Choices for Writers: Grammar and Style

ENGLISH 100L, CABRILLO COLLEGE
Choices for Writers: Grammar and Style
This is your personal record of your attendance in English 100L lab. Your LIA will sign this form in your book every time you attend class in addition to asking you to sign an attendance sheet for our records. Remember: students lose five points for every class they miss, and any student may be dropped from English 100L for missing more than two weeks (or two class meetings).

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<th>LIA initial &amp; date</th>
<th>Chapter Topics Missed</th>
<th>Pre-Survey score</th>
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Quiz 1 score

Quiz 2 score

Quiz 3 score

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PART ONE: Coordinating Ideas Within Sentences
CHAPTER 1  SYLLABUS AND COURSE PREVIEW

SECTION 1: ENGLISH 100L LAB SYLLABUS (approximately 25 minutes)

Welcome to English 100L, a one-unit lab designed to help you become a better writer by strengthening your skills in English grammar, punctuation, and style. In a weekly two-hour small group meeting, headed by a Laboratory Instructional Assistant (LIA), you will expand the choices you make as a writer, mastering the basic rules while clearly expressing yourself in writing.

In English 100L, you will read various articles and observe everyday occurrences of grammar-bending that can help you revise your essays for English 100 and other college classes. Other lab activities, like grammar and proofreading exercises and games, will give you additional practice in each week’s lesson.

English 100 & 100L are corequisites, so you must be registered in both classes. You must attend the same group each week, and your weekly lab group may or may not include students from your English 100 class. If you have to change groups, see your Center Director in Aptos or Watsonville. As the semester progresses and groups dwindle, small groups might be combined. With a referral from your instructor, you can also receive free tutoring on your paper drafts for English 100 or any other class.

English 100L is held in the Writing Center in Aptos and in the Integrated Learning Center in Watsonville. You will need to complete all your work at the Center where you’re registered for 100L. Make a note right away of your group leader’s name, as this is the person you will see the most often. The Center Directors are there to answer additional questions and to hear any suggestions or concerns you have about the lab or your progress.

Writing Center Hours:
Visit Website for current Hours of Operation
Writing Center Phone: 479-6319
Writing Center Director: 479-6184
Writing Center Fax: 477-5251
Writing Center Web Site:
http://www.cabrillo.edu/services/writingcenter/

Watsonville Integrated Learning Center Hours:
Visit Website for current Hours of Operation
Watsonville ILC Phone: 786-4755
Watsonville ILC Director: 786-4752
Watsonville ILC Fax: 786-4759
Watsonville ILC Web Site:
http://www.cabrillo.edu/services/watsonville/tutors.html
ENGLISH 100L LEARNING OUTCOME

By the end of the semester, students will be able to successfully “evaluate patterns in grammar, punctuation, and style in student and other writing and make revisions to correct and prevent errors.” This goal drives each lesson, activity, game, and quiz presented in the class, including the opportunity to evaluate error patterns in your essays for English 100 and other Cabrillo classes.

GRAMMAR AND STANDARD ENGLISH

In this lab, we will study and apply rules of Standard American English because that is the main language of communication in college. English 100L students already speak and write—and now text—in multiple languages. In addition to coming from diverse cultural backgrounds, English 100L students often use different languages at home, at work, at church, and among peers and friends than they use in the classroom. All of these are uniquely important languages and forms of expression that can be successfully woven into one’s academic voice for originality, emphasis, and authenticity, among other reasons. That is because grammar and punctuation are just some of many of the choices you make every time you speak or put down a sentence in writing.

Not surprisingly, we choose our words differently when talking out loud than when writing a letter or essay or even an email. That is the difference between synchronous communication (happening in real time as in talking, Skyping® or instant messaging) and asynchronous communication (such as letters, emails, blogs, articles and essays). Talking, texting, and tweeting take place instantly, with less time to consider diction (word choice), whereas in asynchronous communication, the writers can usually take time to reread their messages, try to hear themselves from the reader’s perspective, reorganize content as needed, and proofread and spell-check.

Many of the most common errors in word choice, punctuation, and grammar come from writing with the same voice we use to speak. As the internet and other technologies utilize images and video over written text, English is increasingly learned by ear more than through reading. This is true of both “native” speakers of English (those who grew up speaking English in the home) and of multilingual speakers and writers of English (who learned one or more languages before or alongside English growing up).

You will have some opportunities in this lab to proofread some writing you are preparing for your English 100 class. On quiz days (chapters 6, 10, and 14), you are invited to bring in a paper-in-progress for any Cabrillo class and apply the proofreading workshop to your own writing rather than the student sample we have prepared in the book. What other classes are you taking this semester (at Cabrillo or elsewhere)? Which ones may require written assignments?
GROUP LEADER’S NAME & CLASS SCHEDULE:

Don’t leave any of your Cabrillo writing assignments until the last minute to draft; leave yourself time for revision and editing no matter how well you think you’ve done with the assignment. Come in for tutoring assistance at any stage of your project.

ATTENDANCE & PARTICIPATION

English 100L follows Cabrillo College attendance policy: a two–absence limit, including the first two weeks of classes. Students must make up missed quizzes one of two ways:

▲ Call the Writing Center at 479-6319 or the Watsonville ILC at 477-5155 or -5152 to arrange to attend another 100L group meeting during the same week that you’ve missed.

▲ Drop into one of these Centers during lab hours to make up the quiz and go over it with a tutor individually.

Students who miss more than two lab group meetings may be dropped from the lab. All assignments are completed during the regular group meeting time.

Our policy provides flexibility for students in case of illness, jury duty, or an emergency. If ongoing issues will impact your attendance, contact your Center Director (Writing Center: 479-6184 or Watsonville ILC: 477-5152) for additional accommodations.

If a group leader (LIA) is absent, a substitute may be assigned, or the group may be temporarily merged with another group with one LIA. If an LIA is missing at the start of class, students should report to the lab’s front desk. Students who leave without doing this will not receive credit for the week’s activities.

Holidays: If a school holiday falls on a quiz day, arrangements will be made to take the quiz on another day rather than require make-ups.

Lateness is interruptive and therefore disruptive. Students who are more than ten minutes late to group may be asked to leave without earning the day’s credit. Consistent lateness may count towards absences, at the discretion of the group LIA and Center Director. If a regular scheduling conflict arises that causes you to be late, consult your LIA or Center Director about changing groups.
100L Grades

English 100L is a Pass/No Pass lab. Grades are based on group participation and points earned from quizzes and activities completed. 100L students may make up quizzes that are missed due to absence either by arrangement with their group leader or with another lab staff member during drop-in hours at your site (Aptos or Watsonville).

English 100 and 100L are corequisites, which means they must be taken together. Students must complete both courses to enroll in English 1A. If you plan to drop English 100, you should drop the 100L lab as well and plan to retake it when you re-enroll in English 100.

Incomplete grades will only be assigned to students who have completed at least 75% of the coursework and who have a documented emergency. Students must request an Incomplete from the lab director at their site.

Grading scale: 150 points possible

105 points required to pass.

Weekly attendance and participation (5 points/week) 75 points
Quiz 1 25 points
Quiz 2 25 points
Quiz 3 25 points

Extra Credit:
Perfect attendance all fifteen weeks: 5 points
Improvement in Pre/Post-Survey score 5 points
Being on a winning team for a class game: 1 point per activity (unless otherwise specified)
**DISRUPTIVE BEHAVIOR**

Impolite conduct can detract from everyone’s learning, so out of respect for other students and staff, please avoid the following and other distracting behavior:

- Speaking rudely to your group leader and other students
- Side talking or carrying on whispered conversations
- Interrupting when others are talking
- Not participating in class discussions and activities
- Cell phones and pagers ringing; turn them off and don’t leave class to answer!*
- Writing and sending notes, including texting.
- Arriving late and leaving class early
- Sleeping or eating in class
- Drawing or sketching in class
- Poor grooming (excessive body odor, breath odor, etc.)
- Exhibiting irrational or disorderly behavior, including as a result of alcohol or drug use.**

*Exceptions to cell phones/pagers are made for medical & emergency personnel & situations.

**Alcohol and illegal drugs are, of course, prohibited on campus, and we are obligated to report their use or possession by a student to the campus Sheriff.

**CONSEQUENCES OF DISRUPTIVE BEHAVIOR**

1. The group leader (LIA) will let students know when they are acting in a way that is disruptive to the teaching and learning process. The first caution should be considered an initial warning.

2. If a student continues to be disruptive, his or her group leader may ask that student to leave the group, which will then be counted as an absence.

3. At this point, the LIA will make a written report of the student’s behavior to the Writing Center Director or Watsonville Learning Center Director, with a recommendation for further action depending on the behavior. This action may include but will not be limited to the following:

   a. shifting the student to another group
   b. reporting the student to the Dean of Student Affairs via the Cabrillo College Disruptive Student Behavior process
   c. dropping the student

4. The Director will then contact the student to set up a conference between the group leader, the student, and the director to determine the cause of the behavior and seek a resolution.
ACTIVITY: INTRODUCTIONS

At this point in your first class meeting, it is time to meet your classmates! Join your LIA in choosing one of the following activities for getting to know each other:

1. Circle of Introductions: going around the table, introduce yourself and share your academic major or area of study, and/or some of your hobbies and interests. Do you consider yourself multilingual--why or why not?

2. Interviews: pair up and interview another student, finding out his/her name, academic major or area of study, other classes this semester, and some of your partner’s hobbies and interests. Then, introduce your partner back to the group.

3. Remembering names: introduce yourself and then name everyone who has introduced himself/herself before you. This is easier the sooner you introduce yourself! (LIAs go last.)

4. Another introduction activity suggested by a student or your LIA.

SECTION 2: LAB PRE-SURVEY (approximately 40 minutes)

On the following page, you will see the beginning of a survey that highlights the content of our 100L lab course. The survey is three pages long, and after you have completed it, the group will go over each answer together. The survey is meant to help us and you determine what you already know coming into the class, so that later on, we can measure (as well as can be done) what you have learned by the end. It will also give you a preview of what will be covered this semester as well as the format and substance of the three section quizzes later on.

After you have completed the survey individually, you will go over it together with your LIA in class, marking correct answers where you have overlooked them. Your LIA may have you and a partner swap surveys to score. There will not be a great deal of explanation of each questions, as that is the point of the course, but you are invited to ask any questions you have going through the process.

The idea for now is to see how much of the survey you can complete correctly as a group, and to get a quick check of your own knowledge of the course content.

YOUR SCORE ________ / 40
1. True or False (1 pt): A complete sentence requires just a subject and a verb.
   _____T   _____F

2. True or False (1 pt): All parts of a sentence must match, or agree.
   _____T   _____F

3. Fill in each coordinating conjunction in its place below. (4 pts)

   F______ A______ N______ B______ O______ Y______ S______

4. Match each of the following parts of speech with the correct example (3 pts)

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<th># of correct answer</th>
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<tr>
<td>verb</td>
<td>1. however</td>
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<tr>
<td>subordinating conjunction</td>
<td>2. green</td>
</tr>
<tr>
<td>conjunctive adverb</td>
<td>3. you</td>
</tr>
<tr>
<td>preposition</td>
<td>4. above</td>
</tr>
<tr>
<td>adjective</td>
<td>5. because</td>
</tr>
<tr>
<td>pronoun</td>
<td>6. be</td>
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5. Underline the adverbs in the sentence below. (2 pts)

   Mr Brown was surprisingly apologetic when he briefly called to tell us he'd be late.

