You can use a semicolon to correct a run-on sentence called a comma splice.

Run-on	Everyone in my family is tall, my brother, for example, is six feet tall.
Correct	Everyone in my family is tall; my brother, for example, is six feet tall.

You can learn more about run-on sentences in Chapter 21.

29 B.2 Semicolons with Conjunctive Adverbs and Transitional Words

Use a **semicolon** between clauses in a compound sentence that are joined by certain conjunctive adverbs or transitional words.

When a compound sentence contains a **conjunctive adverb** or **transitional phrase**, place a semicolon between the two clauses. Then place a comma after the conjunctive adverb as you would after any other parenthetical expression.

Kim practiced repeatedly; **therefore**, she played well at the recital.
She had worried about stage fright; **in fact**, she performed calmly.

Common Conjunctive Adverbs		
accordingly	furthermore	otherwise
also	hence	similarly
besides	however	still
consequently	instead	therefore
finally	nevertheless	thus
Common Transitional Phrases		
as a result	in addition	in other words
for example	in fact	on the other hand

As You Edit: Semicolons, Commas, and Clauses

Some of the adverbs and transitional words shown in the chart above can also be used as parenthetical expressions within a single clause. In this case, use commas—not a semicolon and a comma—to set them off.

Joining Clauses	I play the guitar; however , I have never performed in public.
Within a Clause	My brother, however , has played in several concerts.

As you edit a recent composition, use semicolons and commas correctly with conjunctive adverbs and transitional phrases.

29 B.3 Semicolons in a Series

Use a **semicolon** instead of a comma between the items in a series if the items themselves contain commas.

For the picnic, Jeri made individual packets of bacon, lettuce, and tomato; ketchup, mustard, and relish; and sour cream with dill.

They stayed in Jacksonville, Florida; Albany, Georgia; and Mobile, Alabama. (In ordinary usage, place a comma after both the city and state in a sentence.)

29 C Colons

A **colon (:)** is used most often to introduce a list of items.

I want to do one of three things this summer: sail, scuba dive, or hike in the wilderness.

The exhibit will present the following periods: the Jurassic, the Triassic, and the Permian.

My aunt jokes that kids believe in four food groups: chips, candy, ice cream, and soda pop.

A colon is not needed between a verb and its complement.

Incorrect

The earth's four main layers include: the inner core, outer core, mantle, and crust.

Correct

The earth's four main layers include the inner core, outer core, mantle, and crust.

A colon is not needed directly after a preposition.

Incorrect

The earth's mantle consists mainly of: silicon dioxide, magnesium oxide, and iron oxide.

Correct

The earth's mantle consists mainly of silicon dioxide, magnesium oxide, and iron oxide.

Use a **colon** when writing hours and minutes, biblical chapters and verses, and salutations in business letters.

Even on Saturdays, I set my alarm for 6:30 A.M.

The sad man sitting next to me on the train was reading Job 28:18.

Dear Sir or Madam:

Please consider publishing my poem in your magazine.

29 D Hyphens

A **hyphen (-)** is used to join some words, including numbers, fractions, and compound nouns. Hyphens may also be used to divide words at the end of a line.

29 D.1 Hyphens with Compound Nouns

Use a **hyphen (-)** with a compound noun.

A **compound noun** is a noun that is made up of two or more words. Some compound nouns are composed of two separate words, some are written as one word, and others are made of two words joined by a hyphen. If you are not sure how to write a compound word, look it up in a dictionary.

Compound Words	
One word	birdlike, worldwide, crossroads, supermarket
Two words	comic book, grocery store, dump truck, sports car
Hyphenated	first-class, cross-examine, great-grandmother



29 D.2 Hyphens with Numbers

Use a hyphen when writing out most numbers between *twenty-one* and *ninety-nine*.

Wait until you read the surprise ending on page ninety-six!

If a number is the first word of a sentence, spell it out. Do not add the coordinating conjunction *and* to the numbers you spell out.

One hundred sixty-four students attended the rally last month. (Do not write one hundred and sixty-four.)

29 D.3 Hyphens with Fractions

When a fraction is used as a noun, it does not require a hyphen. When it is used as an adjective, it does require a hyphen.

No Hyphen	Three fourths of the members were present. (<i>Three fourths</i> is a noun used as the subject.)
-----------	--

Hyphen	A three-fourths majority is needed to pass the amendment. (<i>Three-fourths</i> is an adjective that describes <i>majority</i> .)
--------	--

29 D.4 Hyphens with Divided Words

If you need to divide a word at the end of a line, use a hyphen to indicate that it continues on the following line. Use the guidelines below and on the next page.

Guidelines For Dividing Words

1. Divide words only between syllables.

pro-duc-tion pro-duction or produc-tion

2. Never divide a one-syllable word.

Do Not Break dine cheap strength

3. Do not divide a word after the first letter.

Do Not Break omit able enough

4. Divide hyphenated words only after the hyphens.

Divide After Hyphen	sister-in-law	maid-of-honor	side-by-side
------------------------	---------------	---------------	--------------

If you are not certain about where to divide a word, use a dictionary.

29 E Dashes, Ellipses, and Parentheses

Use an **em dash** (—) to set off an abrupt change of thought or an appositive that contains commas.

Abrupt Change in Thought	The Caspian Sea—the name sea is misleading—is by far the largest lake in the world.
Appositive with Commas	Benjamin Franklin—scientist, diplomat, politician—was truly a great person.

To make a dash on the computer, type shift, option, and the hyphen key or type two hyphens. Do not put a space before or after a dash.

Use an **en dash** (–) to connect things related to indicate range.

To make an en dash, type control (or alt/option) and the hyphen key.

Range	Read pages 146–250.
-------	---------------------

Use an **ellipsis** (. . .) to indicate an omission in a quoted passage or a pause or break in a written passage. Use a space before and after the three periods.

Pause	“Well . . . let me think about it,” I said. (The ellipsis points here indicate that the speaker paused.)
Omission	Thoreau believes that “if one advances confidently in the direction of his dreams, . . . he will live with the license of a higher order of beings.”

Use **parentheses** to enclose information loosely related to the sentence.

The hottest temperature of the year so far (not the hottest temperature ever) was 102 degrees Fahrenheit.

Spelling Strategies

QuickGuide

30 A Spelling Strategies page 405

Master key strategies for correct spelling.

30 B Spelling Patterns page 406

Use spelling patterns to become a better speller.

30 C Plurals page 409

Follow a few simple rules for spelling plurals.

30 D Prefixes and Suffixes page 413

Prefixes and suffixes follow specific spelling rules.

30 E Words to Master page 417

Make it your goal to learn to spell these fifty words.

30 A Spelling Strategies

Misspelled words, whether in a composition for school or in an email to a family member, call attention to themselves. Unfortunately, that means they are likely to distract readers from the thoughts being expressed and may even leave readers wondering what you meant. This chapter will introduce you to strategies and generalizations to help improve your spelling.

Use a dictionary. If you're not sure how to spell a word or if a word doesn't "look right," check its spelling in a dictionary. Don't rely on guessing to help you spell accurately.

Proofread your writing carefully. If you use a computer, do not rely on your word processing program to catch spelling errors. When you type the word *strait*, the computer can't know if you really meant to type *straight*, *strait*, *trait*, or even *strain*.

Be sure you are pronouncing words correctly. "Swallowing" syllables or adding extra syllables can cause you to misspell a word.

Use mnemonic devices. Look for memorable small words or word patterns in difficult words: "I want a **pie**ce of **pie**," "pull **a**part to **s**eparate," or "The first two syllables of *Antarctica* begin with *a*'s followed by two consonants." Inventing a sentence like "**R**eplacing **c**urtains **r**enovates **c**ellars" can help you remember the letter groups in *recurrence*.

Keep a spelling journal. Use it to record the words you have had trouble spelling. Here are some suggestions for organizing your journal.

- Write the word correctly.
- Write the word again, underlining or circling the part of the word that gave you trouble.
- Write a tip that will help you remember how to spell the word in the future.

stationery / stationary

A writer writes on stationery.

An artist needs a stationary model.

accidentally

The first and last consonants are doubled;
the consonants in the middle are single.

30 A.1 Strategies That Use Your Senses

The senses of hearing, sight, and touch are useful tools for learning to spell correctly. Try this five-step strategy.

1. Auditory Say the word aloud. Answer these questions.

- Where have I heard or read the word before?
- What was the context in which I heard or read the word?

2. Visual Look at the word. Answer these questions.

- Does this word divide into parts? Is it a compound word? Does it have a prefix or a suffix?
- Does this word look like any other word I know? Could it be part of a word family I would recognize?

3. Auditory Spell the word to yourself. Answer these questions.

- How is each sound spelled?
- Are there any surprises? Does the word follow spelling rules I know, or does it break the rules?

4. Visual/Kinesthetic Write the word as you look at it.
Answer these questions.

- Have I written the word clearly?
- Are my letters formed correctly?

5. Visual/Kinesthetic Cover up the word. Visualize it. Write it. Answer this question.

- Did I write the word correctly?
- If the answer is “No,” return to step 1.

30 B Spelling Patterns

Some people are naturally good spellers. They can “see” the correct spelling of a word in their minds, or they can “hear” the word, remembering how the syllables sound. If you are not a naturally good speller, learning some patterns should make spelling easier for you. And if you are a good speller, these strategies can make you better.

30 B.1 Words with *ie* and *ei*

Words with *ie* and *ei* often cause confusion. Use the following familiar rhyme to help you spell such words.

Put *i* before *e*
Except after *c*
Or when it sounds like long *a*
As in *neighbor* and *weigh*.

As the poem reminds you, when you spell words with *ie* or *ei*, *i* frequently comes before *e*, except when these letters follow *c* or when they stand for the long *a* sound.

Words with <i>ie</i> and <i>ei</i>		
<i>i</i> before <i>e</i>		
belie f	achie v e	nie c e
pie c e	fiel d	br i ef
except after <i>c</i>		
cei l ing	conce i t	dece i ve
perce i ve	rece i pt	rece i ve
sounds like <i>a</i>		
ei g ht	rei n s	slei g h
vei l	wei g ht	fei g n

Exceptions: These words do not follow the pattern			
ei t her	forei n	hei g ht	anci e nt
suffi c ient	speci e s	forfe i t	consci e nce
glaci e r	wei r d	thei r	lei s ure

When you look at exceptions to spelling generalizations, look for patterns. For example, you might notice that *c* is followed by *ie* in words like *ancient*, *conscience*, and *sufficient*. Pronouncing these words may help. None of them are pronounced with the long *e* sound that you find in *piece*, *belief*, and so on.

30 B.2 Words Ending in *-cede*, *-ceed*, or *-sede*

Some other words that cause problems are those that end with a “seed” sound. This sound can be spelled *-cede*, *-ceed*, or *-sede*. Most words that end with this sound are spelled *-cede*.

<i>-cede</i>		
precede	recede	concede
secede	accede	intercede

There are only four words with the “seed” sound that are not spelled with *-cede*. You’ll have no trouble spelling these words if you memorize the four exceptions.

<i>-ceed</i> and <i>-sede</i>			
exceed	proceed	succeed	supersede

As You Edit: Spelling

When you are unsure of the spelling of a word form, do what professional writers do: check a dictionary. You might find that a spelling change occurs when *-er* or *-est* is added to certain words, such as *big*.

Paul’s dog is big, but Erin’s dog is bigger.

The next time you edit a composition, use a dictionary to check any spellings that give you pause.

30 C Plurals

The following generalizations will help you spell the plurals of nouns correctly. When in doubt, check a dictionary.

30 C.1 Regular Nouns

To form the plural of most nouns, simply add *s*.

Most Nouns				
Singular	moon	moth	nova	age
Plural	moons	moths	novas	ages

If a noun ends in *s*, *ch*, *sh*, *x*, or *z*, add *es* to form the plural.

Nouns Ending in <i>s</i> , <i>ch</i> , <i>sh</i> , <i>x</i> , or <i>z</i>					
Singular	lens	peach	blush	box	chintz
Plural	lens es	peach es	blush es	box es	chintz es

Follow the same generalizations to make proper nouns plural.

the Garcia family = the Garcias

the James family = the Jameses

the Walsh family = the Walshes

An apostrophe is never used to make the plural form of proper nouns. It is used to show possession.

30 C.2 Nouns Ending in *y*

Add *s* to form plurals of nouns ending in a vowel and a *y*.

Nouns Ending in Vowel and <i>y</i>				
Singular	decoy	alley	delay	chimney
Plural	decoy s	alley s	delay s	chimney s

Change the *y* to *i* and add *es* to a noun ending in a consonant and a *y*.

Nouns Ending in Consonant and <i>y</i>				
Singular	galaxy	recovery	paddy	balcony
Plural	galax ies	recover ies	padd ies	balcon ies

30 C.3 Nouns Ending in *o*

Add *s* to form the plural of a noun ending with a vowel and an *o*.

Nouns Ending in Vowel and <i>o</i>				
Singular	ratio	cameo	embryo	taboo
Plural	ratio s	cameo s	embryo s	taboo s

Add *s* to form the plural of musical terms ending in *o*.

Musical Terms That End with <i>o</i>				
Singular	trio	soprano	piccolo	tango
Plural	trio s	soprano s	piccolo s	tango s

Add *s* to form the plural of words borrowed from the Spanish language.

Spanish Words That End in <i>o</i>				
Singular	lasso	rodeo	pinto	presidio
Plural	lassos	rodeo s	pinto s	presidio s

The plurals of nouns ending in a consonant and an *o* do not follow a regular pattern.

Nouns Ending with Consonant and <i>o</i>				
Singular	yo-yo	silo	veto	echo
Plural	yo-yo s	silo s	veto es	echo es

When you are not sure how to form the plural of a word that ends in *o*, consult a dictionary. Sometimes you will find that either spelling is acceptable. In this case, use the first form given. If the dictionary does not give a plural form, the plural is usually formed by adding *s*.

30 C.4 Nouns Ending in *f* or *fe*

To form the plural of some nouns ending in *f* or *fe*, just add *s*.

Nouns Ending in <i>f</i> or <i>fe</i>				
Singular	belief	staff	giraffe	carafe
Plural	beliefs	staffs	giraffes	carafes

For some nouns ending in *f* or *fe*, change the *f* to *v* and add *es* or *s*.

Nouns Ending in <i>f</i> or <i>fe</i> That Changes to <i>v</i>				
Singular	calf	scarf	thief	life
Plural	calves	scarves	thieves	lives

Other common words where *f* turns to *v* are *knife*, *wife*, *loaf*, *wolf*, and *half*. Because there is no sure way to tell which generalization applies, consult a dictionary to check the plural form of a word that ends with *f* or *fe*.

30 C.5 Compound Words

Most compound nouns are made plural by adding an *s* or *es* at the end.

Compound Nouns				
Singular	teammate	doghouse	tryout	bathing suit
Plural	teammates	doghouses	tryouts	bathing suits

Sometimes it makes more sense to add the ending to the first word. When the main word in a compound noun appears first, that word is made plural.

Exceptions				
Singular	father-in-law	part of speech	attorney general	passerby
Plural	fathers-in-law	parts of speech	attorneys general	passersby

30 C.6 Numerals, Letters, Symbols, and Words as Words

To form the plurals of most numerals, letters, symbols, and words used as words, add an **s**.

Those **8s** look too much like **Bs**.

The **1870s** and **1880s** were called the Gilded Age.

Proofreaders' **#s** tell printers to add space.

To prevent confusion, it's best to use an apostrophe and **s** with lowercase letters, some capital letters, and some words used as words.

How do you pronounce the **i's** in *giving*? (Without the apostrophe, *i's* might be confused with the verb *is*.)

There are a lot of **I's** in his conversation.

These two *theirs's* should be *they're's*.

30 C.7 Other Plural Forms

Irregular plurals are not formed by adding **s** or **es**. These are words you must memorize.

Irregular Plurals		
foot, feet	tooth, teeth	goose, geese
child, child ren	man, men	woman, woman en
die, dice	mouse, mice	louse, lice

Some nouns have the same form for both singular and plural.

Same Form for Singular and Plural		
Swiss	French	British
deer	sheep	moose
pliers	species	politics

When in doubt, check the dictionary. If the plural is irregular, the dictionary will show how it is spelled.

30 D Prefixes and Suffixes

A **prefix** is one or more syllables placed in front of a base word to form a new word.
A **suffix** is one or more syllables placed after a base word to change its part of speech and possibly its meaning.

30 D.1 Prefixes

When you add a **prefix**, the spelling of the base word does not change.

Prefixes	
in + sincere = insincere	im + patient = impatient
pre + caution = precaution	over + rated = overrated
dis + honest = dishonest	mis + heard = misheard
re + arrange = rearrange	un + noticed = unnoticed
ir + resistible = irresistible	il + legible = illegible

Occasionally, it is necessary to add a hyphen after a prefix to avoid confusion. Check a dictionary if you are in doubt.

Hyphenated Prefixes	
re -cover (Add hyphen to distinguish from the verb <i>recover</i> .)	semi-independent (Add hyphen to avoid double <i>i</i> 's.)

It's easy to leave out one of the *r*'s in *irresistible* or *overrated*. Remember that these words are created by adding prefixes to base words. If you're not sure whether a word has double letters in the beginning, ask yourself whether it could be one of these prefix-base word combinations.

30 D.2 Suffixes

In many cases, especially when the base word ends in a consonant, you simply add the **suffix**.

Suffixes	
eager + ness = eagerness	right + ful = right ful
treat + ment = treat ment	vague + ly = vaguely

30 D.3 Words Ending in e

Drop the final *e* before a suffix that begins with a vowel.

Words Ending in <i>e</i> ; Suffix Starts with a Vowel	
pause + ing = paus ing	size + able = siz able
narrate + ion = narrat ion	universe + al = univers al

Keep the final *e* in words that end in *ce* or *ge* if the suffix begins with an *a* or *o*. The *e* keeps the sound of the *c* or *g* soft before these vowels.

Words Ending in <i>ce</i> and <i>ge</i>	
manage + able = manag able	replace + able = replac able
advantage + ous = advantag ous	notice + able = notic able
knowledge + able = knowledg able	

Keep the final *e* when adding a suffix that begins with a consonant.

Words Ending in <i>e</i> ; Suffix Begins with a Consonant	
peace + ful = peac ful	amuse + ment = amus ement
hope + less = hop less	wise + ly = wis ely
same + ness = sam eness	

Exceptions	
true + ly = tru ly	judge + ment = judg ment
awe + ful = aw ful	argue + ment = argu ment

30 D.4 Words Ending in y

To add a suffix to most words ending in a vowel and a y, keep the y.

Words Ending in a Vowel and a y	
play + able = play able	mislay + ing = mislay ing
enjoy + ment = enjoy ment	replay + ed = replay ed

Exceptions	
day + ly = daily	gay + ly = gaily

To add a suffix to most words ending in a consonant and a y, change the y to i before adding the suffix except when adding the verb ending *-ing*.

Words Ending in a Consonant and a y	
envy + able = envi able	bounty + ful = bounti ful
thrifty + ly = thrifti ly	dreary + ness = dreari ness
mercy + ful = merci ful	identify + able = identi fi able

Exceptions	
identify + ing = identi fy ing	solidify + ing = solidi fy ing

One-syllable words that end in y pronounced long *i* do not change their spellings when the suffix *-ness* or verb ending *-ing* are added. They *do* change their spellings when the verb ending *-ed* is added.