6. Name all four types of sentence structure. (4 pts)

   a.   c. 
   b.   d.
In the following sentences, circle BOTH the appropriate verb form AND the correct pronoun, according to the rules of subject/verb agreement and pronoun reference. (1 pt each)

7. The cheerleading team (has, have) earned (its, their) reputation as a disciplined squad.

8. Either hugs or a kiss (is, are) demanded by his young daughter when he arrives home every night.

9. Either a kiss or hugs (is, are) demanded by his young daughter when he arrives home every night.

10. Kelly’s yoga class (practice, practices) on the beach, so that (they, it) can leave the studio to Myrna’s class, which (meet, meets) (their, its) teacher at the same time.

Rewrite the following sentences to be more active, concise, coherent, and concrete. (1 pt each)

11. Margery’s salsa is unusual.

12. He put the cheese back in the refrigerator that was starting to melt.

13. Mrs. Walters will bake cupcakes for a bakesale of any flavor.

14. The people of the country of Haiti have experienced many set-backs on their road from the times when slaves were liberated up until the devastating earthquake that shook the earth in January of 2010.

In each sentence below, insert any missing and necessary punctuation. (1 pt each)

15. What’s your favorite restaurant out on the Santa Cruz pier Andy’s, Carniglia’s, Dolphin Restaurant, Gilbert’s Firefish Grill, Gilda’s, Miramar, Olitas, Paradise Dogs, Stagnaro Bros. Seafood, Vino Prima Wine Bar, or Woodies Cafe

16. Geraldo recommends Corralitos for sausage and he favors San Juan Bautista for grass-fed beef

17. I never heard the word citation until I had to learn how to do it.
18. Josie is an airforce officers daughter she grew up in Berlin Germany Fairborn Ohio and Honshu Japan

19. Professor Garten said Please get out your pens and put away your backpacks and laptops its time for a test

20. Its one thing for you to forget my birthday which you do every year but its even worse to pick a fight with me today

21. César Chávez 1927 1993 who co-founded the United Farm Workers union now has a day named in his honor March 31 is celebrated in California as a state holiday.

Identify and correct the ten errors in missing or incorrect punctuation in the passage below. (10 pts)

The only formal study of grammar I remember doing was in the third grade when our teacher went through one huge flip chart after another revealing the rules of grammar and punctuation. Each rule was followed by the mantra “most of the time but not always”, for there are so many exceptions to the rules. Mrs. Namans explicit lessons soon faded into a fuzzy memory but their content dwindled in my mind as my writing developed over the next decade.

The next time I really had to examine how grammar works is when I began to study Spanish at Cabrillo; and I had to relearn all the terminology and linguistics that Mrs. Naman introduced me to back in 1979. But Spanish adjectives usually come after the nouns they modify and prepositional phrases are abundant. In fact they are used as a rule instead of the possessive pronouns we rely on so heavily.

At Cabrillo, I studied Spanish in Aptos, California, in Oaxaca, Mexico, and in Zacatecas, Mexico. Immersion in the culture is the absolute best way to learn; its so much fun, and the learning never stops.
SECTION 3: READING “THE CULTURE OF NAMING”
(40 minutes)

Posted by Monsicha Hoonsuwan on 10/22/09 at lokatas.com.
http://lokatas.com/wordpress/2009/10/22/naming-culture/

Of herself and her writing, Ms. Hoonsuwan writes: “I’m a magazines and international relations double major at Drake University, Des Moines, Iowa. Ultimately, I hope that I can travel around the globe to explore, not specifically diverse terrains, but different ways of life. It has always been my passion—the reason why I want to be an ethnographic travel writer, investigating the influence of cultures and politics on humanity across the globe. And it is my desire to be a courteous traveler, digging deep into the grassroots level to learn about different traditions without judging, or imposing my opinions on others. So, this blog is a collection of knowledge I have acquired, people I have met, and cultures I have experienced. It keeps track of how my understanding has expanded over time.

PREREADING BRAINSTORM: Before you read, what do you expect this piece to be about? Talk in your group first about what you know about blogging and the author’s stated intentions for hers. (10 min)

THE CULTURE OF NAMING

Hello, My Name is Cotton Candy

Really, it is. As a Thai person, I get to have distinctive names due to our naming culture. And being named Cotton Candy in Thai doesn’t sound as strange as it would be in English. Oh, I know what you’re thinking. Cotton Candy does sound like a stripper’s name.

But in Thailand, it isn’t. Our naming culture requires only two names: first name and surname. Due to lengthy first names, however, our parents usually give us nicknames, sometimes a shortened version of our first names. Just like Elizabeth and Liz. Most of the time though, they just pick anything they want – and I really mean anything. If you have a chance to meet other Thais besides me, ask them what their nicknames are. You might get answers like “Nice,” “Great” and “Best.” And if you’re lucky, you’ll get to meet “Piano,” “Guitar” and “Egg.” No kidding. Random English words are trendy nicknames in Thailand.

But names reflect something deeper than coolness. Different cultures name their kids different ways. In the U.S., many names are biblical such as Daniel, Benjamin and Elizabeth. In Tibet, people do not have surnames. Due to the strong influence of Buddhism, many Tibetan names come from Buddhist scriptures, including words that have positive meaning such as happiness and luck. In Ghana, babies aren’t given names until they are at least eight days old. That’s because babies usually did not live pass their eighth day when infant mortality rates were high. During those eight days they were considered an ancestral stranger coming
for a visit. For American Indians, names symbolize peaceful natural elements such as “Forest Water,” “Falling Rain” and “No War.”

In Thailand, babies are named according to the days of the week they were born. And there are rules establishing lucky and jinxed names. (On editorial talks about the importance of Thai first names on her blog.) You see, names say a lot of things; they can tell you about a person’s cultural heritage. So, if your Thai name is Snow Cone, shout out, and we can have a fun Thai carnival.

Or just get your name in Thai and see how cool that looks.

POST-READING DISCUSSION: Was this piece something like what you expected? What did you learn that you didn’t know before? (10 min)

SECTION 4: WHAT’S YOUR NAME? (approximately 25 minutes)

In the space below, write at least four paragraphs about your name. Do you like it? Where does it come from? Are you a Jr. or Sr.? Do you go by a nickname? Is your name a family name? Does it reflect your culture? Is it unusual? Refer to Monsicha Hoonsuwan’s piece if you would like in your response. (15 min)
You will revisit this short writing assignment in the next chapter, to examine your sentence patterns. Make sure you write plenty here to examine later!
READING / WRITING REFLECTION

For discussion in small groups or the whole class (10 min):

1. As you reflected on what you know about your name, what further questions do you have about your own naming process?

2. How much was the honoring of another a consideration in your story in terms of naming or being named for someone else?

3. Is there a whimsical element to your story, or a clearly cultural element, such as that described in the blog “The Culture of Naming”?

4. What are the names of all the people in your small group or class today?
SECTION 5: SYLLABUS PRACTICE (approximately 10 minutes)

Answer the following questions in the spaces provided below.

1. How many group meetings must you attend to receive credit for English 100L?
   ______

2. How many points do you need by the end of the semester to earn credit in English 100L?
   ______

3. How do you make up a missed quiz?

4. True / False: We choose our words differently when talking out loud than when writing

5. Can you go on to English 1A if you don’t complete the lab?  ____________

6. What is your tutor’s name?  ______________________

7. Give an example of disruptive behavior:

For the next five questions, answer only for the location of the lab group you attend:

8. What are the hours of the lab where you attend group?

9. What is the Writing Center’s or Watsonville ILC’s phone number? ______________

10. Is the Writing Center/Watsonville ILC open on Fridays?  ______________
CHAPTER 2 ELEMENTS OF A SENTENCE

This week in English 100L, you will be surveyed on a number of topics that are covered in the course, to see what you already know and to help reassess at the end how much you have learned. We will also revisit your essay from last week about your name to explore sentence patterns in your own writing and that of your classmates.

SECTION 1: CHAPTER ONE REVIEW AND “STANDARD” ENGLISH (approximately 10 minutes)

The course syllabus and major concepts were previewed in Chapter One. Here are two questions you should be able to answer:

1. How many class meetings may a student miss before being dropped? _________
2. How many points must you earn to pass the class? _________

This course is designed to improve your usage of Standard American English when writing for college and other formal occasions. But the phrase “standard” can be misleading since what is standard English in the United States is different than the standards in England, Australia, Jamaica, and other places in the world. Within any country, the standards may change from region to region. That is why other terms have been invented in the past few decades to more accurately describe the formal American English that is widespread in legal, business, academic, and other public and private arenas.

Some other names for American English include:

➢ Mainstream American English
➢ Edited American English
➢ Formal American English
➢ Language of Wider Communication

Grammar focuses on how a language is organized, or coded. For the purposes of this class, grammar includes punctuation and style. The rules of grammar vary from language to language; these “rules” (also called “conventions”) create choices for writers while maintaining a general uniformity so that readers everywhere will understand them. Grammar rules change over time, usually to catch up with what is called common usage, which is a change that has become widely recognized and practiced by professionals, academics, the media, and the general populace.
SECTION 2: BASIC SENTENCE ELEMENTS (approximately 45 minutes)

SENTENCE ELEMENTS AND PATTERNS

The sentence is the basic unit of writing. A complete sentence must have three things: (1) a noun subject, (2) a verb, and (3) a complete thought. When a sentence is missing one of these elements, it is called a fragment, or incomplete, sentence.

NOUNS

You probably already know that a noun is a person, place or thing. While a noun can be something quite tangible, like a rock, or a city, or a person, it can also be a more abstract concept, such as love or peace or freedom. Nouns can be singular (just one) or plural (more than one), and there can be several nouns in one sentence. However, only ONE of those nouns can be the subject of the sentence.

<table>
<thead>
<tr>
<th>Justice is blind.</th>
<th>What is blind?</th>
<th>Justice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Success feels good.</td>
<td>What feels good?</td>
<td>Success</td>
</tr>
</tbody>
</table>

Sometimes the subject may be compound (two or more connected words).

| My aunt and uncle own a bakery. | Who owns a bakery? | My aunt and uncle |

Sometimes the subject may come after the verb.

| There is a spider in the sink. | What is in the sink? | A spider |

And sometimes the subject may be separated from the verb by several words.

Most of the time, the phrases that come between your subject and verb are there to provide more information describing the subject—don’t be fooled by this descriptive language into thinking it is part of the verb or verb phrase.

<table>
<thead>
<tr>
<th>The books on that shelf are old.</th>
<th>What are old?</th>
<th>The books</th>
</tr>
</thead>
<tbody>
<tr>
<td>My cat, startled by the noise, ran under the bed.</td>
<td>Who ran under the bed?</td>
<td>My cat</td>
</tr>
</tbody>
</table>
Remember, a PRONOUN, a word that stands in for a noun to avoid the constant repetition of names, can also be the subject of a sentence:

<table>
<thead>
<tr>
<th>Raymond looked sad. <strong>He</strong> lost his cat yesterday.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ramona went into labor unexpectedly. Happily, <strong>she</strong> gave birth to a healthy girl just three hours later.</td>
</tr>
<tr>
<td>I waited outside the donut shop until <strong>it</strong> opened.</td>
</tr>
</tbody>
</table>

**ACTIVITY:** To identify which noun in your sentence is your subject, you have to ask yourself: what or who is doing the main action or activity in the sentence? In the sentences below, underline each noun and circle the one you think is the subject of the sentence.

1. Claudia got a job at the school library after classes.
2. Jack and Jill skateboarded to the mall.
3. Vanessa and Brad agreed on a chocolate cake for their twin birthday party.
4. There aren’t any recycling bins outside.
5. Jean was beaten by Gerard in the class spelling bee.

You may have already figured out that often the subject of a sentence is the first noun, even the first word, of the sentence. However, when you look at #5 and ask who is doing the main action or verb, it’s not Jean. This sentence is written in a more passive voice which may seek to downplay Gerard’s role in winning and instead emphasize that Jean was the one who lost. Active and passive voice will be covered again later on.

**ACTIVITY:** In the selection below by John Steinbeck, underline what you think is the subject of each sentence. More on this passage in a few pages!

No one who knew him will deny the force and influence of Ed Ricketts. Everyone near him was influenced by him, deeply and permanently. Some he taught how to think, others how to see or hear. Children on the beach he taught how to look for and find beautiful animals in worlds they had not suspected were there at all. He taught everyone without seeming to. Knowing Ed Ricketts was instant.
VERBS AND VERB PHRASES

ACTION VERBS express physical action (hit, run, dance, sing) or mental action (think, know, believe).

Physical Action: The waves crash against the shore. The birds fly above our heads.

Mental Action: Tim believes in ghosts. I think Tim is out of his mind.

ACTIVITY: Write at least three different action verbs other than the examples above:

__________________________________________________________________________

LINKING VERBS do not express action. They help make a statement by linking a subject to a word or idea. They're often associated with a form of the verb “to be”: be, am, is, are, was, were, being, and been.

Lupe is ready. I am hungry. She was a teacher.

Verbs like appear, become, feel, grow, look, prove, remain, seem, smell, sound, and taste are linking verbs when they are followed by a word or word group that names or describes the subject. Examples: You seem tired. He appears nervous.

ACTIVITY: Write a sentence below using a linking verb:

__________________________________________________________________________

COMPOUND VERBS AND VERB PHRASES:

A Compound Verb is two or more connected actions performed by the same subject:

We left at noon and arrived at four.
George washed the windows and mowed the lawn.
Mathilda thought we were coming and was excited to see the kids.

Verb Phrase (a group of words that acts as a verb):

The game has been played.
The movie will be coming to a theater near you.
My mother is going to kill me when she gets home.
**ACTIVITY:** Write two sentences below, each with a compound verb (same subject, two or more actions):

---

**ACTIVITY:** Write two sentences below, each with a verb phrase:

---

**COMPLETING YOUR THOUGHT**

Besides your subject and verb, your sentence needs to have what is often called “a complete thought.” Take a look at the following subject/verb combinations:

Even though Juan studied               Bill denied Carol bought

“Even though Juan studied...,” “Bill denied...” and “Carol bought...” are not sufficient to form a sentence; the reader wants to know how Juan did on his test, what Bill is accused of doing, and what Carol purchased. Filling in the complete thought is often an object and descriptive phrases.

Even though Juan studied, there were still many test questions he couldn’t answer.

Bill denied knowing anything about the car’s disappearance.

Candy bought a fake designer handbag.

In the first example, “even though” indicates more to come in the sentence, something that happened despite Juan studying. In the next sentence, “Bill denied” demands an object: what did he deny? “Knowing anything.” In the third sentence, “a handbag” is the object of the sentence; “fake” and “designer” are adjectives used to describe it. We’ll go into these parts of speech in more detail in the next few weeks.

**CLAUSES**

A clause is a group of words that has both a subject and a verb. There may be other words in a clause, but it must have a subject and a verb. There are two types of clauses: INDEPENDENT and DEPENDENT. First we’ll look at INDEPENDENT CLAUSES.

An independent (main) clause is similar to a simple sentence: it’s made up of one subject, one verb, and one complete thought:

Amy ran away.
A dependent (subordinate) clause has a subject and verb, but it relies on the independent clause in the sentence to make sense.

Amy ran away because she wanted to travel with the circus.  
Because she wanted to travel with the circus, Amy ran away.

The bolded portion of the above sentence is the dependent, or subordinate, clause attached to the main clause, “Amy ran away.” If you say or read this clause on its own, the reader is left hanging as to the result (Amy ran away). Notice that when you begin a sentence with a dependent clause, you must include a comma afterwards, before the independent clause; no comma is necessary just after beginning the sentence with an independent clause.

Here are some other key concepts about clauses:

→ Clauses make up sentences.

→ Like a sentence, a clause must have both a subject and a verb, or main event.

→ Clauses are different from phrases, which are included within a clause and provide more information and description of the subject and verb, providing context for the main event.

→ The four types of sentences (simple, compound, complex, and compound-complex) are defined by the number and types of clauses they have.

Activity: Underline the independent, or main, clause in each of the sentences below:

1. College life can be challenging because academic expectations are high.

2. As cars quickly fill the parking lot, tension grows.

3. If we all try to get along, we can be more productive.

4. Gwyn’s mother said she can’t stay overnight unless there are only girls at the party although Gwyn’s older sister was permitted to sleep over.

5. Why don’t you make your own cookies if you think mine are so bland?
SECTION 3: SENTENCE TYPES, FRAGMENTS AND COMBINING
(approximately 30 minutes)

TYPES OF SENTENCES

Based on the combination of clauses in them, sentences can be classified as SIMPLE, COMPOUND, COMPLEX, and COMPOUND-COMPLEX:

A SIMPLE SENTENCE consists of one independent clause and no dependent clause.

Spring is here.

A COMPOUND SENTENCE consists of two or more independent clauses and no dependent clause. The clauses may be joined by a comma and a coordinating conjunction (for, and, nor, but, or, yet, so) or by a semicolon.

Spring is here, and summer is not far behind.

Spring is here; summer is not far behind.

A COMPLEX SENTENCE consists of one independent clause and at least one dependent clause, also called a subordinate clause. Subordinating conjunctions are words like after, although, as, before, because, where, since, until, while, when, etc.

When spring is here, summer is not far behind.

Although I love spring, summer is my favorite season.

A COMPOUND-COMPLEX SENTENCE consists of two or more independent clauses and at least one dependent clause:

When spring is here, summer is not far behind, and days grow longer.

ACTIVITY: SENTENCE PATTERNS

Students gather in pairs or small groups and listen for the LIA to call out one of the four sentence types (simple, compound, complex, compound-complex). Each team will then compose an original sentence of that type. Each group will have a designated “scribe” who will be positioned by the board to record the group’s sentence.

The group to respond first with a correct example of the chosen sentence type, including correct spelling and punctuation, wins the point. The first group to score three or more points wins the game. Students in the winning group each get one (1) extra credit point.


**SENTENCE FRAGMENTS**

A FRAGMENT occurs when a simple sentence, or an independent clause, is missing a) a subject, b) a verb, and/or c) a complete thought.

- Is up in the attic by the old cedar chest under the window.
- Students with well-developed study skills.
- Which just floored me.

**ACTIVITY:** Indicate after each sentence whether it is a) missing a subject, b) missing a verb, or c) not a complete thought (although it may appear to have a subject and/or verb).

Rewrite each sentence on the line below it and add whatever part is missing for a whole sentence.

1. Is up in the attic by the old cedar chest under the window.
2. Students with well-developed study skills.
4. Still managed to graduate in four years!
5. Although the work may be difficult, time-consuming, and even tedious.
6. My Aunt Mary, who wouldn’t take any guff from the other cannery workers up in the Bay Area.
7. Usually do well in courses throughout the curriculum.
8. Makes us more confident students.
9. Mitzi’s little teacup poodle from the breeder.
10. Even without his passport.
11. While I understand what you’re saying.
12. Peter, who normally wouldn’t go out after 10 PM.
SENTENCE COMBINING THROUGH COORDINATION

Why combine sentences that are not fragments? Sometimes when you reread what you’ve written, especially out loud, you notice that several short sentences in a row give an overly simplistic or monotone to your writing. When this happens, it is a good idea to combine sentences. You can do this in the same ways you fix fragments.

There are several different ways to join two sentences. One way is to join the sentences with a comma and a coordinating conjunction. There are seven coordinating conjunctions: and, but, for, or, nor, so, yet). The semicolon is another device for creating coordination.

Morley stayed up late, and Clarissa went to bed early to read.

Oscar came out of the water with the others, but Maria kept swimming.

I will pay you fifty dollars, or I will give you my old stereo.

My cousin never shows any kind of generosity, yet he expects everyone to be generous to him.

I will not go to school, nor will I work today.

This pie over here is apple; the one next to it is strawberry-rhubarb.

When using the coordinating conjunctions (FANBOYS), you will see that the various conjunctions create a different relationship between the two simple sentences being joined, and a comma always precedes the conjunction. When using a semicolon (as with the FANBOYS), either of the two joined sentences can stand on its own as a complete sentence.

ACTIVITY: In the space below, write two compound sentences, one using a comma and a coordinating conjunction, and the other using a semicolon.

1.

2.

There is much more to come on the concept of coordination in Chapter Four.
ACTIVITY: Read the passage below from “About Ed Ricketts,” by John Steinbeck. This short biography and tribute to Cannery Row legend Ed Ricketts is published with The Log from the Sea of Cortez, their collaborative account of their 1940 journey by boat from Monterey to the Gulf of California (formerly known as the Sea of Cortez) on an expedition to collect marine invertebrates. It was first published in 1941. Ricketts died in April, 1948.

After you have read it through once together, work together as a group or break up into pairs and see if you can identify each sentence in the passage by type: simple, compound, complex, compound-complex.

Above each sentence, indicate your classification with an S (simple), a CD (compound), a CX (complex), or a C-C (compound-complex).

No one who knew him will deny the force and influence of Ed Ricketts. Everyone near him was influenced by him, deeply and permanently. Some he taught how to think, others how to see or hear. Children on the beach he taught how to look for and find beautiful animals in worlds they had not suspected were there at all. He taught everyone without seeming to....

Knowing Ed Ricketts was instant. After the first moment, I knew him, and for the next eighteen years I knew him better than I knew anyone, and perhaps I did not know him at all. Maybe it was that way with all of his friends. He was different from anyone and yet so like that everyone found himself in Ed, and that might be one of the reasons his death had such an impact. It wasn’t Ed who had died but a large and important part of oneself.
SECTION 4: REVISITING LAST WEEK’S ESSAY (approximately 30 minutes)

This week, you are an author for someone else to read when you swap your essay about your name from last week, so begin by finding a partner or two. It may help to review the blog by Monsicha Hoonsuwan on naming and culture as well as the post-reading questions for discussion, to jog your memory and provide context for your partner’s piece.