Words Ending in y Pronounced Long i	
shy + ness = shyn ess	dry + ed = dri ed
dry + ness = dryn ess	pry + ed = pri ed
sly + ness = slyn ess	spy + ed = spi ed

30 D.5 Doubling the Final Consonant

Double the final consonant in a word before adding a suffix or verb ending only when all three of the following conditions are met:

- (1) The suffix begins with a vowel.
- (2) The base word has only one syllable or is stressed on the last syllable.
- (3) The base word ends in one consonant preceded by a vowel.

One-Syllable Words	
plot + ing = plotting	char + ed = charred
trap + er = trapper	mad + est = maddest
Final Syllable Stressed	
befit + ing = befitting	transfer + ed = transferred
rebut + al = rebuttal	recur + ence = recurrence

Don't double the final *r* in words that end in *fer* when you add the suffix *-ence* or *-able*. Notice how the pronunciation of the base word changes when the suffix is added. This is your clue that only one *r* is needed.

Final <i>r</i>	
refer + ence = reference	infer + ence = inference
defer + ence = deference	transfer + able = transferable

Be sure not to double the final letter if it is preceded by two vowels.

Two Vowels	
creep + ing = creeping	seat + ed = seated
train + er = trainer	proud + est = proudest

30 E Words to Master

Make it your goal to learn to spell these fifty words this year. Use them in your writing and practice writing them until spelling them comes automatically.

accelerate	counterfeit	pageant
accessory	defendant	paralysis
accommodate	defiance	physics
accumulate	dissatisfied	pneumonia
acquaintance	efficient	possibility
admittance	existence	precipitation
advisable	exquisite	preference
alliance	furlough	recruit
appreciation	hygiene	regrettable
ascend	ingredient	siege
carburetor	intercede	stationary
circuit	irregular	stationery
coincidence	liable	succession
committee	maneuver	tariff
conceit	miscellaneous	temporary
consequence	noticeable	vacuum
convenience	occurrence	

As You Edit: Commonly Confused Words

Many writers commonly confuse the following words.

affect, effect to, too, two there, their, they're

For a list of commonly confused words and their usage, see pages 350–359. Edit a recent composition to look for any of the commonly confused words above. If you find any, determine whether you've used them correctly.

Close Reading

QuickGuide

Creating Meaning page 419

Readers have an important role in creating meaning from texts. Close reading is a process by which a reader engages in multiple reads of a text, asks questions, and finds textual evidence to unlock a text's meaning.

Before You Read page 420

Like writing, reading is also a process. Getting your mind ready for what you are about to read can help focus your thoughts and increase your understanding. Pre-reading strategies include previewing the text, setting a purpose, and asking questions.

As You Read page 428

When you interact with a text, you get more out of it. Close reading is an approach that involves reading for key ideas, re-reading to evaluate the text, and reading again to synthesize ideas.

After You Read page 439

The reading process continues even after you have finished the text. To get the most out of what you have read, check your predictions, find answers to your questions, make meaningful connections, and write using textual evidence.

Creating Meaning

Reading is not a passive activity in which the reader opens his or her mind and lets the author pour in new ideas. No, reading is active. It's similar to having a conversation with a friend. As you hear new ideas, you respond. You agree; you disagree. You visualize what your friend is saying, and you think about how this new information connects to what you already know. Think of **close reading** as a conversation between you (the reader) and the text. Close reading involves previewing, reading, asking questions, re-reading, looking for textual evidence, and ultimately finding meaning from what a text says and how it says it.

Read the following excerpt from the novel *Hatchet* by Gary Paulsen. In the story, a thirteen-year-old boy struggles to survive in the Canadian wilderness after an airplane crash.

At first he thought it was a growl. In the still darkness of the shelter in the middle of the night his eyes came open and he was awake and he thought there was a growl. But it was the wind, a medium wind in the pines had made some sound that brought him up, brought him awake. He sat up and was hit with the smell.

It terrified him. The smell was one of rot, some musty rot that made him think only of graves with cobwebs and dust and old death. His nostrils widened and he opened his eyes wider but he could see nothing. It was too dark, too hard dark with clouds covering even the small light from the stars, and he could not see. But the smell was alive, alive and full and in the shelter. He thought of the bear, thought of Bigfoot and every monster he had ever seen in every fright movie he had ever watched, and his heart hammered in his throat.

Then he heard the slithering. A brushing sound, a slithering brushing sound near his feet—and he kicked out as hard as he could, kicked out and threw the hatchet at the sound, a noise coming from his throat. But the hatchet missed, sailed into the wall where it hit the rocks with shower of sparks, and his leg was instantly torn with pain, as if a hundred needles had been driven into it. “Unnnngh!”

Now he screamed, with the pain and fear, and skittered on his backside up into the corner of the shelter, breathing through his mouth, straining to see, to hear.

As you read this excerpt from *Hatchet*, you experienced many different thoughts and emotions.

Did you...

- picture what the wilderness looked like?
- feel a little nervous about what was about to happen?
- conjure up the smell of something rotten?
- remember a time that you got hurt?
- wonder why the main character has found himself in this situation?

In all of these ways, you were making meaning—lighting up your imagination by connecting your own experiences and knowledge to the text. You can go even further in creating meaning when you share your ideas with other readers and listen to other students' thoughts. Your own understandings may even change as you share your reactions to what you have read.

Before You Read

When you are getting ready to take a trip, you usually plan where you are going and how you will get there. In the same way, readers who want to get as much as possible from their reading shouldn't "journey" through a new text without knowing something about it. It is useful to preview the text so you know what to expect before you begin reading.

The strategies below will help you preview a text so that you are ready to get the most out of your reading.

Set a Purpose for Reading

When you go on a trip, you have a purpose. Perhaps you need a vacation away from the stress of everyday life. Maybe you crave an adventure in a foreign land. Or you might need to visit a sick relative. Establishing a purpose for reading is very similar. It affects how you read a passage. Maybe you have chosen a text to read in your free time, and you just want to get lost in the story for your own relaxation. On the other hand, you may have been assigned to read a book for school. Because you want to get a good grade in the class, you will probably read carefully and take notes in preparation for a test or a writing assignment.

Your purpose affects your reading rate, or how quickly you read a text. If you are reading a text to learn new facts, you will probably read more slowly. You might

highlight important words or write summaries on sticky notes. However, if you are reading to try to find specific facts to support an argument, you will probably skim the text until you get to the information you are looking for. Then you will slow down and read more carefully. Often, a school assignment will dictate a specific purpose for reading, so always preview any assigned questions or tasks before you begin reading.

Always keep your purpose in mind as you read. Adjust your reading rate to your purpose. Your purpose will dictate the ideas you need to find in the text. For example, if you are reading a work of fiction to analyze the characters, you will hone in on dialogue that reveals a character’s personality.

Try It Out: Setting a Purpose for Reading

Think about two texts you have read recently at home or at school. Try to choose one self-selected text and one assigned text. On another piece of paper, recreate this chart and fill in the names of the selections you read and why you read them. Note how your purpose affected how you read the text.

Text	Purpose for Reading	Effects on Reading
Selection #1		
Selection #2		

Preview Text Features, Structure, and Genre

When you read a text to gain information for a reading assignment, take a few minutes to preview the text before you begin. Look carefully at the text features, the structure, and the characteristics of the genre.

Text Features An important first step before reading is to preview the text. In the reading as a journey analogy, this step is like scoping out the route on a map and visiting online travel sites before you begin the trip. One aspect of a text is its features. **Text features** are the physical elements of a selection that highlight important content. Examining the text features before you dive into the whole book helps you connect what you are about to learn with what you already know, generate questions, and make predictions.

The table below lists common text features in nonfiction selections and what you can learn from them.

As you preview this text feature . . .	Ask yourself
Table of contents	How is the book arranged? How does the section I am going to read fit into the entire book?
Book and chapter titles	What is the topic of the entire book? What is the topic of the chapter?
Headings and subheadings	What is this section mainly about? What do I expect to learn as I read this section?
Bold words	What key words and phrases do I need to know?
Pictures and captions Maps, charts, and graphs	How do visual elements help me understand the text?
Sidebars	Do they call out an important idea from the text or do they offer additional information?
Glossary (list of words found in the book and their definitions)	What words do I need to know to understand the text?
Index (page numbers of topics covered in the book)	Where else in the book can I read about the ideas in this chapter?
Multimodal features (audio, video, visual layout and design)	How do these elements help me understand key ideas and author's purpose?
Digital features (links, boldface words)	How do these elements help me understand the key ideas and details?

As you read, you can also use text features to correct or confirm your predictions. This is especially true of text features found within a passage or chapter, such as headings and subheadings, bold words, sidebars, and pictures and other visuals.

Text Structure As you preview a text to learn about its features, you will also notice how it is organized. **Text structure** means the patterns that the author uses to organize ideas in a text. Text structures indicate the relationship between ideas in a text. The table on the following pages lists several common text structures, their purposes, and common signal words to help you identify the structure.

Type of Text Structure	Purpose: Why an author uses this pattern of organization	Signal Words: Words that provide a clue to the structure
Problem and solution	to state one or more problems and provide one or more solutions to the problem(s)	advantage, dilemma, disadvantage, issue, led to, problem, puzzle, question, so that, solution, solved
Description or list	to explain by providing characteristics, features, or examples	appears to be, characteristic, consists of, for example, made up of, specifically, such as
Compare and contrast	to describe what is similar and different about two or more subjects	alike, also, both, but, compared to, different from, in comparison, in contrast, on the other hand, opposite, same as, similar to, unlike, yet
Chronology or sequence	to provide information or tell a story in time order or the order in which events, actions, or steps in a process occur	after, before, during, finally, first/second/third, following, initially, last, next, prior to, then, when
Cause and effect	to explain why or how something happened/ happens (effect = what happened, cause = why it happened)	as a result, because, consequently, effects of, If . . . then, leads to, outcome, since, therefore, thus
Claim and reasons	to convince the reader that an idea is right or true (claim = idea the writer is arguing for, reasons = facts and examples that support the claim)	for example, for this reason, in order to, reasons for, so that, therefore, this proves, this supports, thus
Question and answer	to inform the reader	because, how, reasons for, since, therefore, thus, who, what, when, where, why

Type of Text Structure	Purpose: Why an author uses this pattern of organization	Signal Words: Words that provide a clue to the structure
Main idea and details	to present or argue an idea and support it with details that prove or illustrate this idea	another, finally, first, second, third, for example, for instance, furthermore, in addition, moreover

Genre Writing is divided into categories called genres. Genres are made up of literature that has common characteristics or styles. The chart below lists genres for both fiction and nonfiction.

Fiction	Nonfiction
historical fiction	biography
fantasy	autobiography
comedy	newspaper/magazine article
science fiction	editorial
mystery	satire

If you have read more than a few mystery novels, you know that most mysteries have common elements: strange occurrences, a crime, an earnest detective, a cast of suspects. Based on the characteristics of the genre you are reading, you can make predictions about the theme, main ideas, and structure. Then as you read, correct or confirm these predictions to help you understand the text. As you read through the genres in the chart above, think about characteristics of the genre that would help you anticipate and make predictions about what you will read in the text. Previewing a text's genre will also help you connect the ideas and the structure of the text with other texts from the same genre.

Use Your Prior Knowledge

On a journey, you call on your previous experiences in life. If you get lost in a new place, you will remember how you found your way on a past trip. If you go to an art museum, you may remember a sculpture that you saw at a different museum. Connecting what you are going to read with what you already know helps your mind organize new ideas and remember what you are reading.

Questions to engage prior knowledge include . . .

- ✓ What other books or selections have you read on this topic or a related topic?
- ✓ What experiences have you had that relate to this text in some way?
- ✓ What other texts have you seen that are organized in a similar way?
- ✓ What do you know about society that might help you understand this text?
- ✓ What do you visualize in your mind as you read?

A three-column **K-W-L chart** is a useful graphic organizer that will help you access what you already know about a topic. It also helps you connect what you learned with what you wanted to know. Before reading, fill in the first two columns. During and after reading, you can fill in the third column with what you learned.

K-W-L Chart		
What I Know About the Topic	What I Want to Know (Questions I Have)	What I Learned



Try It Out: Previewing and Reading a Text

Practice the previewing skills you learned in the chapter by previewing the following text. Follow these steps.

- Set a purpose for reading.
- Examine the text features, text structure, and genre. Then write some predictions about what you will learn by reading the passage.
- Activate your prior knowledge by filling in a K-W-L chart.
- As you read the passage, correct or confirm your predictions using the text features, text structure, and elements of the genre.
- As you read, visualize what you are reading. Use pictures and illustrations to enhance your mental images.
- If you feel your comprehension is breaking down, re-read and connect what you know with what you don't know.

How to (Scientifically) Make Music

Music is organized sound. So without sound, there is no music. Whether the instrument is a finely crafted violin or merely a bucket turned upside down to create a drum, every musical instrument depends on vibrations to produce sound.

Vibrating Air

To visualize a vibration, think about what happens when you drop a stone into still water. The stone falls and ripples appear, moving away from the spot of contact. The same thing happens when you make music. Say you hit a drum. Air ripples away from the point of contact. These ripples keep moving through the air until they hit something, like a listener's ear. Scientists call the ripples sound waves.

Pitch and Frequency

Of course, the point of music is that you can make a variety of sounds—not just one. Musicians refer to the **pitch** of a sound, or how high or low the note sounds. Scientists refer to a sound's frequency, which is the number of times a sound wave goes through a complete cycle in one second. A cycle is a wave's journey going from its highest point, through its lowest point, and back to its highest point again, like a wave in an ocean. If a sound has a high frequency, meaning its

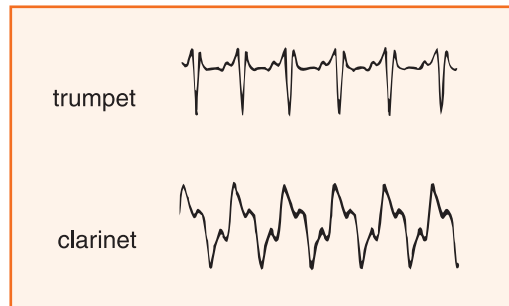
waves are moving quickly, it has a high pitch. If it has a low frequency, or slow-moving waves, it has a low pitch.

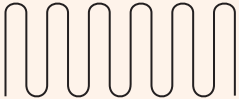
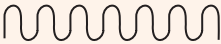


Volume

The volume of sounds is also important to music. This is dependent on vibrations as well. A loud sound is said to have a high **amplitude**, which means the height of its sound waves is larger than a soft sound. Waves that are short have a low amplitude and could be so soft you'd have to strain to hear them.

Timbre

One last feature of vibrations creates the difference between the sound produced by a clarinet and the sound produced by a trumpet. Every musical instrument has its own timbre, or tone color. **Timbre** is created by the shape of a sound wave. Only tuning forks have perfectly smooth sound waves. Every other instrument—including the human voice—has its own unique shape with jags and bends in each cycle. You can see two examples of these unique shapes in the illustrations.



high frequency, high amplitude 	high frequency, low amplitude 
low frequency, high amplitude 	low frequency, low amplitude 

On this reading journey you have looked at the map, read through the guide books, and planned your route. You know the purpose for the trip, and you have imagined what your experience will be like. Now that you have “arrived,” you are ready to explore by diving into close reading a text.

As You Read

You may recall that *close reading* is the careful interpretation of a text. Although there is no single right way to closely read a text, the following stages will guide you as you dive deeper into complex texts.

- 1. First Reading: Understand key ideas.
- 2. Focused Re-reading: Focus on how the author communicates meaning.
- 3. Evaluating the Text: Determine why the text is meaningful or how it connects to other texts.

1. First Reading: Understand Key Ideas

Ask Questions When you do the first reading of a text, you want to understand the “big picture.” The main question to ask during your first reading is *What?* Understanding the elements of different genres will help you ask the most pertinent questions. The tables that follow provide some questions you can ask when reading different genres and where you can find the answers.

Informational Text: Textbooks, Newspaper Articles	
Questions to Ask As You Read	Where to Look for Answers
What is the central idea?	Title, introduction, or first few paragraphs
What information backs up the central idea? (supporting details)	Body paragraphs, especially their topic sentences
How are the ideas in the text related to one another?	Transitions between sections/ ideas
What conclusion does the writer draw and how does it relate to the main idea and supporting ideas?	Concluding paragraphs

Argumentative Text: Editorials, Research Papers	
Questions to Ask As You Read	Where to Look for Answers
What is the main claim, or the point the writer is trying to prove?	Title, introduction, or first few paragraphs
What evidence does the writer provide to back up that claim?	Body paragraphs, especially their topic sentences
What counterclaims, if any, does the writer address?	Body paragraphs, often marked with such words and phrases as “in contrast,” “despite,” “while it is true that”
How are the ideas in the text related to one another?	Transitions between sections/ideas
What conclusion does the writer draw, and how does it relate to the main claim and supporting ideas?	Concluding paragraphs
Who is the intended audience?	Beginning paragraphs, references to people or groups throughout

Fiction is different from nonfiction. When you read a narrative, or fictional, selection, you will need to analyze the plot, or storyline, and the characters. The table below provides questions you can ask to help you gain this “big picture” understanding of fiction.

Narrative Text (Fiction)	
Questions to Ask As You Read	Where to Look for Answers
What event starts the narrative in motion?	Introduction, opening paragraphs, first chapters
What is the setting of the narrative?	Introduction and throughout
Who are the people or characters in the narrative?	Introduction and throughout
What problem do the people or characters face?	Introduction and throughout
What happens to the people or characters as the narrative unfolds?	Body paragraphs
What is the outcome or resolution of the narrative?	Concluding paragraphs

Poetry	
Questions to Ask As You Read	Where to Look for Answers
If the poem tells a story, what is the basic outline of that story?	Throughout
What is the tone of the poem?	Throughout
What images, words, or ideas stand out as striking?	Throughout
What images, words, or ideas are repeated, if any?	Throughout
What message do you see in the poem?	Title, throughout

Annotating a Text Annotating means marking a text as you read. Marking the text can help you stay focused and can improve your understanding of what the text says. As you read, write questions you have in the margins, mark sections that provide answers to your questions, and identify important points you want to remember. The more you read, the more you will develop your own system of marking a text. However, here are some ideas to get you started.

Annotate a text by—

- ✓ underlining main ideas.
- ✓ circling key words or new vocabulary.
- ✓ drawing arrows to show relationships between ideas (like cause and effect or problem and solution).
- ✓ putting a question mark by confusing parts or unfamiliar words.
- ✓ placing an exclamation point by something that seems important or surprising.
- ✓ writing questions or personal connections in the margins.

If you can't write in a book, write your annotations on sticky notes.

2. Focused Re-reading: How the Author Communicates Meaning

Once you grasp the text's key ideas, conduct a more careful re-reading of it. During a second reading, you will analyze the text more carefully and focus on details that may reveal new meaning. During this reading, you will begin to analyze the text, asking the question *How does the writer create meaning?* Dig deeper to explore ideas such as the author's purpose, word choice and style, figurative language, point of view, and theme.

Look for Textual Evidence During your re-reading, look for textual evidence that will support your inferences about the text. Textual evidence is details from the text that prove your claims about the writer’s ideas, style, and purpose. Mark sentences that could be used as evidence to support your conclusions by underlining them and writing the word *evidence* in the margin. This will help you later as you complete writing assignments about the text and need to paraphrase or use direct quotations as evidence.