You will need to swap books to read each other’s pieces. IN THE OTHER STUDENT’S BOOK, do the following activity to examine your partner’s writing style. As you read, feel free to ask the author about any words, phrases, or punctuation that you are unable to decipher because of handwriting.

ACTIVITY: DETECTING SENTENCE PATTERNS

This activity is designed to help you detect sentence patterns in writing by looking at another student’s writing and having your own analyzed for you. (20 minutes)

1. After reading your partner’s essay, select ten consecutive sentences and copy each one down exactly in the space provided on the next page, in list form.

2. After recording each sentence as written, note the likely sentence type below it.

3. If you suspect or realize that a sentence is a fragment or a run-on, note that as well. Do NOT address any other errors in the writing.

4. After you have finished identifying all ten sentences by one of the four types, return the book to its author.

When you get your book back, review your partner’s classification for accuracy and then go to the checklist under “Personal Trends” to count up your sentence types. If you disagree with your partner, make a note to check with your group LIA. If time remains, go back and take a look at the rest of your essay and see if you can find an extenuation of your pattern or other types of sentences present.

A FRAGMENT is when an independent clause is missing a subject, verb, or complete thought.
1. Sentence 1 Type: ______________________

2. Sentence 2 Type: ______________________

3. Sentence 3 Type: ______________________

4. Sentence 4 Type: ______________________

5. Sentence 5 Type: ______________________

6. Sentence 6 Type: ______________________

7. Sentence 7 Type: ______________________

8. Sentence 8 Type: ______________________

9. Sentence 9 Type: ______________________

10. Sentence 10 Type: ____________________
PERSONAL TRENDS

Return books to the original authors to review and determine if they were accurately assessed. As you look back on not only these ten sentences, but the rest of what you wrote about your name, what trends do you see in sentence patterns? Are there any surprises?

Let's begin by taking a count of the ten you recorded by sentence type:

___________ # of Simple Sentences

___________ # of Compound Sentences

___________ # of Complex Sentences

___________ # of Compound-Complex Sentences

Next, did you find any fragments?

___________ # of Sentence Fragments

Do you tend to write the same kind of sentences over and over in an essay, or do you vary your sentence structure depending on what you have to say? Even if you vary your sentence structure from time to time, consider combining patches of short, simple sentences to better reflect the complexity of your argument.

Try this activity with one of your drafts for English 100 before the final revision, and see what the analysis tells you about your essay writing style.
In this chapter, you will learn more about how to make sure your choices compliment each other correctly and smoothly when it comes to subjects and verbs. Not only should they be specific, but they also need to relate to one another clearly. Before delving into these details, however, some practice again with last week’s topic on basic sentence types and elements.

SECTION 1: CHAPTER TWO REVIEW (approximately 15 minutes)

In CHAPTER TWO, the basic elements of a sentence and the four sentence types were introduced:

Every sentence requires a subject, a verb, and a complete thought. Subjects and verbs come in various forms, including compound (more than one word). Subjects are always nouns, but not all nouns are subjects.

Sentences come in four types: SIMPLE, COMPOUND, COMPLEX, and COMPOUND-COMPLEX.

→ A SIMPLE SENTENCE consists of one independent clause and no dependent clause.

→ A COMPOUND SENTENCE consists of two or more independent clauses and no dependent clause. The clauses may be joined by a comma and a coordinating conjunction (for, and, nor, but, or, yet, so) or by a semicolon.

→ A COMPLEX SENTENCE consists of one independent clause and at least one dependent clause, also called a subordinate clause. Subordinating conjunctions are words like after, although, as, before, because, where, since, until, while, when, etc.

→ A COMPOUND-COMPLEX SENTENCE consists of two or more independent clauses and at least one dependent clause.

You should be able to identify which sentence below represents each of the sentence types, and to underline the subject and circle the verbs or verb phrases in each.

1. Professor Salazar requires a lot of writing; are you prepared for that?

2. I took AP English in high school.

3. That will help, but you should also prepare yourself because research is often involved.

4. I’ll keep that in mind as I would for any class.
SECTION 2: SUBJECT/VERB AGREEMENT

ALL PARTS OF A SENTENCE MUST MATCH OR AGREE

Subjects and verbs must agree in NUMBER. If the subject of a clause or sentence is singular, the verb form must be singular; if the subject is plural, the verb must be plural.

<table>
<thead>
<tr>
<th>Henry dashes off to work at 8 AM.</th>
<th>Henry’s kids dash off to school at 8 AM.</th>
</tr>
</thead>
<tbody>
<tr>
<td>I was born in Mexico.</td>
<td>Three of my friends were born in Mexico.</td>
</tr>
</tbody>
</table>

The subject and verb must also agree in PERSON: (person tells who or what is acting or being acted upon.)

<table>
<thead>
<tr>
<th>First Person (I, we) focuses the attention on the speaker or writer:</th>
<th>I run on the beach every morning.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>We run on the beach every morning.</td>
</tr>
<tr>
<td>Second Person (you) focuses the attention on the listener or reader:</td>
<td>You run on the beach every morning.</td>
</tr>
<tr>
<td>Third Person (he, she, it, one, they) focuses the attention on the subject:</td>
<td>He/she/it/one runs on the beach every morning.</td>
</tr>
<tr>
<td></td>
<td>They run on the beach every morning.</td>
</tr>
</tbody>
</table>

Notice that you add an “s” to a regular verb in present tense when the third-person subject is singular (he/she runs).

The subject and verb agree and relate to each other in meaning even when other words come in between. When a phrase or clause comes between the subject and the verb, make sure that the verb agrees with the actual subject of the sentence.

- The tutor, as well as her students, works very hard. (The tutor...works....)
- The purpose of the rules is to insure student success. (The purpose...is....)
- All the winners of the state competition go to the national finals. (The winners...go....)
- Manuel, along with three of his friends, studies every night. (Manuel...studies....)

Activity: write a sentence of your own below in which a phrase comes between the subject and the verb.
**COMPOUND SUBJECT**

A compound subject is when the subject is comprised of more than one person or thing. A compound subject generally calls for a plural verb form:

- Elsa and Irena share a bedroom.  
- Wine and cheese complement each other nicely.

However, sometimes a compound subject describes one thing. When this is the case, use the singular verb form:

- Macaroni and cheese is a quick meal. (“Macaroni and cheese” is one dish.)
- Simon and Schuster publishes many self-discovery books. (“Simon and Schuster” is one company.)

**Activity:** write a sentence of your own below in which there is a compound subject. Underline the subject(s) and circle the verb in your sentence.

If Compound Subjects are joined by either/or or neither/nor, the verb must agree with the subject closer to the verb:

- Either Maria or the Valdezes visit Mrs. Jones each week.
- Either the Valdezes or Maria visits Mrs. Jones each week.

- Last week neither Maria nor the Valdezes were able to see her.
- Last week neither the Valdezes nor Maria was able to see her.

**Activity:** write a sentence of your own below in which you make a comparison using either/or or neither/nor. Underline the subject(s) and circle the verb in your sentence.

**COLLECTIVE NOUNS**

Words like *team, couple, audience, class, jury, family*, etc. name a group of two or more people or things. Because they refer to a group as a single unit (or collectively), collective nouns generally call for a singular verb form:

- A group of teachers and students is demonstrating in front of the building.
- Our favorite married couple is Lucy and Ricky.
- A flock of geese flies over our house every evening.
- The Writing Center staff works hard for students.
**ACTIVITY:** write a sentence of your own below in which you use a collective noun with a singular verb form.

**PRONOUNS**

You’ll remember in chapter two, we defined a PRONOUN as a word that stands in for a noun to avoid the constant repetition of names. There are several types of pronouns, and while we won’t be studying them in-depth here, it's important to know how to make them “agree” with verbs. Later in the semester, we will focus on pronouns in greater detail.

Some pronouns stand in for specific people or things: I/me, she/he/they, her/him/them, it. These personal pronouns are fairly easy to put together with a verb because you know who they are.

INDEFINITE PRONOUNS refer to nonspecific persons or things. Some Indefinite Pronouns that seem to have plural meanings are singular forms: anyone, anybody, everyone, everybody, somebody, nobody, someone, no one, anything, everything, something, each, either, neither, and none. With the pronouns ending in one or body, just remember that the one (anyone) means one—singular; body (anybody) is singular as well.

- Each of the cars has been washed.
- Of the twelve students present, none is unprepared. (Notice the one in none.)
- Neither of these sweaters fits me. (Think of neither one fits.)

Some Indefinite Pronouns can be singular or plural—depending on the noun or pronoun they refer to:

- Some of the water has evaporated.
- Some of the cookies have disappeared.
- (Can you explain the different usage?)

**ACTIVITY:** write a sentence of your own below in which you use an indefinite pronoun as the subject. Also circle the verb(s) in your sentence.
“THERE” IS NOT A SUBJECT

The introductory word, “there,” cannot be the subject of a verb. In this case, the subject follows the verb and, as always, determines whether the verb is singular or plural. With your group, determine what is the subject in each sentence below:

There are over twelve thousand students at Cabrillo this semester.

There is a student here to sign up for English L.

There has been an increase in volunteer work at the Red Cross.

There have been more volunteers at the Red Cross.

ACTIVITY: Write a sentence of your own below that begins with the word “there.” Underline the subject and circle the verb in your sentence.

ACTIVITY: Circle the correct verb forms in the following sentences and underline their subject(s).

1. Everything about those old mountain roads (scare, scares) Kevin.

2. Eating nutritious foods and exercising regularly (is, are) necessary for good health.

3. Every one of the men (volunteer, volunteers) on the local fire fighting team.

4. Carla and Davida (run, runs) four miles a day.

5. In the old days, the point where these streets cross (was, were) the main intersection.

6. The Cohen family (plan, plans) to spend a year in Tibet.

7. Peanut butter and jelly (is, are) my favorite sandwich filling.
8. Peanut butter and jelly sandwiches (is, are) my favorite snack.

9. Neither the shortage of affordable apartments nor the high food prices (has, have) changed Tai’s mind about moving to New York.

10. There (is, are) a large, restless crowd of students waiting to add English L.

11. Some of our streams (is, are) polluted; some pollution (is, are) reversible.

12. The moon, as well as Venus, (shine, shines) visibly in the night sky.

13. My sister and my brothers (commute, commutes) every day to San Francisco.

14. An important part of my life goals (has, have) been to have no regrets.

15. Each of the colors (coordinate, coordinates) with all the others.

16. The price of petroleum products (have, has) risen.

17. Neither the women nor the men (come, comes) to department meetings.

18. Here (is, are) the plans for the new building.

19. There (is, are) a flock of geese honking by the pond.

20. Either Jill or her mother and father (take, takes) the baby to daycare.
ACTIVITY: Read the following article, circling all verbs and underlining their subject(s). Who or what is doing each verb?

BRITISH CLINIC OFFERS HELP FOR TEXT MESSAGING ADDICTION

Last Updated: Monday, October 6, 2003 | 4:25 PM ET
CBC News
http://www.cbc.ca/news/story/2003/10/06/txt_msgng031006.html#ixzz0pZ3G7QvJ

The Priory Clinic in southwest London, known as a detox clinic for the rich and famous, says it is now treating a new and growing addiction: text messaging.

Addiction to “texting” is part of a wide phenomenon of behavioural addictions, such as gambling, sex and shopping, says Dr. Mark Collins, the head of the clinic’s addiction unit.

Some clients were spending up to seven hours a day writing and receiving text messages on their cellphones, one developing repetitive strain injury because of the habit.

The clinic’s Web site has a dedicated section on technology addiction or “contact addition,” including surfing the Web, playing computer games and using cellphones.

The Web site says these addictions are fuelled by a desire to escape depression, stress, anxiety or troubles in a relationship.

It says people addicted to technology can suffer sleep deprivation, backaches, eye strain and increased agitation.

But Dr. Mark Berelowitz, a child psychiatrist at the Royal Free Hospital in London, said it’s important not to trivialize “real” addictions, such as addiction to heroin, by saying that young people are completely addicted to text messaging.
ACTIVE VERBS

Since verbs convey the action of the sentence, they are very important and bring a lot of life to your writing. Of course, which word you choose will depend on what you are writing about (the context).

Use specific, active verbs as much as possible. The following verbs are often overused and can usually be replaced by stronger, more precise verbs.

**make**
- assemble, build, cause, compile, conceive, create, construct, cook/cook up
- effect, engender, fabricate, fashion, forge, form, generate, hatch, initiate, prepare
- produce, shape, throw together, whip up

**go**
- bounce, charge, drive, fly, hop, jog, limp, paddle, prance, creep, race, ride, fun
- rush, scoot, scurry, skitter, speed, sprint, stumble, tiptoe, trot, trudge, tumble, walk

**get**
- access, acquire, attain, bring, capture, draw, earn, fetch, gain, glean, grab, obtain
- procure, reap, receive, take

**say**
- admit, agree, announce, answer, ask, assure, beckon, bark, blurt, boast, call
- command, comment, communicate, complain, confirm, demand, describe, exclaim
- explain, express, gasp, growl, grumble, guess, holler, inform, lecture, mention
- mumble, murmur, nag, preach, protest, question, remark, reassure, reply, scold
- scream, shout, snitch, stammer, stutter, talk, taunt, tell, whine, whisper, yell

Using more specific verbs can lead to more concise writing . . .

He finally came to his decision. He would enter the bike race.
He finally decided to enter the bike race.

The land has the appearance of being fertile.
The land looks fertile.

. . . and specific, active verbs make writing more appealing and vivid to the reader:

Julie went to the store. Julie skipped to the store.
Julie trotted to the store.
Julie raced to the store.
Julie sauntered to the store.
Julie limped to the store.
Julie trudged to the store.

An ADVERB can describe or “modify” a verb, an adjective, or even another adverb:

The dog ran slowly. (modifies a verb)
Maria is really intellectual. (modifies an adjective)
The new bike spins very well. (modifies an adverb)
GROUP ACTIVITY: FLYSWATTER GAME

Divide the class into two teams. Each team will pick one person to go up to the board, and the LIA will give each representative a flyswatter. The verb choices in parentheses below will be projected or written up on the board in a grid.

The LIA will randomly read the sentences below. Then, the two students have to try to swat the correct word with the flyswatter. Whoever swats it first gets a point for his/her team. Then a new person from each team comes up to the board, and the game continues until there are no more sentences to read.

Whichever team has the most points wins an extra credit point for each member.

1. The point where these streets cross (comprise, comprises) the main intersection.
2. There (is, are) a whole crowd of people waiting in line.
3. There (is, are) many people waiting in line.
4. Rock and roll (rank, ranks) as my all-time favorite music.
5. Either his tone or his words (has, have) offended Clarissa.
6. These seven poems, the only ones she herself saw in print, (shows, show) little of Emily Dickinson’s magnificent talent.
7. The Alegria family (plan, plans) to spend the month of August in Spain.
8. The partnership of Benson and Wilson (represent, represents) the boxer whenever he gets a divorce.
9. Everyone who (care, cares) for the environment (recycle, recycles) and (conserve, conserves) water and natural resources whenever possible.
10. A pack of wolves (roam, roams) the land at night and (attack, attacks) vulnerable livestock while farmers sleep.

SECTION 3: READING “REDEFINING DEFINITION” (approximately 40 minutes)

PREREADING:

On the next couple of pages, you will read an article about the usefulness of dictionary definitions and expanding one’s vocabulary. Before you read:

1. Look up the word “lexicographer” in the dictionary. What is the definition? What type of word (part of speech) is it? What other information is in the citation?
2. Do you ever consult a dictionary, and if so, is it a paper text or an online resource?
REDEFINING DEFINITION

On the following pages, you’ll find a column titled “Redefining Definition” by Erin McKean, an American broadcast journalist. The article was first published in The New York Times Magazine on December 20, 2009 as part of the series: On Language. Erin McKean is the chief executive and founder of the online dictionary Wordnik.com. She was previously the editor-in-chief of American Dictionaries for Oxford University Press.

Before you read the article below, be sure your group has a dictionary handy in the classroom. As you read together, circle at least two words that are unfamiliar to you or that you wouldn’t use in everyday language.

If anything is guaranteed to annoy a lexicographer, it is the journalistic habit of starting a story with a dictionary definition. “According to Webster’s,” begins a piece, blithely, and the lexicographer shudders, because she knows that a dictionary is about to be invoked as an incontrovertible authority. Although we may profess to believe, as the linguist Dwight Bolinger once put it, that dictionaries “do not exist to define but to help people grasp meanings,” we don’t often act on that belief. Typically we treat a definition as the final arbiter of meaning, a scientific pronouncement of a word’s essence.

But the traditional dictionary definition, although it bears all the trappings of authority, is in fact a highly stylized, overly compressed and often tentative stab at capturing the consensus on what a particular word “means.” A good dictionary derives its reputation from careful analysis of examples of words in use, in the form of sentences, also called citations. The lexicographer looks at as many citations for each word as she can find (or, more likely, can review in the time allotted) and then creates what is, in effect, a dense abstract, collapsing into a few general statements all the ways in which the word behaves. A definition is as convention-bound as a sonnet and usually more compact. Writing one is considered, at least by anyone who has ever tried it, something of an art.

Despite all the thought and hard work that go into them, definitions, surprisingly, turn out to be ill suited for many of the tasks they have been set to — including their ostensible purpose of telling you the meaning of a word. Overly abstract definitions are often helpful only if you come to them already primed by context. It’s difficult to read a definition like “(esp. of a change or distinction) so delicate or precise as to be difficult to analyze or describe,” and have subtle immediately spring to mind; or to come across “reduce the force, effect or value of” and think of attenuate.

Definitions are especially unhelpful to children. There’s an oft-cited 1987 study in which fifth graders were given dictionary definitions and asked to write their own sentences using the words defined. The results were discouraging. One child, given the word erode, wrote, “Our family erodes a lot,” because the definition given was “eat out, eat away.”
Neither are definitions complete pictures of all the possible meanings of a word. One study found that in a set of arbitrarily chosen passages from modern fiction, an average of 13 percent of the nouns, verbs and adjectives were used in senses not found in a large desk dictionary. And of course there are some words that simply elude definition, a problem even Samuel Johnson faced. In the preface to his groundbreaking Dictionary of the English Language, he wrote, “Ideas of the same race, though not exactly alike, are sometimes so little different that no words can express the dissimilitude, though the mind easily perceives it when they are exhibited together.” We all have had Johnson’s experience of “easily perceiving” differences between words that we cannot as easily describe — quick: what’s the difference between louche and raffish? Most people, when asked what a word means, resort to using it in a sentence, because that’s the way we learn words best: by encountering them in their natural context.

Given these shortcomings of definitions, and the advantages of examples, why do we still cling to definitions? The short answer, for hundreds of years, has been a practical one: space — specifically the lack thereof. Print dictionaries have never had sufficient page-room to show enough real, live, useful examples to create an optimal and natural word-learning experience. Even the expert lexicographers at the Oxford English Dictionary, which famously includes “illustrative quotations” alongside its definitions, still put the definition and its needs first, making new words wait their turn to make it through the definition bottleneck.

The near-infinite space of the Web gives us a chance to change all this. Imagine if lexicographers were to create online resources that give, in addition to definitions, many living examples of word use, drawn not just from literature and newspapers but from real-time sources of language like Web sites, blogs and social networks. We could build people’s confidence in their ability to understand and use words naturally, from the variety of contexts in which words occur. Indeed, this is what my colleagues and I are trying to accomplish at the online dictionary Wordnik.com: we’re using text-mining techniques and the unlimited space of the Internet to show as many real examples of word use as we can, as fast as we can.

This approach is especially useful for grasping new words and uses: if you look up tweet on a site like mine, for example, you understand that the word is used to refer to messages sent via Twitter; there’s no waiting for an editor to write you a definition; plus there are examples of tweets right on the page. Online, you can also look up just the form of a word you’re interested in — say, sniped instead of snipe — and find precise examples. A word is so much more than its meaning: it’s also who uses it, when it was used, what words appear alongside it and what kinds of texts it appears in.

Without privileging definitions, dictionary-making would involve more curation and less abridgment, less false precision and more organic understanding. If we stop pretending definitions are science, we can enjoy them as a kind of literature — think of them as extremely nerdy poems — without burdening them with tasks for which they are unsuited.
ACTIVITY: Together as a group, share the words you circled and write down at least eight words of these words below. Define the words together or in smaller groups; try figuring them out in context before turning to a dictionary. Write down these words and their definitions afterwards (as used in the article) below.

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SECTION 4: REVISITING AGREEMENT (approximately 10 minutes)

Identify the main subject and verb in each independent clause below from the reading selection and briefly discuss in what way(s) they agree.

1. If anything is guaranteed to annoy a lexicographer, it is the journalistic habit of starting a story with a dictionary definition.

2. Typically we treat a definition as the final arbiter of meaning, a scientific pronouncement of a word’s essence.

3. But the traditional dictionary definition, although it bears all the trappings of authority, is in fact a highly stylized, overly compressed and often tentative stab at capturing the consensus on what a particular word “means.”

4. Neither are definitions complete pictures of all the possible meanings of a word.

5. And of course there are some words that simply elude definition, a problem even Samuel Johnson faced.

6. Given these shortcomings of definitions, and the advantages of examples, why do we still cling to definitions?

7. The near-infinite space of the Web gives us a chance to change all this.

8. This approach is especially useful for grasping new words and uses: if you look up tweet on a site like mine, for example, you understand that the word is used to refer to messages sent via Twitter; there’s no waiting for an editor to write you a definition; plus there are examples of tweets right on the page.

9. A word is so much more than its meaning; it’s also who uses it, when it was used, what words appear alongside it and what kinds of texts it appears in.

10. Without privileging definitions, dictionary-making would involve more curation and less abridgment, less false precision and more organic understanding.
CHAPTER 4  COORDINATING IDEAS WITHIN SENTENCES: COORDINATION AND SUBORDINATION

How you structure your sentences often depends on what you have to say and who's listening or reading. You want to be clear when the object is communication, but you also often want to infuse detail, description, and a touch of originality, especially when it comes to writing a college essay. Other kinds of writing, including some professional reports and charts, require less detail and personal touch. Regardless of the type of writing, clear sentences always promote better understanding. This chapter discusses your writing choices when it comes to combining ideas and clauses within one sentence. But first, a reflection on last week's lesson on subject/verb agreement.