The explanations and activities that follow will help you learn how to do a re-reading of a text.

Focused Re-reading		
Focus and Thinking Skills	Questions to Ask	Finding Textual Evidence
<p>Author’s purpose: to inform, put forward an argument, entertain, satirize, tell a story</p> <p><i>Thinking skills:</i> Recognize explicit statements; draw inferences about implied purpose(s)</p>	<p>Why did the writer write this?</p> <p>Is the purpose stated explicitly or is it only implied?</p>	<p>Look in the title and beginning paragraphs for quotes that show the answers to your questions.</p>
<p>Word choice and style: length of sentences, variety of sentence beginnings, and variety of sentence types</p> <p><i>Thinking skills:</i> Analyze; break passages down by word choice and sentence style and look for patterns</p>	<p>What words and phrases caught your attention for their strength and clarity? Does the author tend to use long sentences, short sentences, or a variety of sentence lengths? Do the sentences begin in a variety of ways (for example, subject first, prepositional phrase first, etc.)?</p>	<p>Look throughout for examples that demonstrate the results of your analysis (for example, three vivid word choices, three varied sentence patterns, etc.). In a long text, examine a section from the beginning, two or three sections from the middle, and a section from the end.</p>

Focused Re-reading		
Focus and Thinking Skills	Questions to Ask	Finding Textual Evidence
<p>Figurative language: similes, metaphors, hyperbole, alliteration</p> <p><i>Thinking skills: Analyze to identify figures of speech; classify the type of figurative language; compare figurative language to a possible replacement in literal language</i></p>	<p>What figures of speech does the writer use? What do they accomplish that literal language would not?</p>	<p>Look throughout, but especially in descriptive passages, for various examples of figurative language and compare them to literal language.</p>
<p>Structure: main sections and organizational patterns such as chronological order and order of importance</p> <p><i>Thinking skills: Analyze to identify the sections of a text; classify to determine the organizational pattern</i></p>	<p>What are the main sections of the text? What is the organizational pattern of the text?</p>	<p>Look throughout the text for transitional words and phrases that show both where sections break and how they are connected. Identify the main ideas from each section.</p>
<p>Point of view in fiction: choice of narrator</p> <p><i>Thinking skills: Analyze narrative to identify point of view; compare points of view by imagining a passage told from a different point of view and evaluating the effect</i></p>	<p>Is the story told from the first- or third-person point of view? If it is not in first person, how much does the narrator know about the characters? What effect does the choice of narrative point of view have on the text? Why might the author have chosen that point of view?</p>	<p>Look for pronouns. If the narrator refers to himself or herself as "I," the story is in first person. Look at key passages in which important information is revealed for examples that show the effect of point of view on the narrative.</p>

Focused Re-reading		
Focus and Thinking Skills	Questions to Ask	Finding Textual Evidence
<p>Point of view in nonfiction: frame of reference, such as scientist, parent, teenager</p> <p><i>Thinking skills:</i> Recognize explicit statements; draw inferences about the writer from telling details</p>	<p>What is the writer's frame of reference?</p>	<p>Look in the introduction and body paragraphs for details that give insight into the writer's experience, worldview, and possible bias.</p>
<p>Implied meanings</p> <p><i>Thinking skills:</i> Analyze details; draw inferences and conclusions</p>	<p>What is left unsaid? What inference can you draw from a collection of details when you "read between the lines"?</p>	<p>Look throughout for details that "show," not "tell." In fiction, these would include the actions of the characters and details of the setting. In nonfiction, these might appear in descriptive passages where the reader is left to draw his or her own conclusions. Find examples that support your interpretation of the implied meaning.</p>

Focused Re-Reading of Informational and Argumentative Text

Focus and Thinking Skills	Questions to Ask	Finding Textual Evidence
Clarification and verification of information <i>Thinking skills: Define key terms; analyze complicated sentences and paragraphs; compare to other sources to verify information</i>	What parts confused you? What did you not understand well on first reading? What seemed to contradict information you thought you knew?	Look in passages that raised questions in your mind during the first reading; refer to outside sources if necessary for confirming or contradicting information.
Assumptions <i>Thinking skills: Logical thinking to evaluate the assumption underlying the claim</i>	Does every claim depend on a valid assumption?	Look for passages that put forward claims in an argument; look for examples, if any, of hidden assumptions.
Development of an argument and key supporting ideas <i>Thinking skills: Evaluate the relevance, sufficiency, and importance of the supporting details; distinguish fact from opinion</i>	By what method does the writer attempt to prove his or her point? Are the supporting ideas relevant and sufficient to prove the point?	Look throughout for all the facts, reasons, and examples offered in support of each claim and/or counterclaim.
Style and tone <i>Thinking skills: Analyze language choices; evaluate appropriateness</i>	Is the style formal and respectful or informal and full of “loaded” language (words that carry strong, usually negative, connotations)?	Look throughout, but especially at the beginning and ending where the author wants to make his or her point most strongly, for examples that show formal, respectful language or disrespectful, loaded language.

Focused Re-reading of Fiction and Drama

Focus and Thinking Skills	Questions to Ask	Finding Textual Evidence
Plot <i>Thinking skills: Sequence; draw inferences; examine cause-effect relationships</i>	What is the impact of each main development of the plot on the characters?	Look for examples of characters' words or actions before a turning point in the story and after a turning point.
Setting <i>Thinking skills: Draw inferences</i>	How does the setting contribute to the mood of the story? How do the details of the setting help define characters? How does the setting contribute to plot development?	Look for descriptive details throughout the story about the time and physical characteristics of the place of the events and their impact on mood and characters.
Characters <i>Thinking skills: Analyze details of characterization; generalize from details; draw inferences from details</i>	How does each character contribute to the development of the plot? How do the details of characterization and the dialogue reveal the characters' personalities and motivations? Why do characters act as they do?	Look throughout for character 1) descriptions, 2) thoughts, 3) words, 4) actions, 5) changes, and 6) motivations.
Theme(s) <i>Thinking skills: Draw inferences; generalize from details; synthesize various elements</i>	How does the author communicate the theme(s) through the development of setting, characters, and plot? What passages and details in the story best express the main theme? What details express secondary themes?	Look for passages and details from each main part of the story or drama that express theme(s).

Focused Re-reading of Poetry		
Focus and Thinking Skills	Questions to Ask	Finding Textual Evidence
Persona: the poet's "voice" <i>Thinking skills: Analyze; draw inferences</i>	How does the persona relate to the subject, mood, and theme of the poem? How does language contribute to the poet's voice?	Look for specific examples that show the persona's involvement and reveal attitudes.
Meter and rhyme <i>Thinking skills: Analyze meter and rhyme; synthesize to assess their effect</i>	How do the meter and rhyme affect the rhythm and mood of the poem?	Look for metrical patterns and rhyme schemes from several places in the poem.
Sound devices: alliteration, assonance, onomatopoeia <i>Thinking skills: Analyze language; classify types of sound devices; draw inferences about their meaning and effect</i>	What sound devices are in the poem? What effect do they have?	Look throughout the poem for examples of sound devices in relation to other elements of the poem.
Theme <i>Thinking skills: Draw inferences; generalize from details; synthesize various elements</i>	How does the poet communicate the theme through the details of the poem?	Look for passages and details from throughout the poem that express theme.

3. Evaluating the Text: Determine Why the Text Is Meaningful or How It Connects to Other Texts

The next stage of close reading requires you to read from a critic's point of view. The central question for this read is *So What?* In order to make a judgment about what hits or misses the mark in a text, you will need to know what makes an author's work "great literature."

Some Characteristics of Great Literature

- ✓ Explores great themes in human nature and the human experience that many people can identify with—such as growing up, family life, personal struggles, or war
- ✓ Expresses universal values—such as truth or hope—to which people from many different backgrounds and cultures can relate
- ✓ Conveys a timeless message that remains true for many generations of readers
- ✓ Presents vivid impressions of characters, settings, and situations that many generations of readers can treasure
- ✓ Demonstrates outstanding and inventive understanding of important aspects of humanity and society

Questions for Evaluating a Text	
Informational Text	<p>How effectively has the writer</p> <ul style="list-style-type: none">▪ presented a clear explanation on a topic of value▪ used examples and other supporting details▪ accurately conveyed information▪ structured the explanation▪ used language and style to add clarity and life▪ presented an unbiased view▪ engaged the reader
Argumentative Writing	<p>How effectively has the writer</p> <ul style="list-style-type: none">▪ presented a clear position or claim on a subject of importance▪ used examples and other details to support claims▪ accurately conveyed information▪ addressed counterclaims▪ used logic▪ covered the topic in sufficient depth and breadth▪ been fair-minded▪ structured the argument▪ used language and style to add clarity and life▪ convinced you

Questions for Evaluating a Text	
Fiction and Drama	<p>How effectively has the writer</p> <ul style="list-style-type: none"> ▪ drawn well-rounded characters worth getting to know ▪ developed and paced a plot ▪ set mood and tone ▪ used language ▪ structured the story ▪ developed a meaningful theme
Poetry	<p>How effectively has the poet</p> <ul style="list-style-type: none"> ▪ used (or not used) rhyme or meter ▪ created stunning word pictures ▪ used figurative language ▪ structured the poem ▪ expressed an otherwise inexpressible idea

Monitoring Comprehension As you move through middle school and into high school, you will find that the texts you are reading will become more complex and challenging. The content and the writing style will become more challenging to understand. As an effective reader, you should always be evaluating how well you are comprehending what you are reading. In other words, you must monitor, or think about, your comprehension. When you realize that you are confused or that you don't remember what you just read, there are a number of tips you can use to get back on track. These are sometimes called "fix-up strategies."

Use the following fix-up strategies when you come to a part of the reading that is hard to understand.

- ✓ Slow down and read more carefully.
- ✓ Skip ahead to see if the confusion is cleared up later in the text.
- ✓ When you find that your understanding has returned, go back and re-read a confusing part.
- ✓ Connect what you know with what you don't know.
- ✓ Use strategies to figure out unfamiliar words, such as identifying context clues and word parts. Take a good guess at the meaning of a word.
- ✓ Use footnotes, sidebars, and visuals to help comprehend difficult sections.
- ✓ Talk about confusing parts with another reader.

After You Read

When you return home after a long trip, you unpack and settle back into your routine, but you might feel differently than you did before you left. This is because your journey affected you in some way. You learned something new about yourself. Your experiences have given you a new perspective. After your trip, you might share photos, tell your friends about your experiences, or write a story about it. Similarly, when you finish reading, you can use strategies to solidify your understanding of what you read, reflect on how it impacted you, and share your new ideas with others. These strategies include checking your predictions, answering your questions, connecting new knowledge, and writing using textual evidence.

Check Your Predictions Part of your pre-reading process was to make predictions. When you are finished, you can confirm or revise these predictions.

Ask these questions:

- ✓ Did the story end the way you thought?
- ✓ Did the plot unfold in the way you predicted?
- ✓ Did the writing contain elements typical for its genre?
- ✓ Did you learn what you thought you were going to learn?

Identify Answers to Questions Another pre-reading strategy that you learned was asking questions. After you read a text, see how many of these questions you can answer. Consider which questions weren't answered and why. This will also lead you to ask more questions. Continuing to ask questions after you have read a text helps you gain information and deepen your understanding of the text.

Connect New Knowledge Making connections is a powerful way to process what you learned from or how you feel about a text.

Ways to Connect

- ✓ Identify a way your thinking or behavior has changed because of the reading.
- ✓ Identify another text you read recently that helped you understand what you read.
- ✓ Think about how you might use the information in another class in school or in a group outside of school.
- ✓ Reflect on what meaning the text had for you. How did it influence the way you see things? What did it teach you?
- ✓ Apply your own knowledge and life experience to what you read in order to really make it your own.

Try It Out: Asking Questions After Reading

Return to the K-W-L chart you created during the Try It Out activity on page 426. Fill in the What I Learned column. Write new questions you have about the topic. Consider how these questions help you comprehend the text you read at a deeper level. Connect what you read with your own experiences, other texts, and society.

Write About the Text Using Textual Evidence Another excellent way to deepen your understanding of a text you have closely read is to write about it. When you write, you will need to support your conclusions and inferences with textual evidence. This includes the descriptive passages, lines of dialogue, narrative details, facts, examples, and statistics you marked as *evidence* while annotating the text. Using strong textual evidence in an analysis of a fictional text or in support of a claim in an argument will complete your comprehension of the text.

There are several ways in which to use textual evidence in your writing. The following guidelines show how to work textual evidence into a written analysis. They use examples from a literary analysis on a short story by Marjorie Kinnan Rawlings called “A Mother in Mannville.”

Guidelines for Using Direct Quotations from a Work of Fiction

1. Always enclose direct quotations in quotation marks.
2. Follow the examples below when writing quotations in different positions in the sentence. Notice that quotations in the middle or end of a sentence are not ordinarily capitalized.

Begins Sentence “He wore overalls and a torn shirt,” observes the narrator.

Interrupts Sentence In his “grave gray-blue eyes,” the narrator sees a rare and precious quality.

Ends Sentence The narrator feels that Jerry’s integrity makes him “more than brave.”

3. Use ellipsis—a series of three dots (. . .)—to show that words have been left out of a quotation.

“For a moment, finding that he had a mother shocked me . . . and I did not know why it disturbed me.”

Examples of Using Textual Evidence in an Informational Report

1. Use a quotation to finish a sentence you have started.

Example Photographs taken in 1977 of underwater stones are believed to “bear the mark of human handiwork.”

2. Quote a whole sentence. If you omit words from a sentence, indicate the omission with an ellipsis, a series of three dots (. . .).

Example “He suggests that the structures match the description in Plato’s Dialogue Critias . . . and that the high mountains of Atlantis are actually those of the Sierra Morena and the Sierra Nevada.”

3. Quote just a few words.

Example According to Plato, in an “unbearable day and a night” Atlantis was destroyed.

4. Paraphrase information from a source.

Example “Although many have dismissed Atlantis as a myth, some 50,000 volumes have been written to describe and locate it.” [Original]
Curiosity about Atlantis and efforts to locate it gave rise to some 50,000 books on the topic. [Paraphrase]

Always follow your teacher’s recommended formatting guidelines for citing page numbers and line numbers within your writing and for creating a list of all the texts cited in your paper.

For informational and argumentative texts, including research reports, be sure to verify factual evidence in your sources for accuracy.

For more information about evaluating sources, see Chapter 6, pages 106–107.

Verifying Factual Evidence

- Locate at least two sources that contain the same basic facts.
- Skim each source for specific details, such as dates, locations, and statistics.
- If the specific details in both sources agree, you can probably rely on their accuracy.
- Watch for discrepancies in broader concepts, such as in the sequence of events or in the relationship between cause and effect.
- If you discover discrepancies, use a third source to determine which source is likely to be more accurate.

Word Study

QuickGuide

Varieties of English Dialects page 443

English-speakers around the world have unique dialects that help them communicate effectively.

Determining Word Meaning page 444

Using context clues and understanding common roots, prefixes, and suffixes can help you determine meanings of unfamiliar words.

Dictionary Skills page 451

There is no better way to develop your vocabulary skills—or to polish your writing—than knowing how to use the dictionary well.

Words That Communicate Clearly page 456

When you write or speak, using precise words will help you communicate effectively.

Varieties of English Dialects

The English language is spoken in many different countries around the world. Although English is one language, there are variations in how words are pronounced and even in meanings of the same words. For example, the device that Americans call an *elevator* is called a *lift* in England. In Australia to be *bushed* is to be confused, while in the United States, it means “to be tired.” Varieties of English that have unique vocabulary, grammar, and pronunciation are called **dialects**, or sometimes they are referred to as registers.

Dialects can vary by region and by ethnic group. People from the same part of the country or from the same cultural group tend to speak with similar vocabulary, pronunciation, and verb usage. For example, throughout most states in the U.S., people eat pecan (pee-KAHN) pie, but in areas of Texas, Oklahoma, and Mississippi, Southerners dine on pick-AHN pie. The pronunciation PEE-can is popular on the East Coast, yet folks in Wisconsin, northern Minnesota, and the Upper Peninsula of Michigan prefer PEE-kahn.

Conventions of Standard English Grammar

The dialect used in government, education, and other formal contexts is called **standard English**. Writers and speakers learning and working in academic and business settings are expected to follow certain conventions. You have probably noticed that the English used in newspapers, scholarly writings, and in most nonfiction books follows rules outlined in this and other grammar handbooks. This is not to say that other forms of English are wrong. Different types of English are appropriate to different situations. Using standard English grammar conventions helps people of different regions and cultures communicate clearly with one another. For school writing assignments, your teacher will probably require you to use formal English dialect and register. On the other hand, people often use a less formal form of English when talking to friends and family members or when writing in a journal or composing a personal email. This way of communicating has a less formal and more conversational tone.

Elements of Dialects

The English language is constantly changing. As new technologies emerge, new words are needed to describe modern products and experiences. Consider the word *text*. Originally, the term *text messaging* was used to describe correspondence sent electronically from one cell phone to another. As the term became more popular, people shortened it and began using *text* to refer both to the message and to the act of sending the message, as in *I just sent him a text* and *I'll text him right now*.

One reason English is constantly changing is that people groups create their own dialects to help them communicate more effectively. They adapt words, word order, and sentence structure to match their life experiences. Dialects may be spoken by groups from a geographical area or from a common social group. Whatever the case, every dialect has its own set of rules for communicating. People who study languages often identify dialect by their use of colloquialisms and slang.

Colloquialisms Colloquialisms are informal phrases or colorful expressions that have nonliteral meanings. Colloquialisms are often used for conversation, informal writing, and creative writing but are generally not appropriate in writing for academic and governmental purposes.

Colloquialisms As soon as Dan and Luis met, they **hit it off**. (got along well together)

That horror movie sure **gave me the creeps**. (scared me)

Slang Slang consists of expressions that are developed and used by particular groups. For example, teenagers often create their own slang expressions. Such expressions are highly colorful, exaggerated, and often humorous. Although most slang goes out of fashion quickly, a few slang expressions—such as those that follow—have become a permanent part of the language.

Slang Expressions Simone earned ten **bucks** by mowing the Henshaws' lawn. (dollars)

I'm going to **hang out** with Sheila and Marcus. (spend time)

Determining Word Meaning

When you read a text and discover a word that is new to you, what do you do? Suppose you read this sentence.

Mario was indecisive when it came to choosing which hat to wear.

Perhaps you already know that *indecisive* means “prone to indecision” or “hesitant.” If you didn’t know the meaning, you could look up the word in a dictionary. On the other hand, sometimes there are more efficient strategies you could use. In this section, you will learn several additional methods of unlocking the meaning of an unfamiliar word.

Context Clues

The **context** of a word is the surrounding words, sentences, and paragraphs in which the word is used. The context provides clues to the meaning of a new word.

Context Clues Within or Near the Sentence Clues to the definition of an unfamiliar word are often found within the sentence or in a nearby sentence. The following chart explains several types of context clues.

Type of Context Clue	Example Sentence
Definition: An unfamiliar word may be defined within the sentence or in the following sentence. A writer may use punctuation such as commas, dashes, or parentheses surrounding the definition.	Quasars , objects that emit strong radio signals in space, can be observed at various kinds of wavelengths. (The word <i>quasars</i> is defined within the sentence. The definition is set off by commas.)
Examples: A writer may include examples after a new word. Signal words: <i>such as, including, for example</i>	Fossil fuels , such as coal, oil, and natural gas, are nonrenewable resources. (The term <i>fossil fuels</i> is followed by examples that illustrate what it means.)
Synonym: A word with the same meaning as an unfamiliar word is used within the sentence or in the following sentence.	Much of our knowledge about Norse explorers comes from sagas . These long stories were recited and passed down from one generation to the next. (A synonym for <i>saga</i> , "long stories," is used in the sentence that follows it.)
Antonym: A word with the opposite meaning as an unfamiliar word is used within the sentence or in the following sentence. Signal words: <i>on the other hand, however, but, whereas</i>	Living on a farm was a boundless upbringing for children in the past, whereas today's youth are often raised in a much more restrictive environment. (The word <i>whereas</i> signals a contrast in ideas. <i>Boundless</i> and <i>restrictive</i> are antonyms, so boundless must mean "limitless or free.")

Type of Context Clue	Example Sentence
Analogy: A comparison between like items or situations; a writer may use an analogous situation to illustrate a new word.	My friend is so mercurial ; hanging out with him is like being on an emotional roller coaster. (In the second part of the sentence, there is an analogy: a roller coaster goes up and down, so this must mean that the friend's moods are unpredictable.)
Contrast: A writer provides a contrast or counterexample to the unfamiliar word. Signal words: <i>unlike, in contrast to, on the other hand</i>	Unlike my aunt who loves to chat and tell stories, my uncle is quite taciturn . (This sentence uses the word <i>unlike</i> to signal a contrast between the phrase "loves to chat and tell stories" with the word <i>taciturn</i> , suggesting that it means the opposite of talkative.)
Cause and Effect: By describing the cause or the result of a situation, a writer may give a clue to the unfamiliar word. Signal words: <i>therefore, as a result, thus</i>	The 12-year-old boy was apprehensive about starting middle school, so he decided to take a tour and meet his teachers during the summer before school began. (The word <i>so</i> signals a cause-effect relationship in this sentence. The boy dealt with his feelings by getting more familiar with the school and teachers, so <i>apprehensive</i> must mean "fearful" or "anxious.")

Context Clues Within or Beyond a Paragraph Sometimes you will need to read an entire paragraph in order to uncover enough context to decipher the meaning of an unfamiliar word. Read the following excerpt about Margaret Brown, a survivor of the sinking of the *Titanic*. Consider how the details in the two paragraphs unlock the meaning of the word *forsake* in the final sentence.

Brown's prodigious optimism kept up the spirits of the other passengers in the lifeboat during their uncertainty about whether they would live or die. She also shared with them what she had brought, keeping only one pair of socks, giving someone a blanket, giving someone else a warm coat.

When they were finally rescued by another ship, Brown worked continually to help other survivors. While some of the first class passengers were supercilious toward the steerage passengers, Brown took a provocative position for the day and convinced many of them to donate money to help the less fortunate. By the time the rescue ship reached New York, she had managed to raise \$10,000. What was it about Margaret Brown that made her refuse to **forsake** others?

Did you notice that there were clues throughout the paragraph about Margaret Brown? She was optimistic, shared her warm clothing, and worked to help survivors. The passage states that she refused to forsake them, which must mean that she would not leave or abandon them.

Try It Out: Context Clues

Use context clues to determine the meaning of ambiguous or unfamiliar words in the passage above, including the words *supercilious*, *steerage*, and *provocative*. Compare your definitions and your context clues with a partner.

Root Words, Prefixes, and Suffixes

In addition to using context clues, you can also unlock the meaning of unfamiliar words by understanding the definitions of word parts, including roots, prefixes, and suffixes. Do you know the meanings of the bold parts of the words below?

astrology, biology, mistaken, monologue, geneticist

You may not know the exact definitions of the words above; however, if you know what the bolded word part means, you might be able to figure out the definitions of the words.

Root Words A **root word** is the main part of a word. Many English root words have their origin in Latin and Greek words. Adding prefixes and suffixes to a root refines the word's meaning. Knowing common root words will help you deduce the meaning of unfamiliar words. For example, the root of the word *vocabulary* is *-voc-*, a Latin word meaning “word” or “name.” Knowing this fact could help you determine the meanings of the words *vocal*, *convocation*, and *vociferous*.

Study the following chart of root words. Cover the second and third columns. As you read each Latin or Greek root, think of as many words as possible that have that root. Then infer the meaning of the word in the first column. Uncover the other columns and see if your conclusions were correct.

Latin Root	Meaning	Example
<i>bene-</i>	well	benefit, benefactor
<i>-duc-</i>	lead, make	induce, produce, reduce
<i>-gen-</i>	birth, race, produce	genesis, genetics, genealogy, generate
<i>-jur-/ -jus-</i>	right, law	justice, jurisdiction, jury
<i>-log-/ -logue-</i>	word, study, speech	catalog, logic, dialogue
<i>-luc-/ -lum-</i>	light	translucent, luminary, illuminate
<i>-man-</i>	hand	manual, manage, manufacture, manicure
<i>-mand-/ -mend-</i>	command	mandatory, remand, mandate
<i>-mis-/ -mit-</i>	send	emit, submit, mission, missile
<i>-omni-</i>	all, every	omnipotent, omniscient, omnivorous
<i>-qui-</i>	quiet, rest	acquit, tranquil, requiem,
<i>-scrib-/ -script-</i>	write	scribe, scribble, inscribe, describe
<i>-sens-/ -sent-</i>	feel	sentiment, sense, sensation, sensitive
<i>-vac-</i>	empty	vacate, vacuum, evacuate
<i>-vid-/ -vis-</i>	see	video, visible, revise, supervise, vista

Greek Root	Meaning	Example
<i>-ast-</i>	star	asteroid, asterisk
<i>-path-</i>	feeling, suffering	pathos, sympathy, antipathy, apathy
<i>-phil-</i>	love	philosophy, philanthropy, bibliophile

Prefixes A **prefix** is one or more syllables added to the beginning of a root word to change its meaning. For example, in the word *rename*, the prefix is *re-*. If you know that *re-* means “again,” you can figure out that *rename* means “name again.” Following are some common prefixes and their meanings.

Prefix	Meaning	Example
<i>anti-</i>	against	antifreeze
<i>co-</i>	together	coauthor
<i>dis-</i>	do the opposite, not	disappear
<i>il-</i>	not	illegal
<i>in-</i>	not	insecure
<i>inter-</i>	between, among	international
<i>mis-</i>	incorrect	misplace
<i>non-</i>	not	nonsense
<i>pre-</i>	before	prehistoric
<i>re-</i>	again, back	regain
<i>super-</i>	more than	superhuman
<i>trans-</i>	across	transcontinental
<i>un-</i>	opposite of	unhappy

Suffixes A **suffix** is a syllable or group of syllables added to the end of a word to change its meaning. Unlike prefixes, many suffixes can change a word from one part of a speech to another. Consider the word *correspondence* in the chart on the following page. *Correspond* is a verb that means “to communicate.” When the suffix *-ence* is added, the word becomes a noun that means the communication itself, such as a written letter or an email. Understanding the meaning of a few suffixes can help you determine the meaning of unfamiliar or ambiguous words. In the chart on the next page, the part of speech identified for each suffix is the part of speech created by adding the suffixes shown.

Common Suffixes		
Noun Suffixes	Meaning	Examples
<i>-ance, -ence</i>	state of	correspondence
<i>-ment</i>	state of	amazement
<i>-ist</i>	one who or that	antagonist, artist
<i>-ness</i>	state of	wellness
Verb Suffixes	Meaning	Examples
<i>-en</i>	make, become	heighten, brighten
<i>-ize</i>	make, cause to be	internalize, materialize
Adjective Suffixes	Meaning	Examples
<i>-able, -ible</i>	capable of	malleable, flexible
<i>-ful</i>	full of	wishful, hopeful
<i>-less</i>	without	fruitless, painless
<i>-ous</i>	full of	dangerous
Adverb Suffix	Meaning	Example
<i>-ly</i>	in a certain way	carefully

Be careful when analyzing words for prefixes and suffixes. Some prefixes may actually be root words. For instance, the base word in *unify* is not *-ify* with the prefix *un-*. It is actually the root word *unit* with the suffix *-fy*.

After using word parts to determine a word's meaning, check your guess using the context. Then use a dictionary to confirm the definition.

Try It Out: Using Greek and Latin Word Parts

For each of the following words, determine the Greek or Latin root, prefix, and suffix; part of speech; the word's meaning; and how the word would be used in a sentence. Check your answers with a dictionary.

benediction	adjure	vacuous	sentiment
elucidate	jurist	remittance	transcriptionist

Dictionary Skills

A **dictionary**—whether a book, a website, or an app—is a reference source that gives the pronunciations, definitions, parts of speech, and other information about the words of a particular language. Today’s dictionaries contain much more information all in one place. They often explain a word’s origin and how its usage has changed over time. Many dictionaries also provide synonyms and antonyms. Online dictionaries may provide links to a thesaurus, which contains dozens of synonyms for each entry word. Both print and online dictionaries provide similar information, although they may be displayed differently.

Online Dictionaries

When searching an online dictionary, simply type the word into the search box at the top of the home page. The results that appear are called the **entry**; the word at the top is the **entry word**. See the following entry for the word *theater* from Merriam-Webster’s online dictionary.

The screenshot shows the Merriam-Webster website interface. At the top, there's a navigation bar with links like 'JOIN MWJ', 'GAMES', 'BROWSE THESAURUS', 'WORD OF THE DAY', 'VIDEO', and 'WORDS AT PLAY'. Below this is a search bar with 'theater' entered. The entry for 'theater' is displayed, including its pronunciation, part of speech (noun), and variants (theatre). It also shows a popularity metric and a link to 'TELL US ABOUT YOURSELF'. A 'TRENDING NOW' section lists words like 'redaction', 'spurious', 'malfeasance', 'pissant', and 'furlough'. Below this is a section for 'Examples: THEATER in a Sentence'. The main part of the entry is the 'Definition of THEATER', which lists four numbered definitions with sub-points.

Merriam-Webster SINCE 1828

JOIN MWJ | GAMES | BROWSE THESAURUS | WORD OF THE DAY | VIDEO | WORDS AT PLAY

DICTIONARY THESAURUS

¹ theater

noun | the-ater | \ 'thē-ə-tēr, 'thēə-, usually in Southern 'thē-, ā- also thē-'ā-\

variants: or theatre

Popularity: Top 30% of words | Updated on: 23 Jan 2018

☒ TELL US ABOUT YOURSELF >

⚡ TRENDING NOW: [redaction](#) [spurious](#) [malfeasance](#) [pissant](#) [furlough](#) SEE ALL >

Examples: THEATER in a Sentence ▼

Definition of THEATER

- a : a building or area for dramatic performances
b : a building or area for showing motion pictures
c : an outdoor structure for dramatic performances or spectacles in ancient Greece and Rome
- a : dramatic literature : **PLAYS**
b : dramatic representation as an art or profession : **DRAMA**
- a : a place or sphere of enactment of usually significant events or action • the *theater* of public life
- a : a place rising by steps or gradations
 - a woody *theater* of stateliest view —John Milton
b : a room often with rising tiers of seats for assemblies (as for lectures or surgical demonstrations)

Spelling The entry word shows how to spell a word correctly. Some words have more than one correct spelling. The most common spelling is called the **preferred spelling**. It will be listed first. The second spelling is called the **variant spelling**. Always use the preferred spelling in your writing. Notice that the preferred spelling is *theater* and a variant spelling is *theatre*.

A dictionary also shows you how to spell the plurals of nouns, the principal parts of verbs, and the comparative and superlative degrees of adjectives and adverbs. These are given only if the form or spelling is irregular, such as in the case of *mouse* (mous) *n., pl. mice*.

Capitalization When a word should be capitalized, the entry word will be printed with a capital letter. If a word is not always capitalized, the word will be shown with a capital letter near the appropriate definition.

Part of Speech Immediately under the entry word is listed the part of speech. Some dictionaries use the following common abbreviations:

<i>n.</i>	noun	<i>pron.</i>	pronoun
<i>v.</i>	verb	<i>prep.</i>	preposition
<i>adj.</i>	adjective	<i>conj.</i>	conjunction
<i>adv.</i>	adverb	<i>interj.</i>	interjection

Pronunciation A phonetic spelling is shown in parentheses after each entry word. The phonetic spelling shows how to pronounce the word correctly. The entry for *theater* indicates three different pronunciations of the word.

noun the·ater\thē-ə-tər, 'thēə-, usually in Southern
'thē-, ā- also thē- 'ā-\

Online dictionaries often provide a recorded pronunciation of the word. In a print dictionary, a complete pronunciation key at the beginning of the dictionary explains all the symbols used in the phonetic spellings. In addition, most dictionaries provide a shortened form of the key on every other page for easy reference.

Partial Pronunciation Key			
Symbol	Example	Symbol	Example
ă	pat	ō	toe
ā	pay	ô	caught, paw, for

Partial Pronunciation Key			
âr	care	õõ	took
ä	father	õõ	boot
ě	pet	th	this
ē	bee	ũ	cut
hw	whoop	ûr	urge, term, firm, word, heard
ĭ	pit	ü	rule, youth
ī	pie, by	zh	vision, pleasure, garage
îr	dear, deer, pier	ə	about, item, edible, gallop, circus
ö	pot	ər	butter

Diacritical Marks In the pronunciation key, there are marks over some of the vowels. They are called diacritical marks. Diacritical marks are used to show the different sounds a vowel can make. For example, the symbol *ă* indicates that the vowel sounds like the *a* in *pat*. Dictionaries use the symbol *ə* to represent the sound *uh*, which can be made by several different vowels. This symbol is called a schwa. Examples include the *a* in *above* and the *o* in *lemon*.

Accent Marks An accent mark (') in a phonetic spelling tells you which syllable should be pronounced with the most stress.

fa·mous (fă ' mäs) **in·just·ice** (in jüs ' tīs)

Some words have two accent marks. The darker one, called the **primary accent**, receives the most stress. The lighter one, called the **secondary accent**, receives slightly less stress.

Syllables Sometimes when you are writing a composition, you need to divide a word at the end of a line. The dictionary shows you where each syllable ends.

as·tro·naut **l·tal·ian pri·va·cy**

Definitions Most words have more than one definition. Look at the entry for the word *theater* on page 451. For the noun version of the word, there are six definitions listed. If you page down, you will find definitions listed for other parts of speech. When looking for the meaning of a word, read all of the definitions and examples carefully. Then decide which meaning makes sense in your sentence.

Derived Words Words formed by adding a suffix to the entry word are often shown at the end of the entry. This most commonly occurs when the spelling of the root word is altered by the addition of the suffix. These related forms are called **derived words**.

mouselike \ 'maūs-, lɪk\ *adjective*

Synonyms At the end of some entries, the dictionary will list synonyms and related words. Synonyms are words that have similar definitions. Some online dictionaries provide clickable links to the word in an online thesaurus.

Word Origins For many words, the dictionary provides information about the history of the words in the English language. This information, called the **word origin** or the **etymology**, is generally found after the definitions. The following entry shows that the word *theater* comes originally from Greek.

Origin and Etymology of THEATER

Middle English *theatre*, from Middle French, from Latin *theatrum*, from Greek *theatron*, from *theasthai* to view, from *thea* act of seeing; akin to Greek *thauma* miracle

Learning about word origins can add a new dimension to words you use everyday. Did you know that the words *pajama* and *shampoo* are from Hindi and that *chocolate* and *squash* are borrowed from Native American languages? Other unique words are blends from two words, such as *vlog*, which is a blend of *video* and *blog*. Reading about a word's origin and etymology in an online dictionary can be very enlightening.

Examples Many online dictionaries provide examples of the entry word in a sentence. Some also list recent uses of the word from online or print sources. Reading these examples can help you learn how a word is actually being used in real world communication. It provides more context to help you understand the finer points of a word's meaning.

Print Dictionaries

Online dictionaries are convenient and easy to use, but you may not always have access to them. A print dictionary can be useful and has benefits over online sources. When you look up a word, you will see it on a two-page spread in alphabetical order. One advantage is that you may learn several other words in the process of looking up a word. On the next page is an example from a print dictionary.

Guide Words The words printed in boldface type at the top of each printed dictionary page are called guide words. They show you the first and last words defined on that page. The guide words *pinch/pioneer*, for example, let you know that *pine* and *pinto bean* are listed on that page. The words *pistachio* and *pit*, however, would appear on a later page.

Alphabetical Order A dictionary includes many different kinds of entries, but all of them are listed in alphabetical order. A compound word is alphabetized as if there were no space or hyphen between each part of the word. An abbreviation is alphabetized letter by letter, not by the word it stands for.

near•ly (nĭr'lē) *adv.* 1. Almost but not quite: *That coat nearly fits.* 2. Closely or intimately: *The two girls are nearly related.*

near•sight•ed (nĭr'sī'tid) *adj.* Unable to see distant objects clearly; myopic. —**near'sight'ed•ly** *adv.* —**near'sight'ed•ness** *n.*

neat (nēt) *adj.* **neat•er, neat•est.** 1. Orderly and clean; tidy: *a neat room; neat handwriting.* 2. Orderly, as in appearance; not careless or messy: *a neat person.* 3. Performed with precision and skill: *a neat, graceful takeoff.* 4. *Slang.* Wonderful; fine: *a neat party.* [First written down in 1542 in Modern English, from Latin *nitidus*, elegant, gleaming.] —**neat'ly** *adv.* —**neat'ness** *n.*

Synonyms: neat, tidy, trim, shipshape. These adjectives mean marked by good order and cleanliness. **Neat** means pleasingly clean and orderly: *Marcia pulled back her hair into a neat ponytail.* **Tidy** suggests precise arrangement and order: *Even their closets and drawers were kept tidy.* **Trim** stresses a smart appearance because of neatness, tidiness, and pleasing proportions: *The trim little boat was all ready to set sail.* **Shipshape** means both neat and tidy: *We'll have the kitchen shipshape in no time.* **Antonyms:** messy, sloppy.

Try It Out: Using a Dictionary

Use an online and a print dictionary to find the following for a new word you read or heard in class.

- determine multiple meanings
- find the syllables
- learn the pronunciation
- determine word origin
- identify the part of speech for each meaning

Words That Communicate Clearly

Scholars say it is impossible to count the number of words in the English language. The Oxford English Dictionary has full entries for 171,476 words in current use and 47,156 obsolete words. But this doesn't include another 250,000 words from technical and regional vocabulary. Nor does it take into account words that are used but are not yet in the dictionary. Needless to say, the English language offers a wide variety of words to help you communicate your message. Using the best and most precise words will greatly increase the effectiveness of your writing and speaking.

Tired Words and Clichés

A **tired word** is a word that has been so overused that it has been drained of meaning. Take, for example, the word *wonderful*. This word literally means “full of wonder.” Now, through overuse, the word means “good.” Some examples of tired words follow.

Tired Words	Fresher Words
good	effective, useful, healthy, successful
bad	evil, unfortunate, ineffective, unsuccessful, unlucky
things/stuff	objects, items, tools, belongings

A **cliché** is a tired expression. These are also bland and ineffective due to overuse. Some examples of clichés follow.