SECTION 1: CHAPTER THREE REVIEW (approximately 15 minutes)

CHAPTER THREE discussed how subjects and verbs must match, or agree, in both person and number. This chapter did some review of types of subjects and introduced more information about pronouns, especially indefinite pronouns (always singular subjects).

The subject and verb must agree in NUMBER. If the subject is singular, the verb form must be singular; if the subject is plural, the verb form must be plural.

The subject and verb must also agree in PERSON: (person tells who or what is acting or being acted upon.)

| First Person (I, we) focuses the attention on the speaker or writer: | I run on the beach every morning.  
We run on the beach every morning. |
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Second Person (you) focuses the attention on the listener or reader:</td>
<td>You run on the beach every morning.</td>
</tr>
<tr>
<td>---------------------------------------------------------------</td>
<td>---------------------------------------------------------------</td>
</tr>
</tbody>
</table>
| Third Person (he, she, it, one, they) focuses the attention on the subject: | He/she/it/one runs on the beach every morning.  
They run on the beach every morning. |

The subject and verb agree and relate to each other in meaning even when other words come in between. When a phrase or clause comes between the subject and the verb, make sure that the verb agrees with the actual subject of the sentence.
**Activity:** You should be able to identify which verb agrees with the subjects in each sentence below.

1. Either the doctor or the nurses (treat, treats) me at the clinic.
2. Henry and Bill (run, runs) three miles every day.
3. Each of the people on the platform (hears, hear) the train approaching.
4. The crew of the clipper ship (keep, keeps) the sails repaired.

**Section 2: Types of Sentences** *(approximately 45 minutes)*

Remember that both an independent clause and a complete sentence must have three things: 1) a subject, 2) a verb, and 3) a complete thought.

Based on their independent and dependent clauses, sentences can be classified as simple, compound, complex, and compound-complex:

<table>
<thead>
<tr>
<th><strong>A Simple Sentence</strong> consists only of one independent clause.</th>
<th>Jesse was hungry.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A Compound Sentence</strong> consists of two or more independent clauses and no dependent clause. The clauses may be joined by a comma and a coordinating conjunction (for, and, nor, but, or, yet, so) or by a semicolon.</td>
<td>Jesse was hungry, so Adriana made him a snack. Jesse was hungry, for he overslept and missed breakfast. Jesse was hungry; however, he still managed to focus on his math quiz.</td>
</tr>
<tr>
<td><strong>A Complex Sentence</strong> consists of one independent clause and at least one dependent clause, also called a subordinate clause. Subordinating conjunctions are words like after, although, as, before, because, where, since, until, while, when, etc.</td>
<td>While she was at it, Adriana made a snack for herself. Because he skipped breakfast, Jesse was hungry. Jesse was hungry because he skipped breakfast.</td>
</tr>
<tr>
<td><strong>A Compound-Complex Sentence</strong> consists of two or more independent clauses and at least one dependent clause.</td>
<td>Because he skipped breakfast, Jesse was late to his math class, and, boy, was he hungry! While she was at it, Adriana made a snack for herself, and they ate together after math class.</td>
</tr>
</tbody>
</table>
COORDINATING INDEPENDENT CLAUSES

For this lesson on coordination, we’ll focus on compound and compound-complex sentences, which require you to link up more than one independent clause. Linking up independent clauses without the right punctuation leads to Run-On Sentences.

A COMPOUND SENTENCE consists of two or more independent clauses and no dependent clause.

The clauses may be joined by a comma and a coordinating conjunction (for, and, nor, but, or, yet, so) or by a semicolon.

| Jesse was hungry, so Adriana made him a snack. |
| Jesse was hungry, for he overslept and missed breakfast. |
| Jesse was hungry; he overslept and missed breakfast. |

USING COORDINATING CONJUNCTIONS (FANBOYS)

As you may recall from Chapter Two, there are several different ways to join two independent clauses. One way is to join the sentences with a comma and a COORDINATING CONJUNCTION (There are just seven coordinating conjunctions: and, but, for, or, nor, so, yet). Each of the FANBOYS has a specific purpose, and not every conjunction fits every situation:

| For | Reason, Cause |
| And | Addition |
| Nor | Negative Addition |
| But | Contrast (same as “yet”) |
| Or | Choice |
| Yet | Contrast (same as “but”) |
| So | Result, Consequence |

Notice three things about all of the following examples: a) the various conjunctions create a different relationship between the two simple sentences being joined, b) either of the two joined sentences can stand on its own as a complete sentence, and c) a comma always precedes (comes before) the conjunction.

→ Bring something to read when you go pick up Marvin, for his train is always late.
→ Morley stayed up late, and Clarissa went to bed early to read.
→ I will not go to school, nor will I work today.
→ Oscar came out of the water with the others, but Maria kept swimming.
→ I will pay you fifty dollars, or I will give you my old stereo.
→ My cousin never shows any generosity, yet he expects everyone to be generous to him.
→ Dad has to work late tonight, so we will have to make dinner ourselves.
**Activity:** Combine each set of simple sentences below by inserting a comma and an appropriate coordinating conjunction (for, and, nor, but, or, yet, so). You may change the order of the clauses and modify the language slightly as you combine them. Use all of the FANBOYS in completing the exercise.

1. Julio wants to marry Elena. He wants to have a job before he proposes.

2. The professor expects the paper to be typed. Don’t turn it in hand-written.

3. Stephanie won her school spelling bee. She is going to the state championships.

4. Liesel can not eat peanuts. She also can not have milk. She has food allergies.

5. Rory called Angela. She lost his number. She couldn’t return the call.

6. Our government can focus on strong defense. It can also focus on peace.

**Activity:** In the spaces below, write three compound sentences. In each sentence, use a comma and a different coordinating conjunction to combine two or more independent clauses:

→

→

→
COORDINATING WITH SEMICOLONS

The SEMICOLON is another device for creating coordination placed in-between conjoined independent clauses. Use a semicolon where you would put a period between two closely related ideas.

→ The fall weather conditions we enjoy have arrived; I’m planning on taking my class to the forest to sketch the colorful leaves.

Sometimes, the semicolon is followed by a CONJUNCTIVE ADVERB (also called a TRANSITIONAL PHRASE or ELEMENT) and a COMMA, and then the second independent clause. Like coordinating conjunctions, the conjunctive adverb you choose will impact the meaning of your sentence.

→ The fall weather conditions we enjoy have arrived; therefore, I’m planning on taking my class to the forest to sketch the colorful leaves.

→ Student use of the bus system has increased; however, many students never ride the bus.

→ Student use of the bus system has increased; many students, however, never ride the bus.

Notice that your conjunctive adverb must be set off with commas no matter where it appears in a clause.

Below is a list of the most common conjunctive adverbs, organized by the relationship between the two clauses. Some adverbs fit in more than one category and can be used differently according to context:

<table>
<thead>
<tr>
<th>COMMON CONJUNCTIVE ADVERBS</th>
<th>RELATIONSHIPS</th>
</tr>
</thead>
<tbody>
<tr>
<td>therefore, consequently, as a result, of course</td>
<td>Result</td>
</tr>
<tr>
<td>nevertheless, at any rate, after all, of course</td>
<td>Concession</td>
</tr>
<tr>
<td>for example, for instance, in other words, that is namely</td>
<td>Supplement/Explanation</td>
</tr>
<tr>
<td>moreover, furthermore, also, in addition, likewise</td>
<td>Addition</td>
</tr>
<tr>
<td>meanwhile, in the meantime, at the same time</td>
<td>Time</td>
</tr>
<tr>
<td>however, instead, on the contrary, on the other hand, in contrast, otherwise, rather</td>
<td>Contrast</td>
</tr>
<tr>
<td>thus, in conclusion, then</td>
<td>Summary</td>
</tr>
<tr>
<td>further, in particular, indeed, in fact</td>
<td>Reinforcement</td>
</tr>
</tbody>
</table>
ACTIVITY: Combine and rewrite each set of simple sentences below by inserting a semicolon; in at least three sentences, follow the semicolon with an appropriate conjunctive adverb.

1. I am not stubborn. I just know what I want.

2. You should go to Sheila to get your nails done. She does a good job on short notice.

3. I have been listening to radio in Spanish. It helps me to keep up my vocabulary for my class in Spanish conversation.

4. Sheila and Marisa know each other from childhood. They never went to the same schools.

5. You can’t reserve a table ahead of time at that restaurant. Go before 7 PM to avoid waiting.

6. Herbert plans to graduate a year early. He has already been accepted at Stanford!

7. It is hard to choose a camera. There are many good ones for sale.

8. Grace doesn’t want to go to the movie late. She hates missing the opening scene.

ACTIVITY: In the spaces below, write three compound sentences using semicolons to combine two or more independent clauses. Use an appropriate conjunctive adverb in at least two of your sentences.
The most common way to accidentally craft a RUN-TOGETHER SENTENCE is to connect two independent clauses without sufficient punctuation—usually just with a comma or with no punctuation at all. For example:

Albert Einstein was a brilliant scientist he flunked math in school.

This sentence joins two main clauses without punctuation or linking word (conjunction), creating a RUN-ON/RUN-TOGETHER/FUSED SENTENCE (different teachers use different terms).

A COMMA SPLICE (a type of run-on sentence) occurs when a comma separates clauses that could each stand alone as a sentence or independent clause:

Albert Einstein flunked math in school, he was a brilliant scientist.

There are several ways to fix COMMA SPLICES and RUN-ON SENTENCES:

→ Substitute a period for the comma to create two separate sentences.

→ Put a coordinating conjunction—for, and, nor, but, or, yet, so—after the comma.

→ Use a subordinating conjunction to link the independent clauses.

→ Change the comma to a semicolon.

→ Use a semicolon with a conjunctive adverb to show the relationship between the ideas in the two clauses.

Remember, not all methods are equally effective for every COMMA SPLICE.

1. Albert Einstein flunked math in school. He was a brilliant scientist.

2. Albert Einstein flunked math in school, but he was a brilliant scientist.

3. Although Albert Einstein flunked math in school, he was a brilliant scientist.

4. Albert Einstein flunked math in school; he was a brilliant scientist.

5. Albert Einstein flunked math in school; nevertheless, he was a brilliant scientist.

All five sentences are correct; however, you should remember that if you use a semicolon to join independent clauses, they should be closely related in idea. For example, since the following two sentences are unrelated, linking them with a semicolon is illogical:

I am trying to decide on a college major; I hope the dorms have a laundry facility.
COMBINING INDEPENDENT AND DEPENDENT CLAUSES

You have practiced combining sentences through coordination. Now we will look at subordination, which creates a dependent relationship between the two simple sentences (independent clauses) that are combined to make a complex sentence. In a compound sentence, the clauses have equal weight and meaning within the sentence; they are closely related ideas that rely equally on each other within a sentence but stand alone as complete thoughts. Dependent clauses are also called subordinate clauses, and independent clauses are called main clauses.