Clichés		
frightened to death	light as a feather	bright and early
flat as a pancake	cold as ice	piece of cake

Denotations and Connotations

The **denotation** of a word means its specific definition—the definition you will find in the dictionary. However, over time many words take on additional meanings, or **connotations**. For example, *lazy* and *idle* have similar denotative meanings. But they have very different connotative meanings. *Lazy* has come to mean “not willing to work,” while *idle* means “not working.” The difference in connotation is important to consider when choosing a word.

Jargon

Jargon is specialized vocabulary used by a particular group of people. It is usually shared among group members who engage in the same activity or profession. For example, pharmacists use the word *script*, a shortened form of *prescription*, to refer to the medicines prescribed by a doctor. However, the word *script* might have a different meaning to an actor.

Jargon can be useful when you are speaking to a group of people who understand the terms. It should not be used, however, when you are speaking to or writing for a general audience who may not be familiar with specialized meanings of words.

Thesaurus Skills

A thesaurus is a reference for finding synonyms for a word. A thesaurus can help you add variety and precision to your writing. Like dictionaries, thesauruses can be found as a printed book or online.

Replacing Overused and Repeated Words Suppose you were writing a story about a teenaged girl who wanted to help animals. You might describe your character as *helpful*, but it would be repetitive to continually use the word *helpful* throughout your story. To find synonyms, look up *helpful* in a thesaurus. Here are some synonyms listed in the thesaurus:

supportive, sympathetic, friendly, accessible, convenient, timely

Read through the list of words and decide which ones best fit with the meaning you want to communicate. *Supportive* and *friendly* will probably be more appropriate to describe your main character than *convenient* and *timely*.

Choosing Precise Words A thesaurus can also help you choose more precise words. Look up a general word in a thesaurus to find multiple synonyms and also related words. Notice the effect that is achieved by using the more specific words in the sentences below.

General: “I don’t understand how to do the math problem,” **said** the student.

Precise: “I don’t understand how to do the math problem,” **whispered** the student.

General: The wolf **walked** through the deep forest.

Precise: The wolf **padded** through the deep forest.

When you choose precise words, rather than general or vague words, your writing will be more effective and interesting. You will draw the readers in and keep them reading.

Speaking and Listening Skills

QuickGuide

Speaking Effectively page 459

Whether the setting is formal or informal, speakers should adapt their message to their listener, speak clearly, and use body language that reinforces their message.

Listening Actively page 462

Active listeners stay focused. When the speaker is finished, they ask clarifying questions or summarize what they heard to confirm their understanding. Then they respond appropriately and offer constructive feedback.

Writing and Giving an Effective Speech page 465

Preparing a speech for a more formal occasion is similar to writing a paper. The steps include planning, organizing, writing, and practicing. This process will ensure that the speaker's ideas are clearly communicated in an interesting way.

Communicating and Collaborating in Groups page 472

How a group functions—how they attempt to solve problems and develop personal interactions—is called **group dynamics**. To be effective, group members must give constructive feedback and listen actively. Brainstorming, voting, and compromising are all ways that a group can make good decisions.

Speaking Effectively

Think of how many times a day you communicate with someone else. In the halls at school, you have a casual conversation with a friend. During class, you raise your hand to ask your teacher a question. During basketball practice, you use gestures to communicate the next play. Over dinner, you and your brother argue while your mom tries to referee. All of these are examples of informal communication in which you are practicing speaking and listening skills.

Informal speaking is a form of speech that is suitable for everyday use or for casual occasions such as talking with friends, having a discussion with your dad in the car, or providing directions to someone. **Formal speaking** refers to how you would communicate if you were giving a speech or presentation to an audience. The first section of the chapter will help you sharpen your speaking skills so that during everyday conversations and when speaking in more informal settings, you will be better understood by your listeners.

Communicate Your Message

There are a variety of elements that affect how you communicate. The person to whom you are speaking, your goal in sharing information, the setting or place, and your topic will determine how you deliver your message.

The goal for speaking in everyday situations is to be understood by your listener. Sometimes speakers are in such a hurry to talk that they don't consider the best way to get their message across. Even when speaking informally, it's important to think about your listener, your purpose, your message, and the nonverbal ways in which you are communicating your message.

Adapt Your Message to Your Listener

What you say and how you say it often depends on the person to whom you are speaking and your relationship with him or her.

Think about this: A person asks, "How are you?"

- To a friend, you might say, "Oh, it's been an all right day, but I have a ton of homework."
- To a bus driver you might say, "I'm okay."
- To the principal of the school, you might say, "I'm fine. How are you?"

Match your words to fit your audience and your purpose. Use appropriate words that the person to whom you are speaking will understand.

Speak Clearly

You may say all the right words, but if your listener can't hear you, communication will break down.

Guidelines for Speaking Clearly

- ✓ Use appropriate volume. Speaking too quietly will frustrate your listener.
- ✓ Speak clearly. Don't mumble or talk under your breath. If friends are always asking you to repeat yourself, you need to think about enunciating your words more carefully.
- ✓ Speak at an appropriate rate. Talking too quickly (or too slowly) causes listeners to tune out or become confused.

Consider Your Body Language

Communication includes more than words. The way you use your voice, the expressions on your face, and your body language are all a part of communication.

Make eye contact. When speaking with someone, look him or her in the eyes. This communicates that you are serious about your message. Looking people in the eyes also allows you to watch their facial expressions and identify if they are understanding your message.

Use appropriate facial expressions. The human face is incredibly expressive. The positions of your eyes, eyebrows, and mouth convey emotions like happiness, sadness, disgust, fear, surprise, or anger. Make sure your expressions match the meaning you want to convey. If you frown and wrinkle your forehead as you talk about how excited you are about getting a new puppy, your listener will be confused.

Support what you say with gestures. **Gestures** are movements, usually of the hands or head, that express meaning. Gestures can be especially helpful when explaining the physical size and shape of something or when giving directions. Again, match your gestures to your words.

Use a welcoming posture. Your **posture** means the position of your body. When speaking with someone, avoid standing over them or talking too closely. Stand or sit an appropriate distance away. Leaning toward a person shows interest, but crossing your arms implies that you are not open to having a two-way conversation.

Give Clear Directions

Giving directions is an important type of informal speech used in both personal and business settings. Situations in which you may have to give directions include describing the route to get to a destination, explaining how to perform a task, and detailing steps to solve a problem. Clear directions show organized thinking and are easy to follow.

Read the two sets of directions below. Then compare them to determine why the second set of directions would be clearer to a listener who is unfamiliar with the area.

The football stadium. Yup. Follow this road for a while until you come to a light. Then go west. The stadium should be near there.

To get to the football stadium, continue on Maple Street until you come to the second traffic light. That's Spring Street. You'll see a gas station on one corner and a medical building on another corner. Turn left on Spring and go half a mile. The stadium will be on your right.

The second set of directions would be clearer to a listener because it includes a specific distance, street names, and landmarks. The first set of directions is vague. The following are guidelines for giving good directions.

Guidelines for Giving Directions

- ✓ Use the specific names for items.
- ✓ Break the task into easily manageable steps.
- ✓ Use gestures or draw pictures to illustrate your words.
- ✓ Repeat the directions or have the other person repeat the directions to you.
- ✓ Face the person and make eye contact as you speak.
- ✓ Pay attention to nonverbal clues that might indicate that the listener does not understand.
- ✓ Ask if the listener has questions.

Try It Out: Giving Directions

Think of a school-related task that involves at least 8 steps, such as creating an online document, playing a card game, or having lunch in the school cafeteria. Pretend you must explain this task to someone who has never done it. Think through all of the steps and how you would describe them to this newcomer.

Pair up with another student who will play the role of the listener. Explain how to perform the task, step by step. Your partner will need to pretend that he or she is actually doing the task and that he or she has never done it before.

When you are done, share with each other how the process went. Did your partner feel that the steps you gave were clear and easy to follow? What suggestions does he or she have for how to improve?

Listening Actively

You have probably heard countless conversations—in real life, on television, or in the movies. No doubt you focused on *what* was being said, but did you also think about *how* it was said—and how the message was received? Did the speaker look relaxed, excited, or nervous? Did the listener look interested, distracted, or bored? Were the two people really listening to each other?

Hearing means that you are receiving sound waves. On the other hand, *listening* is an act you do on purpose. Active listening requires specific skills and a positive attitude. When listening actively, you don't just hear the words that are being spoken, you understand the meaning of what the other person is saying. Whether you are listening to a friend's story, a teacher's lecture, or candidates' political debate, the following techniques will help you listen actively.

Stay Focused

The most common obstacle to listening is a lack of focus. Everyone's mind wanders sometimes. Consider this: the brain processes words at the rate of more than 500 per minute. Yet most speakers communicate at 125 to 250 words per minute. In other words, you think more quickly than a speaker talks. Listening actively will help you stay focused on the speaker. The more you focus, the better you will become at evaluating, analyzing, and understanding what was said. Here are tips to help you stay focused:

- ✓ **Look at the speaker and put yourself in his or her place.**
- ✓ **Use body language that indicates active listening, such as facing the speaker, keeping your arms uncrossed, leaning slightly forward, nodding to show you understand, and showing interest on your face.**
- ✓ **Do not think about something else while trying to listen.**
- ✓ **Remove distractions: Turn off your cell phone or music. Remove headphones.**

Listen for Key Words

Often, a speaker will clue you in when he or she is about to say something important. The word *however*, for example, usually means the person is about to make an exception to what was just said. The phrase *for example* signals that the speaker is about to provide an actual situation or story that could help you better understand. You can repeat important words in your mind to help you stay focused.

Respond Appropriately

The best way to show a speaker that you were listening is to respond to them. Many times, this means holding back your opinions until the speaker has finished talking. Refrain from interrupting or jumping in with your own ideas. Listen to understand the

speaker instead of to build a case against his or her ideas. Active listening requires some patience as you give the speaker time to express himself or herself. Here are some ways to respond to a speaker:

Ask clarifying questions. You can clarify, or clear up, your understanding by asking the speaker specific questions about what you heard. Here are some examples of clarifying questions:

- What did you mean by . . . ?
- Are you saying . . . ?
- Do you mean . . . ?
- Could you explain . . . ?
- Would you tell me a little more about . . . ?

Summarize what you heard. When you summarize, restate what you heard using your own words. Try using these summarizing sentences:

- What I heard you say is
- It sounds like you mean
- Based on what I heard, you think/feel

Allow the speaker to offer feedback on your summary. Keep an open mind and a positive attitude. Adjust your ideas according to their feedback.

Make comments. You can make sure you have accurately interpreted an idea by sharing relevant comments. One way to do this is to offer the speaker positive reinforcement about his or her ideas. Another way to comment is by extending the conversation by building on the speaker's ideas. First, mention an idea you heard and then add your own idea to it. Try using the following sentence starters:

- I appreciate how you explained An example of this is
- I agreed with you when you said . . . because
- I have a different point of view on

Listen to Gain Information and Evaluate Ideas

During much of your school day, you will be listening for information. When teachers introduce a new lesson, provide directions for a project, or explain how to complete a new task, you will have to use active listening skills in order to interpret the messages you are receiving. When a classmate gives a formal speech or when you listen to a political candidate at a rally, you will need to listen critically and determine your own point of view about the speaker's ideas.

Take Notes Taking notes is one way to focus your attention while listening. It requires you to listen carefully for important points and to organize the information. The process of note-taking also makes what you hear more memorable, even if you don't look at your notes again. When you take notes, keep in mind the following:

- Write down the most important points. Listen for repeated ideas and transitional phrases: *first*, *second*, *next*, *last*. These indicate that the speaker is communicating a main point.
- Don't try to write down everything you hear.
- Use abbreviations and shortened forms of words so you can write more quickly.
- Draw pictures, diagrams, or visuals if applicable.

Evaluate Ideas When you are listening to a classmate or to a political figure give a speech, you may be asked to evaluate the effectiveness of the speech. This requires careful attention both to what the speaker says and to how she delivers her message. Take notes as you listen. When evaluating formal presentations, evaluate the speaker's ideas according to the rules of logic and rhetoric. Does the speaker include strong support for her argument? Does she use logical arguments? Or does she include logical fallacies? Is her rhetoric effective or manipulative? Does bias influence the speaker's position?

For more information on evaluating logic and rhetorical devices, see pages 190-191.

Try It Out: Fishbowl Activity

For this activity, discuss the topic of whether technology improves or hurts friendships. Talk to a partner about this topic for a few minutes. Next, divide into two circles. The inside circle should consist of 6 people; the outside circle should be made up of the rest of the class. The inner group should discuss the topic as they practice the following skills:

- Use appropriate body language, gestures, and posture.
- Listen first to understand and then to respond.
- Respond with clarifying questions, positive comments, and correct summarizing of the ideas presented.

Meanwhile, the outer circle takes notes on the speaking and listening skills of the inner circle. After ten minutes of discussion, the outer circle shares what they observed. What positive speaking and listening behaviors did they observe? How could communication be improved?

Writing and Giving an Effective Speech

Formal speaking situations call for more formal language, topics, and organization of ideas. For students, occasions for formal speaking include giving an oral report for history class, introducing a speaker at a community event, or accepting a prize at a science fair. A formal speech is prepared in advance and is usually longer than an informal speech. However, this does not mean that you have to sound stuffy or be boring.

The preparation of a formal speech is similar to the preparation of a written paper. The main difference is that you will practice your speech and deliver it orally. Instead of page guidelines, you may have a time limit.

Planning, Focusing, and Organizing

Considering the Occasion, Purpose, and Audience As you plan your speech, consider the occasion, purpose, and audience. These will all affect the topic, main ideas, and the details. If your speech is for a class, your teacher may provide guidance on a topic or assign you a type of speech to give. When speaking at a personal event, the occasion will often drive the content of your speech, such as a family wedding or a banquet for a sports team.

Ask yourself these questions:

- Who is my audience? What do they want/need to hear?
- What is the occasion?
- What kinds of details are appropriate for my audience?
- What is my purpose?

Your purpose will guide your subject and the content of your speech. The following chart provides possible purposes for your speech.

Explanation	Examples
To Inform— to present information about a topic	<ul style="list-style-type: none">▪ to explain about the effect of the moon on ocean tides▪ to explain the structure of icebergs
To Analyze— to examine the content or structure of something	<ul style="list-style-type: none">▪ to critique a literary work, such as <i>The Outsiders</i>▪ to examine the similarities and differences between two poems

Explanation	Examples
To Persuade—to use reasoning and argument to convince another of an idea or action	<ul style="list-style-type: none"> ▪ to encourage students to join after-school volleyball games ▪ to convince the school administration to sponsor a student-led school newspaper
To Entertain—to provide amusement or enjoyment	<ul style="list-style-type: none"> ▪ to tell about the first time you made Thanksgiving dinner for your family ▪ to share the story of the first and only time you tried to ice skate

Choosing a Subject For formal speeches, the subject and audience often need to be considered at the same time. Of course, if you have an assigned topic and the audience is your class, your decisions are made for you. However, you will often need to pick the topic, pick the audience, or pick both. Sometimes the audience will determine the subject, and sometimes the subject will help determine the audience. For example, if your audience is the astronomy club, your subject will probably be something related to space. If your subject is why you should be elected student body president, your audience will be the students who might vote for you. When you need to choose a subject, here are some steps to follow:

Strategies for Finding a Subject for a Speech

- ✓ Look through your journal and interest inventory for ideas.
- ✓ Think about books, magazines, or newspaper articles you have read lately.
- ✓ Think about a television documentary you watched recently.
- ✓ Recall a recent conversation that made you stop and think.
- ✓ Think about what interests you in your other classes.

Limiting Your Subject Once you have chosen a subject, limit it so that it is short enough for the time you have been given to speak. The average person speaks about 125 to 150 words per minute. If you are speaking for 5 minutes, that's about 625 words. Since a page usually contains about 250 to 300 words, a good goal is to write 2 ½ to 3 pages. For example, in a short speech, you can't adequately critique *The Lord of the Rings*, a series of three movies that include over 9 hours of content. However, you could probably give a general analysis of one of the films in a five-minute speech or explore a single element such as the special effects techniques.

For more ideas about limiting your subject, see pages 7 and 76.

Focusing Your Subject After you limit your subject, you need to gather information that will focus your subject. Use brainstorming, freewriting, clustering, inquiring, or researching to explore what you already know about the subject and find details that will help you inform others about it. Once you’ve exhausted what you know about the subject, find information from reliable sources.

Tips for Gathering Information

- ✓ **Gather more information from print material, the Internet, or through interviews.**
- ✓ **Find interesting examples and quotations to include.**
- ✓ **Identify anecdotes and illustrations that will engage your listeners.**
- ✓ **Find or write analogies that will make complicated ideas easier to comprehend.**
- ✓ **Record all your information in a file. Always note the source from which the information came.**

Informational speeches will require you to include strong evidence to back up your main idea or your central claim. Hard data goes a long way in persuading an audience. Yet other occasions call for details that will engage the audience’s emotions. For example, suppose you are giving a short speech asking for donations for a cancer center at a local children’s hospital. Of course, you will want to provide statistics on the success rates of cancer patients who were treated there, but you should also provide stories, or anecdotes, of the children who have beaten cancer due to the hospital’s effective treatments and its caring staff.

Types of Evidence/Support	
Statistics —information in numerical form, often called data	▪ Provide statistics along with an explanation to add logical support for your ideas.
Anecdote —a short entertaining or interesting story from real life	▪ Use anecdotes to keep your audience engaged, to drive home a point, or to lighten the mood.
Analogy —comparison between two things, used to explain or clarify	▪ Use analogies to help the members of your audience understand a complex idea or situation by comparing it to something they already know.

Types of Evidence/Support	
Expert Opinion —an interpretation of data by a person with credentials, experience, or special knowledge of the subject	<ul style="list-style-type: none"> ▪ Use to add weight to your argument and convince listeners that your ideas are shared by informed experts.
Illustration —an example that can also help to explain or clarify a point	<ul style="list-style-type: none"> ▪ Use illustrations to provide your audience with specific examples that will better clarify a general concept.

Organizing Information Organizing your ideas involves identifying your thesis statement and then arranging your supporting details in a logical order. This is especially important in a speech because your audience will not be able to rewind and listen again if they don't understand your speech the first time. The order you use will be shaped by your main idea.

Tips for Organizing Information

- ✓ Identify your thesis statement, or main idea of your speech. If you are presenting an argument, take a specific stance and position on the topic and write a claim.
- ✓ Make an outline.
- ✓ The introduction should capture the attention of your audience and include your thesis statement. For an argumentative speech, this will be the central claim.
- ✓ The body of your speech should include support and evidence, such as descriptions, facts, details, and examples. Arrange your points in a logical order. Use transitions to connect your ideas.
- ✓ The conclusion of your speech should summarize your main idea. It may also restate your thesis statement.

For more ideas about Organizing Your Information and Making an Outline, see pages 78-82 from Chapter 5, Informational Writing.

Writing Your Speech

Once you have organized the main ideas in your speech, you are ready to write it. Resist the temptation to “wing it.” Writing out your ideas will ensure your speech is well organized and well developed. Although you won't be reading every sentence word for word when you give the speech, having your ideas written out will make certain that you have covered all the information you need to communicate. Once you have written your speech out in full, print out an outline to use as you practice.

Including Multimedia Components

Using presentation software can greatly enhance the effectiveness of a speech. Words, images, and music should reinforce and enhance what you, the speaker, say. Choose components that suit the purpose and context of your speech. Make sure they will help you communicate your message effectively by clarifying claims and findings and emphasizing key points, without distracting your listeners from the purpose of your speech.

Tips for Using Presentation Software

- ✓ Limit the content of the presentation to your main points. Don't reproduce every word of your speech.
- ✓ Use pictures and visuals that will help the audience understand information or that offer an emotional connection to the subject.
- ✓ Make sure everyone in the room can see the words or visuals on the slides. Check the size of your fonts and images.
- ✓ Avoid putting too much information on a single slide.
- ✓ Don't read your speech off the slides.
- ✓ Use simple fonts, background colors, and transition styles. These elements should not distract from what you are saying.
- ✓ Practice your speech with the presentation software.
- ✓ Prepare in advance for necessary technology needs or unexpected problems by putting your presentation on a thumb drive.

Practicing Your Speech

Many people are afraid of public speaking. One thing that can help with these fears is to be prepared. Practicing your presentation aloud is a necessary step in delivering a successful speech. Use a cell phone to record your speech. As you watch and listen to the recording, check your volume and rate. Also, make sure your language is clear. If possible, practice in front of a friend or a family member and ask for suggestions.

Tips for Practicing Your Speech

- ✓ Read your complete outline several times until you are familiar with all the information.
- ✓ Create a few simple note cards to use as you practice aloud. You should talk about your subject, not read a script.

- ✓ Practice in front of a long mirror so that you will be aware of your facial expressions and gestures. Check for distracting mannerisms, such as biting your lips or pacing back and forth.
- ✓ Practice looking around the room as you talk. Good eye contact is important.
- ✓ Time the length of your speech. If it is too long, decide what information you can omit. If it is too short, add more information.
- ✓ Practice with your presentation software or props.

Delivering Your Speech

When giving a speech for class, you will be evaluated on some essential characteristics of good speeches. Study the following guidelines and checklist.

Guidelines for Delivering a Speech

- ✓ Stand with your weight evenly divided between both feet. Avoid swaying back and forth.
- ✓ Speak slowly and loudly enough to be heard.
- ✓ Enunciate your words. This means you should pronounce each word correctly and clearly.
- ✓ Make sure the intonation, or the changes in the rise and fall of your voice, fits the words you are communicating.
- ✓ Use the conventions of language, such as the correct forms of verbs, correct subject-verb agreement, and the proper pronoun for each noun.
- ✓ Use natural gestures and facial expressions to emphasize your main points.
- ✓ Make eye contact. Look directly at the people in your audience, not over their heads.

Presenting a Speech Checklist

Organization, Structure, Unity, and Coherence

- ✓ Purpose is clear.
- ✓ Introduction, body, and conclusion are effective.
- ✓ Ideas are clear, logical, and unified.

Development of Ideas

- ✓ Thesis statement is clear and focused.
- ✓ Supporting details (statistics, anecdotes, analogies, illustrations, etc.) are appropriate and interesting.

Verbal Qualities

- ✓ Volume is appropriate for setting.
- ✓ Enunciation is clear.
- ✓ Pronunciation of words is correct.
- ✓ Speaking rate is appropriate (not too fast or too slow).
- ✓ Appropriate conventions of grammar and usage are used.

Nonverbal Qualities

- ✓ Eye contact is consistent and appropriate.
- ✓ Stance and posture are relaxed and confident.
- ✓ Gestures are natural, not forced or stilted.
- ✓ Speaker appears calm and confident.

Multimedia Support

- ✓ Visuals enhance the understanding of spoken words.

Try It Out: Give a Formal Speech

Choose and give one of the following speeches.

Activity #1: Presentation—Choose a topic that you are learning about in class or a topic of your choice, and write a five-minute speech to deliver to your class.

Activity #2: Literary Critique—Analyze a literary work, film, or dramatic production, and offer a critique of its effectiveness in a five-minute speech. Support your ideas with specific evidence from the work. Refer to Chapter 8 Writing About Literary Texts, for more information about writing your speech.

Activity #3 Argumentative Speech—Identify a topic that has multiple points of view and choose a stance, or point of view. Advocate for your position in a five- to eight-minute speech. Use evidence, data, anecdotes, analogies, expert opinions, and illustrations to effectively support your argument. Refer to Chapter 6 Argumentative Writing, for more information about writing your speech.

Use the Presenting a Speech checklist on pages 470–471 to make sure your ideas are organized and well developed and your delivery effectively communicates your ideas.

Communicating and Collaborating in Groups

You have probably been in a group that worked smoothly to accomplish its goals. You've probably also been in a group that was characterized by disagreement and tension. Why did one succeed when the other did not? How groups function—how they attempt to solve problems and develop personal interactions—is called **group dynamics**.

Collaborating Effectively

Most groups meet together to accomplish a common goal. If you think again about groups you've worked with, you may notice that in a successful group, the tasks were divided so that the group worked efficiently. To achieve this, everyone in a group has to understand his or her role. The chart below shows several examples of group member roles. For larger groups, some of these roles can be assigned to more than one member. For smaller groups, members can cover multiple roles. The third column provides examples of phrases each group member can use to help the entire team engage in a collaborative and productive discussion.

Member Role	Description of Duties	Verbal Cues
Facilitator	<ul style="list-style-type: none">▪ Creates meeting agenda with clear goals▪ Informs members of deadlines▪ Leads group discussions▪ Asks for everyone's suggestions▪ Makes sure that all members are heard▪ Keeps group focused on goals▪ Facilitates decision-making (e.g., takes a vote on key issues when needed)	<ul style="list-style-type: none">▪ "Let's hear from _____ next."▪ "These ideas are great. Let's think about how they will help us achieve our goal."▪ "Does anyone else have any ideas or information to add?"
Recorder	<ul style="list-style-type: none">▪ Keeps track of group ideas and progress.▪ Asks for clarification on ideas.▪ Takes notes and creates lists, charts, and other products to summarize the ideas of the group.	<ul style="list-style-type: none">▪ "I think I heard you say _____; is that right?"▪ "How would you like me to write this?"▪ "Could you repeat that idea so I can write it down?"

Member Role	Description of Duties	Verbal Cues
Summarizer	<ul style="list-style-type: none"> ▪ Restates group's conclusions and decisions ▪ Prepares a summary of the group's efforts ▪ May report results back to the group and/or the teacher 	<ul style="list-style-type: none"> ▪ "Does this accurately reflect what we've done today?" ▪ "Have I left out anything important here?"
Timekeeper	<ul style="list-style-type: none"> ▪ Sets time limits ▪ Reminds members of deadlines ▪ Makes sure meetings begin on time and stay on track 	<ul style="list-style-type: none"> ▪ "That's interesting, but let's get back to our task." ▪ "Our deadline is ____, so how does everyone think we can achieve this?"
Data Collector	<ul style="list-style-type: none"> ▪ Gathers information necessary to achieve the goal ▪ Asks for facts, opinions, or clarification when more information is needed 	<ul style="list-style-type: none"> ▪ "What information would help us accomplish our goal?" ▪ "Could someone share the most important facts with me?"
Materials Manager	<ul style="list-style-type: none"> ▪ Collects information and/or materials for meetings ▪ Distributes materials to group members ▪ Keeps materials organized 	<ul style="list-style-type: none"> ▪ "What materials would help us complete this project?" ▪ "Does anyone have ____ that we could use?"

Nonverbal Cues for Group Members

Nonverbal behavior is very important. A smile can sometimes break tension more than any words can. Noting other group members' postures, gestures, and expressions will help you understand the entire discussion, not just what you hear. Suppose a group member separates herself from the others by moving her chair, crossing her arms, and frowning. Clearly, something is wrong. She may need to be invited to share her feelings with the group.

Consider your own nonverbal signals. What are you conveying? If your verbal and nonverbal messages conflict, people are more likely to believe the nonverbal cues. For instance, if you say that you agree with an idea but are slumped down in your chair and looking away, other members might not believe you.

Guidelines for Creating a Supportive Environment

Give and Receive Constructive Feedback Constructive feedback means responses that build up rather than break down the unity of the group. "That's not a very good idea"

might score points for honesty, but it doesn't help a group discussion. It's a comment that will shut almost anyone down. Instead of judging or labeling an idea as "good" or "bad," try to simply describe the idea as you heard it. Say, "I can see some difficulties with that idea." Critique the idea; don't attack the person. When another member offers feedback on your ideas, try to keep an open mind.

Listen Actively Active listening is another important element to creating a supportive environment and experiencing success as a group. Stay engaged in the discussion; don't check out. Ask clarifying questions to make sure you understand other member's ideas.

Leading a Group

In many cases, a group's success depends on strong leadership. **Group leadership** is the ability to help members develop positive and productive communication and to help the group collaborate to meet its goals. Effective leaders are usually

- comfortable and act naturally in the role
- well organized
- sensitive to the group's needs
- good listeners
- flexible
- open to learning from experience

Planning Agendas The first step for preparing to lead a group is to make a plan. Start by determining what needs to be done before the meeting. Then prepare an **agenda**, or a written plan, for a meeting. A group meeting agenda could include

- **Purpose:** a review of the group's overall goal, plus the specific goals for the current meeting
- **Previous Progress:** a review of the last meeting (if applicable); a chance for members to report on any progress they have made since the last meeting
- **New Discussion:** key questions that need to be answered during the meeting
- **Timing:** estimates for how long each part of the meeting will take
- **Closing Points:** unfinished business, closing comments; plans for the next meeting

Opening the Meeting When a group meeting or discussion begins, review the overall goal as well as the tasks for the current gathering. Remind members of their roles and give everyone a chance to share their current progress, questions, or obstacles. Make sure everyone knows about deadlines. Try to get the discussion going on a positive note.

Keeping the Discussion Moving Encourage members to make positive contributions and to consider each other's ideas and suggestions. Here are some actions you can take to keep the group on track:

- If no one is encouraging comments from other members, do so yourself.
- Build on the ideas of each speaker so that the discussion moves in a positive direction.
- If someone gets off the subject, get the group to refocus without offending anyone.
- Set time limits for members to share, for brainstorming sessions, and for other activities.
- Try to get everyone involved so you can have a fair and productive meeting.
- Break up tension by helping put things in perspective or even by using appropriate humor.

Closing the Meeting When the meeting is almost over, summarize the progress made and conclusions reached. (Or ask the member in the role of Summarizer to do this.) Review the tasks that need to be accomplished before the next meeting and go over any homework that members will need to complete. Ask for questions or comments. Finally, set a time, date, and location for the next meeting.

Group Decision-Making

Conflict and disagreement are natural issues when working in a group. However, in order to achieve its goal, a group must make decisions. There are a variety of methods that can help move this process along. The following techniques are ways to help group members arrive at decisions or solutions.

Brainstorming When you brainstorm as a group, you allow all members to share ideas freely without passing judgment. Brainstorming requires a supportive group environment so that all members feel comfortable sharing.

Brainstorming Guidelines—

- ✓ **Share all ideas with the group. Even if an idea seems strange or unworkable at first, it might turn out to be the answer to the problem.**
- ✓ **Withhold judgment until all the ideas have been given. Immediate evaluation can squelch creativity.**
- ✓ **Reward group members for voicing ideas. A simple "good idea" or "good job" often encourages even shy group members to continue contributing.**
- ✓ **Write down all ideas before you forget them.**
- ✓ **Be open to rearranging, reworking, or combining ideas. Be creative.**

Gathering Information Brainstorming can point the way to a good plan or solution, but sooner or later a group will need to gather information to resolve its problem. To gather information, you can use the following avenues:

- **Knowledge and experience of individual group members.** One of the benefits of a group is that it combines the knowledge and experience of a number of people, giving the group a broader base of information than any one individual has.
- **Research in the library or on the Internet.** Groups can divide the research into topics for each member to explore and then share with the group.

Voting At some point in the group decision-making process, members may need to take a vote. Voting has the advantage of moving the group toward a decision. It also allows the majority to have its way. Do not vote before actively listening to the opinion held by the minority of members.

Guidelines for taking a vote—

1. Actively listen to the majority's and the minority's opinions on the topic.
2. Clearly state the issue to be voted on.
3. Decide if the vote will be open or secret (Will you have members raise hands or write down their vote?)

Coming to Consensus Groups can avoid taking a difficult vote by attempting to reach a consensus. When a group reaches a **consensus**, it means that the members have come to an agreement about their plan or the solution to the problem. In some ways, consensus is like a compromise; its goal is a decision that everyone can accept. Reaching a consensus requires more than persuading the majority of the group to vote for a decision.

Strategies for reaching consensus—

1. Allow others to talk. When group members feel they have been heard, they are much more likely to join a consensus decision.
2. Identify points of agreement. After outlining the issues you do agree on, you can turn your focus to the areas where there is disagreement.
3. Take time. Allowing people to talk will take time. Rushing a vote will bring about a decision, but consensus will bring agreement.
4. Remember the strategies for creating a supportive climate. If communication within the group is supportive, group members will be more likely to cooperate in reaching a consensus.

Compromising Sometimes members in a group don't all agree on the best way to accomplish their goal. In this case the group may need to find a **compromise**, or an agreement requiring each side to give something up in order to get something else.

For instance, imagine that you and some of your classmates are working in a group to create a presentation about how the pyramids were built in ancient Egypt. Suppose part of the group wants to build a big model of a pyramid in order to show the class Egyptian building techniques, while the other members of the group want to create a digital presentation that explains the process using drawings and diagrams taken from the Internet. These different approaches might cause the group to lose sight of the goal. How could they get past this conflict? The compromise in this case might be to use a shorter, less elaborate digital presentation in addition to a smaller pyramid model.

Try It Out: Collaborating with a Group

Work with a small group to tackle a challenge. Imagine your group was on a plane that has crash-landed in the ocean. You have a lifeboat, some money, and matches. You also have the following: a sextant, a shaving mirror, mosquito netting, a 5-gallon can of water, a case of army rations, maps of the Pacific Ocean, a floating seat cushion, a 2-gallon can of oil/gas mixture, a small transistor radio, 20-square feet of clear plastic sheeting, shark repellent, a bottle of rubbing alcohol, a 15-foot nylon rope, 2 boxes of chocolate bars, and a fishing kit. Your goal is to rank the above list of items from 1 to 15 in the order of their importance to your survival. You have 15 minutes to accomplish your goal.

Before you begin, do the following:

- Assign a role to each team member, using the list on pages 472-473. At a minimum, you will need a Facilitator, who must organize at least one vote to make a decision, and a Recorder, who takes notes.
- Set an agenda with time limits for each task.
- Begin the group activity when the teacher prompts you.
- As you collaborate, pay attention to your own verbal and nonverbal cues, practicing the ideas presented in this section.

Practice using strategies for reaching a consensus and compromising during this activity.

QuickGuide

Grammar

12 The Parts of a Sentence

12 A The Sentence

A **sentence** is a group of words that expresses a complete thought. It has a subject and a predicate. 221

12 B Subjects

The **subject** of a sentence names the person, place, thing, or idea that the sentence is about. 221

12 B.1 Complete Subjects

A **complete subject** includes all words used to identify the person, place, thing, or idea that the sentence is about. 222

12 B.2 Simple Subjects

The **simple subject** is the main word (or words) of the complete subject. 222

12 B.3 Understood Subjects

When the subject of a sentence is not stated, the subject (*you*) is said to be **understood**. 222

12 C Predicates

The **predicate** of a sentence tells something about the subject. 223

12 C.1 Complete Predicates

A **complete predicate** includes all the words that tell about the subject or what the subject is doing. 223

12 C.2 Simple Predicates, or Verbs

The **simple predicate** is the main word or phrase in the complete predicate. The simple predicate is often referred to as the verb. 224

12 C.3 Verb Phrases

A **verb phrase** includes the main verb plus any helping, or auxiliary, verbs. 224

12 D Different Positions of Subjects

A sentence is in **natural order** when the subject comes before the verb. When the verb or part of the verb phrase comes before the subject, the sentence is in **inverted order**. 225

12 E Compound Subjects and Predicates

A **compound subject** is made of two or more subjects in one sentence that have the same verb and are joined by a word such as *and* or *or*. 226

A **compound predicate** is two or more verbs that have the same subject and are joined by a word such as *and* or *or*. 227

12 F Kinds of Sentences

A **declarative** sentence makes a statement or expresses an opinion and ends with a period. An **interrogative** sentence asks a question and ends with a question mark. An **imperative sentence** makes a request or gives a command and ends with either a period or an exclamation point. An **exclamatory sentence** expresses strong feelings and ends with an exclamation point. 229

13 Nouns and Pronouns

13 A Nouns

A **noun** is a word or phrase that names a person, place, thing, or idea. 231

13 A.1 Concrete Nouns

Nouns that name things that can be seen or touched are called **concrete nouns**. 231

13 A.2 Abstract Nouns

Nouns that name ideas, qualities, or characteristics are called **abstract nouns**. 231

13 A.3 Compound Nouns

A **compound noun** is made up of more than one word. 232

13 A.4 Collective Nouns

Collective nouns name a group of people or things. 232

13 A.5 Common and Proper Nouns

A **common noun** names any person, place, or thing. A **proper noun** names a particular person, place, or thing. Proper nouns begin with a capital letter. 232

13 B Pronouns

A **pronoun** is a word that takes the place of one or more nouns. 233

13 B.1 Antecedents

The word or group of words that a pronoun replaces is called its **antecedent**. 234

13 B.2 Personal and Possessive Pronouns

Of all the different kinds of pronouns, **personal pronouns** are used most often. **Possessive pronouns** are personal pronouns that show possession. 234

13 B.3 Reflexive and Intensive Pronouns

You can add *-self* or *-selves* to some personal pronouns to add emphasis or to refer back to a noun. These are called **reflexive** and **intensive pronouns**. 235

13 B.4 Indefinite Pronouns

Indefinite pronouns usually refer to unnamed people or things. They do not have a definite antecedent. 236

13 B.5 Demonstrative Pronouns

Demonstrative pronouns demonstrate, or point out, people or things. 237

13 B.6 Interrogative Pronouns

Interrogative pronouns, such as *what*, *who*, and *which*, ask questions. 238

13 B.7 Relative Pronouns

A **relative pronoun** relates a clause to the noun or the pronoun the clause modifies. 238

14 Verbs

14 A Verbs

A **verb** is a word or phrase that tells about an action or a state of being. 241

14 A.1 Action Verbs

An **action verb** tells what action a subject is performing. Action verbs can show physical action, mental action, or ownership. 241

14 A.2 Transitive and Intransitive Verbs

An action verb that has an object is **transitive**. An action verb that does not have an object is **intransitive**. 242

14 A.3 Linking Verbs

A **linking verb** links the subject to another word in the predicate. 243

14 A.4 Helping Verbs

Helping verbs “help” other verbs express meaning. 246

15 Adjectives and Adverbs

15 A Adjectives

An **adjective** is a word that modifies a noun or a pronoun. 249

15 A.1 Articles

A, an, and the form a special group of adjectives called **articles**.

15 A.2 Proper Adjectives

Proper adjectives are related to proper nouns. Like proper nouns, they describe a specific type of person, place, or thing, and they are capitalized. 251

15 B Adverbs

An **adverb** modifies a verb, an adjective, or another adverb. 253

15 B.1 Adverbs That Modify Verbs

Adverbs that modify verbs answer the questions *Where? When? or To what extent?* 254

15 B.1 Adverbs That Modify Adjectives and Other Adverbs

Some adverbs modify adjectives and other adverbs. Examples include *quite*, *rather*, and *very*.