SUBORDINATING CONJUNCTIONS

When you combine sentences using a SUBORDINATING CONJUNCTION, one clause can no longer stand alone. It must be joined to the main clause in order to make sense, creating COMPLEX SENTENCES.

<table>
<thead>
<tr>
<th>A COMPLEX SENTENCE</th>
<th>While she was at it, Adriana made a snack for herself.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Because he skipped breakfast, Jesse was hungry.</td>
</tr>
<tr>
<td></td>
<td>Jesse was hungry because he skipped breakfast.</td>
</tr>
</tbody>
</table>

Subordinating conjunctions, like the FANBOYS and conjunctive adverbs, evoke different relationships between clauses. Below is a partial list of subordinating conjunctions and when to use them.

<table>
<thead>
<tr>
<th>Reason or Cause</th>
<th>because, since, as, due to the fact that, now that, in order that</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contrast</td>
<td>although, even though, even if, despite the fact that, in spite of the fact that</td>
</tr>
<tr>
<td>Unexpected Result</td>
<td>while, whereas, as though</td>
</tr>
<tr>
<td>Time</td>
<td>After, before, when, while, since, whenever, as, as soon as, as long as, until, by the time that</td>
</tr>
<tr>
<td>Condition</td>
<td>Unless, provided that, if</td>
</tr>
</tbody>
</table>

Two simple sentences:  You don't want to go to the game. Let me know right away.

Combined:  If you don't want to go to the game, let me know right away.

Combined:  Let me know right away if you don't want to go to the game.

Notice that the order of the clauses can be reversed without losing the meaning of the sentence. You only need a comma to separate the clauses when you begin with the dependent clause.
In the following examples, notice the different relationships created by the various subordinating conjunctions. Also, notice that commas are only used to divide clauses when the subordinate clause comes first.

Gabriel invited Ana to the club dance although he was broke.
   Although Gabriel was broke, he invited Ana to the club dance.

Our program has to be cut since the government reduced our funding.
   Since the government reduced our funding, our program has to be cut.

Charley goes into deep depression whenever the 49ers lose.
   Whenever the 49ers lose, Charley goes into deep depression.

Ever since Laura spent that year in Spain, she’s been a coffee drinker.
   Laura’s been a coffee drinker ever since she spent that year in Spain.

No matter what the relationship between the two clauses may be—time, place, cause, contradiction, or consequence—in every case the dependent or subordinate clause cannot stand alone as a sentence. That creates a SENTENCE FRAGMENT. We can’t just write:

When I finish mowing the lawn.  What happens when I finish mowing the lawn?
   (Fragment)

With a main clause: When I finish mowing the lawn, I will watch a movie.
   I will watch a movie when I finish mowing the lawn.

If we don’t leave now What happens if we don’t leave right now?
   (Fragment)

With a main clause: If we don’t leave now, we will miss the bus.
   We will miss the bus if we don’t leave now.

These fragments clearly leave us hanging; they need a main clause to be complete. Thus, subordination is different from coordination, in which both clauses can stand on their own as sentences.

ACTIVITY: In the spaces below, write two complex sentences using subordinating conjunctions to combine two or more clauses.
**Activity**: Combine and rewrite the following sentences using subordinating conjunctions. You may change the order of the clauses, if you wish, as you make one “dependent” on the other.

1. Paul hadn’t heard from Martha in over two years. She called him last week.

2. Anna loves to dance. She’s taken dance lessons for years. She doesn’t have the time or money anymore.

3. Max asked Alejandra for a loan. She refused. Maria told her that he never paid her back when she loaned him money last month.

4. Sammy bought a used car from his friend. The car had no engine.

5. Ben’s car didn’t start. He was late for work. He lost his job.

6. Latest research indicates that vegetarians lead less stressful lives. Lack of meat in the diet apparently reduces a tendency to anger.

7. Uncle Harvey always complains about the untidiness of others. He turns every place he goes into a pigsty.

8. This week the NWA finals are on TV. My kids will have to miss their favorite prime time shows.

9. It isn’t my choice to wake up early. I have the early shift.

10. Don’t ask me what she was thinking. She married him in Vegas!
**ACTIVITY.** Underline the subordinating conjunctions in the passage below. The first student or pair of students to correctly identify at least six subordinating conjunctions wins 1 activity point!

Madeline and Andy’s wedding was the most perfect occasion because of a combination of factors. The ceremony and reception overlooked the Monterey Bay while the fresh, local food and wine provided sophisticated choices for an outdoor event. Although there were concerns earlier in the week about rain, the sky was a perfect blue barely interrupted with wispy white clouds. By the time the vows were exchanged, the meal enjoyed, the dancing initiated, and the cupcakes distributed, four hours had passed from the start to the end. After all that, the party decamped to the beach to watch the annual Monte Foundation Fireworks Extravaganza. Sitting with their most dedicated party guests around a roaring bonfire, the couple laughed and ate wedding leftovers until well after the fireworks subsided. The night was clear, and the air was only slightly chilled even though it was already mid-October. All in all, a perfect day was enjoyed by everyone, and the couple will always enjoy fond memories as long as they live.
SECTION 3: READING “OUR FUTURE, OUR TASK”

(15 minutes)

The following passage was provided by Jacob Mikelionis from his essay “Our Future, Our Task,” written for English 100 in spring 2010.

As you read together, consider whether you agree with Jacob’s main assertion as well as his supporting examples. (15 minutes)

You are the right tool to fix our environmental destruction at hand and the way we are treated by our government. Your brain, your strength, your action is what is needed for our conversion to happen. Will you act? This exact question echoes in my mind. In constant thought of “what I can do?” and the best thing I have come up with is acting on that thought as much as I can. Taking action in anyway is the best way at the time. Pick up that trash, ride a bike, recycle, being involved in positive protest these are all forms of taking action. Yet we must always be willing to take the next step as well. The one thing you can’t do is take no action whatsoever something is always better than nothing.

TEAM ACTIVITY: Working in teams of two or three, be the first group to identify the three run-on sentences in the Mikelionis excerpt. Be prepared to explain why they are run-on sentences. (5-10 minutes).

DO NOT CONCERN YOURSELF WITH ANY OTHER ERRORS IN THE PASSAGE.
QUESTIONS FOR FREEWriting

Choose one of these or your own relevant topic and write a complete paragraph in response to the Mikelionis piece. Use examples from your own experience, or from class discussion or the piece itself:

1. This was a small selection from a longer essay in English 100. What do you think Jacob’s paper was about?

2. What do you think this author will argue is the government’s role in preserving and protecting the environment, and what makes you say this?

3. The author addresses the reader directly in this passage; what is the effect on you as a reader when you are addressed in this way?
Activity: Break up into three groups of students who all responded to questions #1, #2, and #3 above. Each group will name a spokesperson to represent the group. After about five-ten minutes of discussion, each group will report back to the larger class and invite questions from classmates.
SECTION 4: EXTRA PRACTICE WITH SENTENCES (approximately 20 minutes)

ACTIVITY: Identify each sentence below as a Fragment, Run-On, or Correctly written sentence. (F, R, C)

1. _______ We told her not to buy that stock but she did it anyway.
2. _______ Although my sister had never heard the band play live.
3. _______ We went bird watching, Moss Landing is a good place for that.
4. _______ Jill’s neighbor, who founded a non-profit group to patrol the beaches for trash.
5. _______ A sinkhole made our street collapse so the value of our property plummeted.
6. _______ Monica went to school and straight to work afterwards.
7. _______ Rueben commutes to school every day on his bike but he takes the bus when it rains.
8. _______ I think very highly of you, I consider you a good friend.
9. _______ Sorry, can’t make it to the gallery opening.
10. _______ The baby’s crying; I’ve got to go pick him up.

ACTIVITY: Glance back at the essay you wrote about your name, and turn to the list of ten sentences from that lesson that may have revealed your own sentence patterns.

→ Did you correctly assess which sentences were compound?

→ Did you correctly assess which sentences were complex?

→ Did you punctuate your sentences properly?

→ Were there any fragments or run-together sentences?

→ How many sentences had errors in them of any kind that you can tell?
**ACTIVITY:** Edit the following run-together sentences and comma splices by combining the independent clauses with a) a comma and coordinating conjunction, b) a semicolon (with or without a conjunctive adverb), or c) a subordinating conjunction (creating a dependent clause). Use each technique at least twice.

1. Clarissa wanted to cook veal for dinner, Morley wanted to eat vegetarian.

2. We just had to spend $300 fixing our car, we won’t be able to take that trip to San Diego.

3. Sarah wanted to review her French she bought conversational books and tapes.

4. People are more serious about what they eat when they dine out they look hard at their wallets they want to get their money’s worth.

5. I am not familiar with that teacher as a matter of fact, I have never heard of him before.

6. I disliked the play it is hard to believe the premise that a beetle ate Manhattan.

7. The university hopes to minimize the effects of budget cuts classes are being cut.

8. Pam heard airfares were slashed she booked a flight to Paris for the holidays.

9. Whenever James sees Susan he goes the other way she really hurt his feelings the other night by refusing him a dance.

10. Marissa didn’t want the puppy from the pet store it came from a “puppy mill” instead of a breeder.
Coordinating Ideas Within Sentences: Adverbs, Adjectives, & Prepositions

Mingled in with the basic sentence elements, subject and verb, are many other descriptive words and phrases that modify, define, or describe the main action in each sentence. It is up to each writer to choose effective and persuasive words and phrases to reach whatever audience is reading. In this chapter, you'll learn more about the roles of adverbs, adjectives, and prepositions in communicating details and enlivening writing. First, let's review chapter four.

Section 1: Chapter Four Review (approximately 25 minutes)

Chapter Four was a very dense lesson on coordinating independent (main) and dependent (subordinate) clauses within sentences.

A compound sentence consists of two or more independent clauses and no dependent clause.

Linking up independent clauses without the right punctuation leads to Run-On Sentences, including Comma Splices.

There are two ways to combine independent clauses within one sentence: using a comma and coordinating conjunction (one of the FANBOYS) or using a semicolon.

Using coordinating conjunctions (FANBOYS) after a comma: Each conjunction has a specific purpose in creating a relationship between the sentences being joined, and not every conjunction fits every situation. Fill in each of the coordinating conjunctions in its place below. A comma always precedes the conjunction.

F______       A______       N______       B______       O______       Y______       S______

The semicolon is another device for creating coordination when placed in-between conjoined independent clauses. Sometimes, the semicolon is followed by a conjunctive adverb (also called a transitional phrase or element) and a comma, and then the second independent clause. Like coordinating conjunctions, the conjunctive adverb you choose will impact the meaning of your sentence.

Here is an abbreviated list of the most common conjunctive adverbs:

due to, consequently, as a result of, therefore, of course, however, meanwhile, in other words, after all, for example, for instance, in addition, in particular, also, furthermore, moreover, instead, rather, neither, however, in conclusion, on the other hand, otherwise, in fact, thus
A **COMPLEX SENTENCE** consists of one independent clause and at least one dependent clause, also called a subordinate clause.

When you combine sentences using a **SUBORDINATING CONJUNCTION**, one clause can no longer stand alone. It must be joined to the main clause in order to make sense, creating **COMPLEX SENTENCES**.