255

16 Prepositions, Conjunctions, & Interjections

16 A Prepositions

A **preposition** shows the relationship between a noun or a pronoun and another word in the sentence.

257

16 A.1 Prepositional Phrases

A **prepositional phrase** is a group of words made up of a preposition, its object, and any words that modify the object.

258

16 B Conjunctions

A **conjunction** connects words or groups of words.

260

16 B.1 Coordinating Conjunctions

A **coordinating conjunction** is a single connecting word. Coordinating conjunctions can connect both single words and groups of words.

260

16 B.2 Correlative Conjunctions

Correlative Conjunctions are always used in pairs. Like coordinating conjunctions, correlative conjunctions connect words or groups of words.

260

16 C Interjections

An **interjection** is used to express surprise or strong feeling.

263

17 Complements

17 A Kinds of Complements

A **complement** is a word or phrase that follows the verb and completes its meaning.

265

17 B Direct Objects

A **direct object** is always a noun or a pronoun that follows an action verb. A direct object answers the questions *Whom?* or *What?*

265

17 C Indirect Objects

An **indirect object** is a noun or pronoun that tells *to* or *for whom* or *to* or *for what* something is done.

266

17 D Predicate Nominatives

A **predicate nominative** is a noun or pronoun that follows a linking verb and identifies, renames, or explains the subject.

268

17 E Predicate Adjectives

A **predicate adjective** is an adjective that follows a linking verb and modifies the subject.

269

18 Phrases

18 A Prepositional Phrases

A **prepositional phrase** begins with a preposition and ends with a noun or a pronoun.

271

18 A.1 Adjective Phrases

An **adjective phrase** is a prepositional phrase that is used like a single adjective.

271

18 A.2 Adverb Phrases

An **adverb phrase** is a prepositional phrase that is used to modify a verb or an adverb.

272

18 B Appositives and Appositive Phrases

An **appositive** is a noun or pronoun that explains or identifies another noun or pronoun in the sentence. An **appositive phrase** includes an appositive and any modifiers.

274

19 Verbals and Verbal Phrases

19 A Verbals

A **verbal** is a verb form that functions like a verb, adjective, or adverb.

277

19 B Participles and Participial Phrases

A **participle** is a verb form that is used as an adjective.

277

19 C Gerunds and Gerund Phrases

A **gerund** is a verb form that ends in *-ing* and is used as a noun. 281

19 D Infinitives and Infinitive Phrases

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20 Clauses

20 A Clauses

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20 A.1 Independent Clauses

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20 A.2 Subordinate Clauses

A **subordinate (dependent) clause** cannot stand alone. It does not express a complete thought. 286

20 B Types of Subordinate Clauses

20 B.1 Adjective Clauses

An **adjective clause** is a subordinate clause that is used like an adjective to modify a noun or a pronoun. 286

20 B.2 Adverb Clauses

An **adverb clause** is a subordinate clause that is used like an adverb to modify a verb, an adjective, or another adverb. 289

20 B.3 Noun Clauses

A **noun clause** is a subordinate clause that is used as a noun. 292

20 C Kinds of Sentence Structure

20 C.1 Simple Sentences

A **simple sentence** consists of one independent clause. 293

20 C.2 Compound Sentences

A **compound sentence** contains two or more independent clauses. 293

20 C.3 Complex Sentences

A **complex sentence** contains one independent clause and one or more subordinate clauses. 294

20 C.4 Compound-Complex Sentences

A **compound-complex sentence** contains two or more independent clauses and one or more subordinate clauses. 295

21 Sentence Fragments and Run-ons

21 A Sentence Fragments

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21 A.1 Phrase Fragments

Phrases not joined to independent clauses are called **phrase fragments**. 297

21 A.2 Clause Fragments

If a subordinate clause is not attached to a sentence, it is a **clause fragment**. 298

21 B Run-on Sentences

Two or more independent clauses joined without adequate punctuation form a **run-on sentence**. 300

Usage

22 Using Verbs

22 A Parts of Verbs

A verb has four principal parts: **present, present participle, past,** and **past participle**. 303

22 A.1 Regular Verbs

A **regular verb** forms its past and past participle by adding *-ed* or *-d* to the present form of the verb. 303

22 A.2 Irregular Verbs

An **irregular verb** does not form the past and past participle by adding *-ed* or *-d* to the present. 304

22 A.3 Six Problem Verbs

The following verbs are often misused: *bring* and *take*, *learn* and *teach*, and *leave* and *let*. 308

22 B Tenses of Verbs

The time expressed by a verb is called its **tense**. 308

22 B.1 Uses of the Tenses

Present tense is used to express an action that is going on now. 309

Past tense expresses an action that already took place or was completed in the past.

Future tense is used to express an action that will take place in the future.

Present Perfect Tense expresses an action that was completed at some indefinite time in the past.

Past Perfect Tense expresses an action that took place before some other action.

Future Perfect Tense expresses an action that will take place before another future action or time.

22 C Verb Conjugations

A **conjugation** lists all the singular and plural forms of a verb in its six tenses. 310

22 C.1 Progressive Verb Forms

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22 D Active and Passive Voice

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22 E Mood

Mood indicates the way an idea is expressed. Moods include **indicative**, **interrogative**, **imperative**, **subjunctive**, and **conditional**. 316

23 Using Pronouns

23 A The Cases of Personal Pronouns

Case is the form of a noun or pronoun that indicates its use in a sentence. 319

23 A.1 The Subjective Case

The **subjective case** is used for subjects and predicate nominatives. 320

23 A.2 The Objective Case

The **objective case** is used for direct objects, indirect objects, and objects of prepositions. 323

23 A.3 The Possessive Case

The **possessive case** is used to show ownership or possession. 325

23 A.4 Pronoun Problem: *Who* or *Whom*?

The **possessive case** is used to show ownership or possession. 325

23 B Pronouns and Their Antecedents

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23 B.1 Indefinite Pronouns as Antecedents

24 Subject & Verb Agreement

24 A Agreement of Subjects and Verbs

The subject and verb in a sentence must agree in **number.** 333

24 A.1 Number

Number is the term used to indicate whether a word is singular—meaning “one”—or plural—meaning “more than one.” Nouns, pronouns, and verbs all have number. 333

24 A.2 Singular and Plural Subjects

A singular subject takes a singular verb; a plural subject takes a plural verb. 334

24 B Common Agreement Problems

Some subjects and verbs present agreement problems for writers.

24 B.1 Verb Phrases

If a sentence has a verb phrase, the first helping verb must agree in number with the subject. 335

24 B.2 Contractions

The verb part of a contraction must agree in number with the subject. 336

24 B.3 Interrupting Words

The agreement of a verb with its subject is not changed by interrupting words. 337

24 B.4 Subjects in Inverted Order

A verb must agree in number with the subject, whether the subject comes before or after the verb. 338

24 B.5 Compound Subjects

When subjects are joined by *and* or *both/and*, they require a plural verb. 339

When a compound subject is joined by *or*, *either/or*, or *neither/nor*, the verb agrees with the subject that is closer. 339

24 B.6 Collective Nouns

Use a singular verb with a collective noun that is perceived as a unit.
Use a plural verb with a collective noun that is perceived as more than one individual unit. 340

24 B.7 You and I as Subjects

Use a plural verb with *you*—whether *you* refers to one person or more than one person. 340

Use a plural verb with *I* except with the verbs *am* and *was*. 341

Use a plural verb with compound subjects that contain the pronoun *I*. 341

24 B.8 Indefinite Pronouns

When an indefinite pronoun is the subject of a sentence, the verb must agree with the indefinite pronoun. 341

24 B.9 Words Expressing Amounts and Times

A subject that expresses an amount, a measurement, a weight, or a time is usually considered singular and takes a singular verb. 343

24 B.10 Singular Nouns That Have Plural Forms

Use a singular verb with certain subjects that are plural in form but singular in meaning.

343

24 B.11 Titles

A title takes a singular verb.

343

25 Using Adjectives and Adverbs

25 A Comparison of Adjectives and Adverbs

Most adjectives and adverbs have three degrees of comparison: the **positive**, the **comparative**, and the **superlative**.

345

25 A.1 Regular Comparison

Add *-er* to form the comparative degree and *-est* to form the superlative degree of one-syllable modifiers.

346

Use *-er* or *more* to form the comparative degree and *-est* or *most* to form the superlative degree of two-syllable modifiers.

346

All modifiers with three or more syllables use *more* to form the comparative degree and *most* to form the superlative degree.

347

25 A.2 Irregular Comparison

25 B Problems with Modifiers

Once you know how to form the comparative and superlative forms of modifiers, there are a few problems you should avoid.

348

25 B.1 Other or Else?

Add *other* or *else* when comparing one member of a group with the rest of the group.

348

25 B.2 Double Comparisons

Do not use both *-er* and *more* to form the comparative degree, or both *-est* and *most* to form the superlative degree.

348

25 B.3 Double Negatives

Avoid using **double negatives**. When two negative words are used together to express the same idea, the result is a double negative.

349

25 B.4 *Good or Well?*

Good is always an adjective. *Well* is usually an adverb that follows an action verb. However, when *well* means “in good health” or “satisfactory,” it is used as an adjective.

349

Mechanics

26 Capitalization

26 A First Words and the Pronoun I

26 A.1 First Words of Sentences and Lines of Poetry

Capitalize the first word of a sentence and the first word of a line of poetry.

361

26 A.2 Salutation and Closing of a Letter

Capitalize the first word in the salutation of a letter and the first word in the closing of a letter.

361

26 A.3 First Words in an Outline

Capitalize the first word of each item in an outline as well as the letters that begin major subsections of the outline.

362

26 A.4 The Pronoun I

Capitalize the pronoun *I*, both alone and in contractions.

362

26 B Proper Nouns and Adjectives

Capitalizing **proper nouns** and **adjectives** indicates their importance.

362

26 B.1 Proper Nouns

A **proper noun** is the name of a particular person, place, thing, or idea. A proper noun begins with a capital letter. Capitalize proper nouns and their abbreviations.

362

26 B.2 Proper Adjectives

Most **proper adjectives** begin with a capital letter.

369

26 C Titles

Capital letters are used in the titles of people, written works, and other works of art. 370

26 C.1 Titles of Persons

Capitalize a title showing office, rank, or profession when it comes before a person's name. 370

26 C.2 Titles Used in Direct Address

A noun of direct address is used to call someone by name. Capitalize a title used alone, instead of a name, in direct address. 370

26 C.3 Titles Showing Family Relationships

Capitalize titles showing family relationships when the titles come before people's names. Capitalize the titles, also, when they are used instead of names or used in direct address. 370

26 C.4 Titles of Written Works and Other Works of Art

Capitalize the first word, the last word, and all important words in the titles of books, newspapers, magazines, stories, poems, movies, plays, musical compositions, and other works of art. 371

27 End Marks and Commas

27 A End Marks

Place a **period** after a statement, after an opinion, and after a command or request made in a normal tone of voice. 373

Place a **question mark** after a sentence that asks a question. 373

Place an **exclamation point** after a sentence that expresses strong feeling or after a command or request that expresses great excitement. 373

27 A.1 Other Uses of Periods

Use periods with most **abbreviations** and in outlines. 373

Use a period after each number or letter that shows a division in an outline. 376

27 B Commas That Separate

27 B.1 Items in a Series

Use commas to separate **items in a series**. 376

27 B.2 Adjectives Before a Noun

A comma is needed between two adjectives if it is replacing the word *and*. 377

27 B.3 Compound Sentences

Use a comma to separate the independent clauses of a **compound sentence** if the clauses are joined by a conjunction. 378

27 B.4 Introductory Elements

Use a comma after certain introductory elements. 379

27 B.5 With Dates and Addresses

Use commas to separate elements in dates and addresses. When a date or an address comes within a sentence, use another comma to separate the date from the rest of the sentence. 380

27 B.6 In Letters

Use a comma after the salutation of a friendly letter and after the closing of all letters. 381

27 C Commas That Enclose

27 C.1 Direct Address

Nouns of direct address are set off by commas. 381

27 C.2 Parenthetical Expressions

Interrupters called **parenthetical expression** should be enclosed by commas. 382

27 C.3 Appositives

Set off **appositives** with commas. 382

27 C.4 Restrictive and Nonrestrictive Elements

Use commas to set off **nonrestrictive elements**. 383

28 Italics and Quotation Marks

28 A Italics and Underlining

28 A.1 Italics with Titles

Italicize or **underline** titles of long written or musical works that are published as one unit. Also italicize (underline) titles of works of art. 385

28 A.2 Other Uses of Italics

Letters, numbers, and words should be italicized (or underlined) when they are used to represent themselves. 386

Foreign words and phrases that have not become part of the English language should be italicized (or underlined). 386

The proper names of vehicles (ships and planes) should be italicized (or underlined). 386

28 B Quotation Marks

28 B.1 Quotation Marks with Titles

Put quotation marks around titles of shorter works or parts of a longer written or published work. 387

28 B.2 Quotation Marks with Direct Quotations

Quotation marks are used to enclose a **direct quotation**—the exact words of a person in dialogue or in print. 388

29 Other Punctuation

29 A Apostrophes

An **apostrophe** (') is used to show possession and to form a contraction. 393

29 A.1 Apostrophes to Show Possession

Add 's to form the possessive of a singular noun. When a plural noun ends in s, form the possessive by adding only an apostrophe. When a plural noun does not end in s, form the possessive by adding 's. 393

29 A.2 The Possessive Forms of Pronouns

Add 's to form the possessive of an indefinite singular pronoun. 394

29 A.3 Apostrophes with Contractions

Use an **apostrophe** in a contraction to show where one or more letters have been omitted. 395

29 A.4 Apostrophes with Certain Plurals

Add **s** to form the plural of lowercase letters, some capital letters, and some words used as words that might otherwise be misread. 396

The plurals of most capital letters, symbols, numerals, and words used as words can be formed by adding just an **s**. 396

29 A.5 Apostrophes in Certain Dates

Use an **apostrophe** to show that numbers have been left out of a date. 397

29 B Semicolons

A **semicolon** (;) signals a longer pause than a comma. Most often a semicolon is used to separate compound sentences. 398

29 B.1 Semicolons with Compound Sentences

Use a **semicolon** between the clauses of a compound sentence that are not joined by a coordinating conjunction. **Coordinating conjunctions** include *and*, *but*, *or*, and *yet*. 398

29 B.2 Semicolons with Conjunctive Adverbs and Transitional Words

Use a **semicolon** between clauses in a compound sentence that are joined by certain conjunctive adverbs or transitional words. 399

29 B.3 Semicolons in a Series

Use a **semicolon** instead of a comma between the items in a series if the items themselves contain commas. 400

29 C Colons

A **colon** (:) is used most often to introduce a list of items. 400

Use a **colon** when writing hours and minutes, biblical chapters and verses, and salutations in business letters. 401

29 D Hyphens

A **hyphen** (-) is used to join some words, including numbers, fractions, and compound nouns. Hyphens may also be used to divide words at the end of a line. 401

29 D.1 Hyphens with Compound Nouns

Use a hyphen with a compound noun.

401

29 D.2 Hyphens with Numbers

Use a hyphen when writing out most numbers between *twenty-one* and *ninety-nine*.

402

29 D.3 Hyphens with Fractions

When a fraction is used as a noun, it does not require a hyphen. When it is used as an adjective, it does require a hyphen.

402

29 D.4 Hyphens with Divided Words

If you need to divide a word at the end of a line, use a hyphen to indicate that it continues on the following line.

402

29 E Dashes, Ellipses, and Parentheses

Use an **em dash** (—) to set off an abrupt change of thought or an appositive that contains commas.

403

Use an **en dash** (–) to connect things related to indicate range.

403

Use an **ellipsis** (. . .) to indicate an omission in a quoted passage or a pause or break in a written passage. Use a space before and after the three periods.

403

Use **parentheses** to enclose information loosely related to the sentence.

403

30 Spelling Strategies

30 A Spelling Strategies

Spelling strategies include using a dictionary, using mnemonic devices to remember unusual spellings, and keeping a spelling journal to record words you find difficult to spell.

405

30 A.1 Strategies That Use Your Senses

Use your senses of hearing, sight, and touch to help you learn to spell correctly.

406

30 B Spelling Patterns

Learning some patterns can make some words easier to spell.

30 B.1 Words with *ie* and *ei*

Put *i* before *e*, except after *c*, or when it sounds like a long *a* as in *neighbor* and *weigh*.

30 B.2 Words Ending in *-cede*, *-ceed*, or *-sede*

Most words that end with the “seed” sound are spelled *-cede*.

30 C Plurals

There are a few general rules for spelling plural nouns correctly.

30 C.1 Regular Nouns

To form the plural of most nouns, simply add *s*.

409

If a noun ends in *s*, *ch*, *sh*, *x*, or *z*, add *es* to form the plural.

409

30 C.2 Nouns Ending in *y*

Add *s* to form plurals of nouns ending in a vowel and a *y*.

409

Change the *y* to *i* and add *es* to a noun ending in a consonant and a *y*.

410

30 C.3 Nouns Ending in *o*

Add *s* to form the plural of a noun ending with a vowel and an *o*, to musical terms, and to words borrowed from the Spanish language.

The plurals of nouns ending in a consonant and an *o* do not follow a regular pattern.

410

30 C.4 Nouns Ending in *f* or *fe*

To form the plural of some nouns ending in *f* or *fe*, just add *s*.

411

For some nouns ending in *f* or *fe*, change the *f* to *v* and add *es* or *s*.

411

30 C.5 Compound Words

Most compound nouns are made plural by adding an *s* or *es* at the end.

30 C.6 Numerals, Letters, Symbols, and Words as Words

To form the plurals of most numerals, letters, symbols, and words used as words, add an *s*.

412

30 C.7 Other Plural Forms

Irregular plurals are not formed by adding *s* or *es*. Some nouns have the same form for both singular and plural.

412

30 D Prefixes and Suffixes

A **prefix** is one or more syllables placed in front of a base word to form a new word. A **suffix** is one or more syllables placed after a base word to change its part of speech and possibly its meaning.

30 D.1 Prefixes

When you add a prefix, the spelling of the base word does not change. 413

30 D.2 Suffixes

In many cases, especially when the base word ends in a consonant, you simply add the suffix. 414

30 D.3 Words Ending in e

Drop the final e before a suffix that begins with a vowel. 414

30 D.4 Words Ending in y

To add a suffix to most words ending in a vowel and a y, keep the y. 415

30 D.5 Doubling the Final Consonant

Double the final consonant in a word before adding a suffix or verb ending only when all three of the following conditions are met:

- (1) The suffix begins with a vowel.
- (2) The base word has only one syllable or is stressed on the last syllable.
- (3) The base word ends in one consonant preceded by a vowel. 416

30 E Words to Master

Make it your goal to learn to spell these fifty words this year. Use them in your writing and practice writing them until spelling them comes automatically. 417

Glossary of Writing & Language

abbreviations brief ways of writing words.

acronym proper noun made of the first letters of a phrase

action verb word that tells what action a subject is performing

active voice the voice a verb is in when the subject is performing the action

adjective word that modifies a noun or a pronoun

adjective clause subordinate clause that is used like an adjective to modify a noun or a pronoun

adjective phrase prepositional phrase that is used like a single adjective to modify a noun or a pronoun

adverb word that modifies a verb, an adjective, or another adverb

adverb clause subordinate clause that is used like an adverb to modify a verb, an adjective, or an adverb

adverb phrase prepositional phrase that is used like an adverb to modify a verb, an adjective, or an adverb

agenda written plan for a meeting

alliteration repetition of a consonant sound at the beginning of a series of words

allusion reference to persons or events in the past or in literature

analogies logical relationships between pairs of words

analyzing breaking down a whole into its parts to see how the parts fit together to form the whole

antecedent word or group of words that a pronoun replaces or refers to

antonym word that means the opposite of another word

appeal to emotions rhetorical approach referred to as *pathos*

appeal to ethics rhetorical approach referred to as *ethos*

appeal to fear propaganda technique that plays on fears in order to get people to reject or accept a particular idea

appositive noun or a pronoun that renames or explains another noun or pronoun in a sentence

argumentative writing writing that states a claim and uses facts, examples, and reasons to convince the reader that the claim is sound

articles adjectives *a*, *an*, and *the*

assonance repetition of a vowel sound within words

audience people who will be reading or listening to your writing

authoritative knowledgeable and trustworthy

bandwagon appeal propaganda technique that appeals to the natural tendency to want to belong to a group

beginning well-organized writing has a beginning that captures the attention of readers and makes them want to read more

bibliography page that includes the works you consulted but did not necessarily cite in your research report

body one or more paragraphs comprised of details, facts, and examples that support the main idea. In argumentative writing, the body presents facts, examples, expert opinions, and counterclaims with rebuttals to back up the writer's ideas

- brainstorming** planning technique of writing down everything that comes to mind about a subject
- case** form of a noun or a pronoun that indicates its use in a sentence. In English there are three cases: the *nominative case*, the *objective case*, and the *possessive case*.
- cause and effect** method of essay development in which details are grouped based on the relationship between an effect and its causes or on a cause and its effects
- chronological order** time order, or the order in which events occur
- citation** note that directs a reader to and provides credit to the original source
- claim** statement asserted to be true and backed up with solid evidence
- classics** literary works that stand the test of time and appeal to readers from generation to generation and from century to century
- classification** method of essay development in which details are grouped into categories
- classifying** (thinking) process of grouping items into classes, or categories
- clause** group of words that has a subject and a predicate and is used as part of a sentence
- cliché** overused expression that is no longer fresh or interesting to the reader
- clinger statement** final statement in the conclusion of an argumentative essay that restates the writer's position
- close reading** careful interpretation of a text; conversation between the reader and the text
- cluster diagram** visual form of brainstorming to show connections among details; also known as a mind map
- coherence** logical and smooth flow of ideas connected with clear transitions
- collaborating** sharing ideas with others
- collective noun** names a group of people or things
- common noun** names any person, place, or thing
- comparative degree** modification of an adjective or adverb used when two people, things, or actions are compared
- comparison and contrast** method of essay development in which the writer examines similarities and differences between two subjects
- complement** word that completes the meaning of an action verb
- complete predicate** all the words that tell what the subject is doing or that tell something about the subject
- complete subject** all the words used to identify the person, place, thing, or idea that a sentence is about
- complex sentence** sentence composed of one independent clause and one or more subordinate clauses
- compound adjective** adjective made up of more than one word
- compound noun** word made up of two smaller words that can be separated, hyphenated, or combined
- compound sentence** sentence composed of two or more independent clauses
- compound subject** two or more subjects in one sentence that have the same verb and are joined by a conjunction
- compound verb** two or more verbs that have the same subject and are joined by a conjunction
- compound-complex sentence** sentence composed of two or more independent clauses and one or more subordinate clauses
- compromise** agreement requiring each side to make concessions
- conceding a point** admission that those with an opposing view have a good point

concluding sentence the ending to a paragraph that summarizes the major points, refers to the main idea, or adds an insight

conclusion paragraph that completes an essay and reinforces its main idea

conditional mood verb form used to express a statement about something that has not yet happened or is hypothetical

conference meeting in which two or more individuals comment on pieces of writing

conjugation lists all of the singular and plural forms of a verb in its six tenses

conjunction word that joins together sentences, clauses, phrases, or other words

connotation the emotional meanings that are associated with a word (See *denotation*.)

consensus agreement among group members

consonance repetition of a consonant sound, usually in the middle or at the end of words

context surrounding words, sentences, and paragraphs

context clue clue to a word's meaning provided by the sentence or passage in which the word is used

contractions combination of two or more words with letters left out and replaced by an apostrophe

coordinate adjectives two or more adjectives used to modify one noun

coordinating linking

coordinating conjunction single connecting word used to join words or groups of words

correlative conjunction pairs of conjunctions used to connect compound subjects, compound verbs, and compound sentences

counterclaim claim asserting an opposing view

dangling modifier phrase that modifies the wrong element or has nothing to modify in a sentence

database collection of related information

declarative sentence statement or expression of an opinion that ends with a period

deductive reasoning reasoning that begins with a general statement that is applied to a particular case

demonstrative adjectives pronouns that modify nouns and point out people or things

demonstrative pronoun word that substitutes for a noun and points out a person or a thing

denotation the literal, dictionary meaning of a word. (See *connotation*.)

depth of thought variety and complexity of ideas in a piece of writing and the meaningful connections made among those ideas

derived words words formed by adding a suffix to an entry word and often shown at the end of a dictionary entry

descriptive writing writing that creates a vivid picture of a person, an object, or a scene by appealing to the reader's senses

developmental order information that is organized so that one idea grows out of the preceding idea

diagram drawing that represents, or models, the steps in a process or the parts of an object

dialect regional variation of a language distinguished by distinctive pronunciation and some differences in word meanings

dialogue conversation between two or more persons

dictionary reference source that gives the pronunciations, definitions, parts of speech, and other information about the words of a particular language

direct object noun or a pronoun that receives the action of a verb

- direct quotation** passage, sentence, or words written or spoken exactly as a person wrote or said them
- drafting** stage of the writing process in which the writer puts ideas down on paper
- E-mail** electronic mail
- editing** stage of the writing process in which the writer corrects errors in grammar, usage, mechanics, and spelling
- entry** results that appear after typing a word into the search box of an online dictionary
- essential phrase or clause** group of words essential to the meaning of a sentence and therefore not set off with commas; also called restrictive phrase or clause
- ethos** rhetorical device in which the credibility of a speaker, source, or product is established through association with some value shared by the audience
- etymology** a word's history from its earliest recorded use to its present use
- evaluating** making reasoned judgments about whether something is right or wrong, good or bad, valuable or trash
- evidence-based claim** statement that is backed up with evidence
- exclamatory sentence** expression of strong feeling that ends with an exclamation point
- expository writing** writing that explains, informs, or directs through the use of facts and examples
- fact** statement that can be proved (See *opinion*.)
- figurative language** imaginative, nonliteral use of language
- first-person point of view** when the narrator takes part in the story
- first-person narratives** person telling the story is a character in the story
- fluency** a quality of good writing characterized by appropriate transitions, a variety of sentence types and lengths, and a logical flow of ideas
- formal English** conventional rules of grammar, usage, and mechanics
- formal speaking** how one communicates when giving a speech or presentation to an audience
- free verse** verse without meter or a regular, patterned beat
- freewriting** prewriting technique without planning or premediation
- future** one of six verb tenses
- future perfect** one of six verb tenses
- generalizing** the process of drawing conclusions based on facts and experiences
- genre** form of literary expression
- gerund phrase** a gerund with its modifiers and complements working together as a noun
- gerund** verb form ending in *-ing* that is used as a noun
- gestures** movements, usually of the hands or head, that express meaning
- group dynamics** how groups function to solve problems and develop person interactions
- group leadership** ability to help members develop positive and productive communication and collaborate to meet goals
- helping verb** auxiliary verb that helps to make up a verb phrase
- hyperbole** use of exaggeration or overstatement
- hyphen** punctuation mark used to join some words, including numbers, fractions, and compound nouns.
- imagery** use of concrete details to create a picture or appeal to senses other than sight
- imperative mood** verb form used to give a command or to make a request

imperative sentence a direction, a request, or a command that ends with either a period or an exclamation point

indefinite pronoun word that substitutes for a noun and refers to an unnamed person or thing; may be singular or plural

independent clause group of words that can stand alone as a sentence because it expresses a complete thought

indicative mood verb form used to state a fact

indirect object noun or a pronoun that comes before a direct object and answers the question *to* or *from whom?* or *to* or *for what?*

inductive reasoning using known facts to make a generalization

inferring making inferences; filling the gaps in knowledge based on what is already known

infinitive phrase an infinitive with its modifiers and complements all working together as a noun, an adjective, or an adverb

infinitive verb form that usually begins with *to* and is used as a noun, an adjective, or an adverb

informal speaking form of speech suitable for everyday use or for casual occasions, such as talking with friends or family

inquiring prewriting technique in which the writer delves into a subject by answering questions such as *Who? What? Where? Why?* and *When?*

inquiry process of asking questions about a topic, researching to find answers, asking and answering more questions, and presenting the findings in a format that is most appropriate for the occasion

intensive pronoun word that adds emphasis to a noun or another pronoun in the sentence

interjection word that expresses strong feeling

interrogative mood verb form used to ask a question

interrogative pronoun word used to ask a question

interrogative sentence a question; a sentence that ends with a question mark

intransitive verb an action verb that does not have an object

introduction paragraph that introduces a subject, states or implies a purpose, and presents a main idea

invalid describes a conclusion that is not logical

inverted order condition when the subject follows the verb or part of the verb phrase

irregular verb verb that does not form its past and past participle by adding *-ed* or *-d* to the present

jargon specialized vocabulary used by a particular group of people

journal daily notebook in which you record your thoughts, feelings, and observations

K-W-L chart graphic organizer to organize what you know about a topic, what you want to know about a topic, and what you learned

linking verb verb that links the subject of a sentence with another word that either renames or describes the subject

literary analysis interpretation of a work of literature supported by appropriate responses, details, quotations, and commentaries

literary present tense use of present tense to write about literature even though it was written years ago and refers to events that happened in the past

loaded language the unfair use of emotion-laden words to sway the opinion of a listener or reader

logic clear, organized thinking that leads to a reasonable conclusion

logos rhetorical technique that appeals to logic or reason

main impression at the core of good descriptive writing and comes to life when writing has supporting details to show the subject rather than tell about it

metaphor figure of speech that compares by saying that one thing is another

meter unit of rhythm in poetry; pattern of the beats

misplaced modifier phrase or a clause that is placed too far away from the word it modifies, thus creating an unclear sentence

modifiers words that can change or add meaning to other words

mood overall atmosphere or feeling created by a work of literature

narrative writing writing that tells a real or an imaginary story

nominative (subjective) case used for pronouns that are the subject or the predicate nominative

nonrestrictive phrase or clause group of words that is not essential to the meaning of a sentence and is therefore set off with commas; also called nonessential phrase or clause

noun a word that names a person, a place, a thing, or an idea. A *common noun* names a general thing; a *proper noun* names a specific person, place, or thing and always begins with a capital letter; a *collective noun* names a group of people or things.

noun clause a subordinate clause that is used like a noun

objective case form of pronoun used for direct objects, indirect objects, and objects of prepositions

objective complement a noun or an adjective that renames or describes the direct object

occasion what prompts you to communicate

opinion belief or judgment that cannot be proved. (See *fact*.)

order of importance order of details in an essay in which supporting evidence is arranged from least to most (or most to least) important

outline ordering of information about a subject into main topics and subtopics

paraphrase restatement of an original work in one's own words

parenthetical citation source and page number (in parentheses) within a sentence in which the source of information must be credited

participial phrase participle with its modifiers and complements—all working together as an adjective

participle verb form that is used as an adjective

passive voice the voice of a verb when the action is being performed upon its subject

past one of six verb tenses

past participles verb form ending in *-d* or *-ed*

past perfect one of six verb tenses

pathos rhetorical device that appeals to emotions

peer conference a meeting with one or more peer reviewers to share ideas and offer suggestions for the revision of a piece of writing

personal narrative essay about an event in the writer's life and how it affected him or her

personal pronoun type of pronoun that can be categorized into one of three groups, depending on the speaker's position: *first person*, *second person*, and *third person*

personal writing writing that expresses the writer's personal point of view on a subject drawn from the writer's own experience

personalized editing checklist list of errors you have made more than once

personification comparison in which human qualities are given to an animal, an object, or an idea

persuasive writing See argumentative writing.

phrase fragment an error in writing in which a phrase is written as if it were a complete sentence

phrase group of related words that functions as a single part of speech and does not have a subject and a verb

pitch how low or high a note sounds

plagiarism presenting someone else's words as your own

play piece of writing intended to be performed on stage by actors

poetry form of writing that can express powerful feelings through sound, images, and other imaginative uses of language

point of view vantage point from which a writer tells a story or describes a subject

positive degree adjective or adverb used when no comparison is being made

possessive adjectives pronouns used as adjectives

possessive case form of pronoun used to show ownership or possession

posture position of your body

predicate adjective adjective that follows a linking verb and modifies the subject

predicate nominative noun or a pronoun that follows a linking verb and identifies, renames, or explains the subject

preferred spelling most common spelling and listed first in a dictionary entry

prefix one or more syllables placed in front of a root or base word to form a new word

preposition a word that shows the relationship between a noun or a pronoun and another word in the sentence

prepositional phrase a group of words that begins with a preposition, ends with a noun or a pronoun, and is used as an adjective or an adverb

present one of six verb tenses

present participles verb form ending in *-ing*

present perfect one of six verb tenses

prewriting invention stage in the writing process in which the writer generates ideas and plans for drafting based on the subject, occasion, audience, and purpose for writing

primary accent darker accent mark showing the syllable that receives the most stress

primary source provides direct or first-hand evidence about an event, object, person, or work of art

principal parts of a verb the *present*, the *past*, and the *past participle*. The principal parts help form the tenses of verbs.

pronoun word that takes the place of one or more nouns

proofreading carefully rereading and making corrections in grammar, usage, spelling, and mechanics in a piece of writing

propaganda effort to persuade by distorting and misrepresenting information or by disguising opinions as facts

props short for *properties*; physical objects important to a scene in a play

protagonist the main character, or hero, of a story

publishing stage of a writer's process in which the writer may choose to share the work with an audience or make the work "public"

purpose reason for writing or for speaking

recalling thinking skill that involves remembering specific details or facts

recursive process where an action is repeated with small changes in order to improve the outcome

reflexive pronoun pronoun formed by adding *-self* or *-selves* to a personal pronoun and is used to reflect back to another noun or pronoun

regular verb verb that forms its past and past participle by adding *-ed* to the present tense form

relative pronoun pronoun that relates an adjective clause to the modified noun or pronoun

repetition repeat of a word or phrase for poetic effect

research paper a composition based on information from books, magazines, and other sources

restrictive phrase or clause group of words essential to the meaning of a sentence and therefore not set off with commas; also called essential phrase or clause

revising stage of a the writing process in which the writer rethinks what is written and reworks it to increase its clarity, fluency, and power

rhetoric art of effective persuasion

rhyme scheme regular pattern of rhyming in a poem

rhythm sense of flow in poetry produced by the rise and fall of the accented and unaccented syllables

root part of a word that carries the basic meaning

run-on sentence two or more sentences that are erroneously written together as one sentence

secondary accent lighter accent mark above the syllable that receives slightly less stress

secondary source source created by someone who was not a first-hand witness or did not participate in an event

sensory details details that appeal to one of the five senses: seeing, hearing, touching, tasting, and smelling

sentence independent clause that stands by itself

sentence combining one way to vary the patterns of sentences in a piece of writing

sentence fragment a group of words presented as a sentence but that does not express a complete thought

sequential order manner of ordering details of an essay based on time order or on a series of steps that follow logically one after the other

setting the time and place in which a story takes place

short story well-developed fictional story about characters facing a conflict or problem

simile figure of speech comparing two unlike objects using the words *like* or *as*

simple predicate main word or phrase in the complete predicate

simple sentence sentence composed of one independent clause

simple subject main word in a complete subject

snob appeal propaganda technique often used in advertising in which the reader or viewer is urged to do, think, or buy something in order to become part of an elite, aristocratic group

spatial order order in which details in an essay are arranged based on their location

speech oral composition presented by a speaker to an audience

splice specific type of run-on sentence when two independent clauses are connected with only a comma

stage directions information about how characters in a play should perform

standard English conventions of usage accepted most widely by English-speaking people throughout the world

statistics numbers used to gain insight and to draw conclusions about some aspect of the world

style visual or verbal expression that is distinctive to an artist or writer

subject word or group of words that names the person, place, thing, or idea a sentence is about

subject complements predicate nominatives and predicate adjectives that follow linking verbs and refer back to the subject of the sentence

subjective case form of pronoun used for subjects and predicate nominatives

subjunctive mood the form of a verb used to express a wish or an idea contrary to fact

subordinate clause group of words that cannot stand alone because it does not express a complete thought

subordinating method of combining two short sentences of unequal importance

subordinating conjunction single connecting word used in a complex sentence to introduce an adverb clause

suffix one or more syllables placed after a root or base word to change the word's part of speech and possibly its meaning

summary information written in a condensed, concise form, touching only on the main ideas. (The related thinking process is called *summarizing*.)

superlative degree form of adjective or adverb used when more than two people, things, or actions are compared

supporting sentences specific details, facts, examples, or reasons that explain or prove a topic sentence

syllogism three-part statement that describes the steps in the deductive process

symbol object, an event, or a character that stands for a universal idea or quality

synonym word that has nearly the same meaning as another word

tense the form a verb takes to show time. The six tenses are the *present*, *past*, *future*, *present perfect*, *past perfect*, and *future perfect*

testimonial propaganda technique in which an endorsement of a product by a famous person implies that the use of the product will make the user more like the famous person

text features physical elements of a selection that highlight important content

text structure patterns that the authors use to organize ideas in a text and indicate the relationship between ideas

theme underlying idea, message, or meaning of a work of literature

thesis main idea in a piece of writing

thesis statement statement of the main idea or purpose of an essay

third-person narratives narratives that do not involve the writer at all

time order chronological order, or arranging details in the order in which they happen in time

tired word overused word

tone writer's attitude toward the subject and audience of a composition (may also be referred to as the *writer's voice*)

topic sentence statement of the main idea of the paragraph

transitions words and phrases that add fluency and increase understanding by connecting ideas

transitive verb action verb that passes the action from a doer to a receiver

understood subject unstated subject that is understood

unity combination or ordering of parts in a composition so that all the sentences or paragraphs work together as a whole to support one main idea

variant spelling second spelling of a word listed in a dictionary entry

verb phrase main verb plus one or more helping verbs

verb word that expresses action or state of being

verbal verb form used as some other part of speech

voice particular quality of a writer's language; a writer's attitude toward his or her subject. (See *tone*.)

word origin etymology; history of a word

working thesis thesis statement used early in the planning and drafting stages of a composition or research paper

works cited page alphabetical listing of sources cited in a research paper

writing process recursive series of stages a writer proceeds through when developing ideas and discovering the best way to express them

writing style distinctive way you express yourself in writing through the words you choose and the way you shape your sentences

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