Dependent clauses are also called subordinate clauses, and independent clauses are called main clauses.

Subordinating conjunctions, like the FANBOYS and conjunctive adverbs, evoke different relationships between clauses. Below is a partial list of subordinating conjunctions and when to use them.

<table>
<thead>
<tr>
<th>Reason or Cause</th>
<th>because, since, as, due to the fact that, now that, in order that</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Contrast</strong></td>
<td>although, even though, even if, despite the fact that, in spite of the fact that</td>
</tr>
<tr>
<td><strong>Unexpected Result</strong></td>
<td>while, whereas, as though</td>
</tr>
<tr>
<td><strong>Time</strong></td>
<td>After, before, when, while, since, whenever, as, as soon as, as long as, until, by the time that</td>
</tr>
<tr>
<td><strong>Condition</strong></td>
<td>Unless, provided that, if</td>
</tr>
</tbody>
</table>

Two simple sentences: You don’t want to go to the game. Let me know right away.

Combined: If you don’t want to go to the game, let me know right away.

Combined: Let me know right away if you don’t want to go to the game.

Notice that the order of the clauses can be reversed without losing the meaning of the sentence. You only need a comma to separate the clauses when you begin with the dependent clause.

**Activity:** You should be able to combine each of the following sentence combinations with a comma and coordinating conjunction, with a semicolon, and with a subordinating conjunction, to create a compound, complex, or compound-complex sentence. Don’t use the same “connecting” word twice!

1. I don’t want to go to the movie late. I hate missing the opening scene.
2. My dog Victor loves to go for a walk in the morning. I take him out at night, too.
3. Rory called Angela. She lost his number, she couldn’t return the call.
4. That mushroom is poisonous. That other one shouldn’t be eaten. It looks too much like the poisonous one.
5. Why don’t you call and make an appointment? You know there will be a long wait.
SECTION 2: ADVERBS, ADJECTIVES AND PREPOSITIONS
(approximately 45 minutes)

CHOOSE DESCRIPTIVE AND EVOCATIVE LANGUAGE

As a writer, you have command of the language you choose and how you use it to describe a situation, a movie, a person, a complex problem, and so on. Adverbs and adjectives are used to describe, or modify, actions and nouns. Choosing good adverbs and adjectives will show your reader what you are talking about in clear and vivid terms.

SAUCY ADVERBS

An adverb can describe or “modify” a verb, an adjective, or even another adverb:

| The dog ran slowly. | (slowly modifies the verb ran; it describes how the dog ran.) |
| Students are protesting tomorrow. | (tomorrow modifies the verb phrase are protesting; it describes when students are protesting.) |
| Maria writes using needlessly intellectual language. | (needlessly modifies the adjective intellectual.) |
| The new bike spins very well. | (very modifies the adverb well that modifies the verb spins) |

Here’s a partial list of common adverbs:

<table>
<thead>
<tr>
<th>happily</th>
<th>sadly</th>
<th>very</th>
<th>daily</th>
</tr>
</thead>
<tbody>
<tr>
<td>absolutely</td>
<td>truly</td>
<td>quite</td>
<td>always</td>
</tr>
<tr>
<td>almost</td>
<td>together</td>
<td>ideally</td>
<td>never</td>
</tr>
<tr>
<td>less</td>
<td>dangerously</td>
<td>roughly</td>
<td>often</td>
</tr>
<tr>
<td>more</td>
<td>fast</td>
<td>even</td>
<td>soon</td>
</tr>
</tbody>
</table>

Jason happily and quickly carried all the couple’s bags into the hotel. His car came dangerously close to my son’s bicycle. Professor Ruiz is giving the midterm in class tomorrow.

SPICY ADJECTIVES

Adjectives describe a noun or a pronoun. Adjectives are sometimes mistaken for verbs when they are particularly vivid. An adjective may describe (modify) a noun or pronoun in one of three general ways:

1) by telling what kind -- auburn hair, angular woman, noisy music
2) by pointing out which one -- those students, this book, that company
3) by telling how many -- eight horses, several students
Adjectives of two or more words are connected with a hyphen:

<table>
<thead>
<tr>
<th>Old-fashioned</th>
<th>Red-headed</th>
<th>Wishy-washy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Well-known</td>
<td>Run-of-the-mill</td>
<td>Good-looking</td>
</tr>
</tbody>
</table>

The more specific the adjective, the better, in academic writing. Words like *awesome*, *gorgeous*, *interesting*, and *important* don’t directly appeal to any of the readers’ senses.

You were beautiful last night. A vague but kind complement.

Follow up with at least one or two specific examples of that beauty:
Your crimson curls gleamed in the moonlight. Your soul-piercing eyes sparkled across the table. Your disarming smile caught me off-guard.

Adjectives come in several forms and appeal to all of our senses as well as describing often essential information such as number, size, appearance, time, color, and so on. Below are some more examples organized by their type; this is just a sample of an immense list of adjectives in the English language!

<table>
<thead>
<tr>
<th>Simple</th>
<th>Compound</th>
<th>Proper</th>
<th>Opinion</th>
</tr>
</thead>
<tbody>
<tr>
<td>Whiny</td>
<td>Ice-cold</td>
<td>American</td>
<td>Fabulous</td>
</tr>
<tr>
<td>Happy</td>
<td>Self-centered</td>
<td>Mexican</td>
<td>Fashionable</td>
</tr>
<tr>
<td>Loud</td>
<td>Big-hearted</td>
<td>Canadian</td>
<td>Ugly</td>
</tr>
<tr>
<td>Blue</td>
<td>Long-legged</td>
<td>North American</td>
<td>Beautiful</td>
</tr>
<tr>
<td>Round</td>
<td>Hard-nosed</td>
<td>Christian</td>
<td>Big</td>
</tr>
<tr>
<td>Fuzzy</td>
<td>Sure-footed</td>
<td>Muslim</td>
<td>Small</td>
</tr>
<tr>
<td>Big</td>
<td>Light-hearted</td>
<td>Buddhist</td>
<td>Smelly</td>
</tr>
<tr>
<td>Old</td>
<td>Right-handed</td>
<td>Dickensian</td>
<td>Genius</td>
</tr>
<tr>
<td>Spicy</td>
<td>Short-tempered</td>
<td>Atlantic</td>
<td>Idiotic</td>
</tr>
<tr>
<td>Several</td>
<td>Well-advised</td>
<td>Pacific</td>
<td>Fierce</td>
</tr>
<tr>
<td>Late</td>
<td>Duck-footed</td>
<td>Californian</td>
<td>Awesome</td>
</tr>
</tbody>
</table>

When using multiple adjectives in a sentence:

Adjectives that describe opinion typically precede adjectives that describe color, size, shape, etc.

“**The uncomfortable Victorian furniture was a gift from her mother.**”

NOT “**The Victorian uncomfortable furniture was a gift from her mother.**”
Also, adjectives are usually arranged from the more general to the specific,

"We weren’t prepared for the cold Russian winters.”
NOT “We weren’t prepared for the Russian cold winters.”

“He crashed the red vintage scooter.”
NOT “He crashed the vintage red scooter.” (Unless Vintage Red is the name of the color!)

ACTIVITY: In the sentences below, draw a line straight through each subject, write an “X” over each verb, circle all adverbs and underline all adjectives.

1. Marlene grabbed her snakeskin purse and fled noiselessly from the room.

2. Greg wisely reserved his premium summer campsites six months ago.

3. The Jones Sisters were a jazz trio from the 1950s who were widely known for their harmonies and salty lyrics.

4. Getting into an English class this semester was terribly difficult.

5. My credit card company automatically rounds up all my charges and puts the extra change into my savings account.

ACTIVITY: Write two sentences of your own below using an adverb in at least one and an adjective in the other. When you are done, swap books with a neighbor and see if she or he can identify these words in your sentences.

→

→
PREPOSITIONS

Prepositions are important structural words that express relationships -- in time, space, or other senses -- between nouns or pronouns and other words in a sentence.

Following are some common prepositions:

<table>
<thead>
<tr>
<th>above</th>
<th>at</th>
<th>down</th>
<th>of</th>
<th>to</th>
</tr>
</thead>
<tbody>
<tr>
<td>about</td>
<td>before</td>
<td>during</td>
<td>off</td>
<td>toward</td>
</tr>
<tr>
<td>across</td>
<td>behind</td>
<td>except</td>
<td>on</td>
<td>under</td>
</tr>
<tr>
<td>after</td>
<td>below</td>
<td>for</td>
<td>onto</td>
<td>until</td>
</tr>
<tr>
<td>against</td>
<td>beneath</td>
<td>from</td>
<td>out</td>
<td>up</td>
</tr>
<tr>
<td>along</td>
<td>beside</td>
<td>in</td>
<td>over</td>
<td>upon</td>
</tr>
<tr>
<td>among</td>
<td>between</td>
<td>inside</td>
<td>past</td>
<td>with</td>
</tr>
<tr>
<td>around</td>
<td>beyond</td>
<td>into</td>
<td>since</td>
<td>within</td>
</tr>
<tr>
<td>as</td>
<td>by</td>
<td>like</td>
<td>through</td>
<td>without</td>
</tr>
</tbody>
</table>

Prepositions are most often found in phrases that end with a noun, called the “object” of the preposition. It is important to recognize prepositional phrases and their objects because the object of a preposition will never be the subject of the sentence or verb:

Janie eats in the cafeteria. [Janie is the subject--Janie eats.]

Look for Dr. Silvio in the library. [Implied “you” is the subject--(you) look.]

Melanie really went out on a limb and vouched for you when you applied for that job. [Melanie went and vouched, and you applied.]

Prepositions such as “since” and “until” are used differently than the same words are used as subordinating conjunctions:

Since Roger left her at the altar, Marty’s life has taken a turn for the better. [subordinating conjunction]

I have been trying to reach you since Saturday. [preposition]

Until she cleans up her act, Shannon won’t be able to get a job. [subordinating conjunction]

Gretchen decided to wait until Friday to wash the car. [preposition]

WARNING: While they can bring accurate description and other fine elements to writing, too many strings of prepositional phrases can create mindless, wordy redundancy (prepositional phrases are shown in bold type):

We are in the state of California (California is a state)
Revision: We are in California.

I am studying in the field of law (law is a field)
Revision: I am studying law.
Her eyes were blue in color (blue is a color)
Revision: Her eyes were blue.

“In today’s troubled times...” or “In society today...” (This is not composing: it’s stringing together ready-made, relatively meaningless prepositional phrases.)

Here’s another example, taken from a college sociology paper:

Throughout our lives, we are exposed to a lot of different teachings, and one of them in today’s society is the value upon a life in which we are successful.

Revision: Society teaches us to value success.

The purpose of writing is to communicate with your readers, not confuse them. Good writing is clean, clear, and simple — not simplistic, which means obvious, superficial, and lacking substance or complexity of thought. Simple means uncluttered, unpretentious, sincere. Oftentimes passive overburdened sentences with pretentious diction mask the absence of a real idea.

**Activity:** Write two sentences of your own below using at least two prepositional phrases in each sentence.

ACTIVITY: In the sentences below, draw a line through each prepositional phrase.

1. The accident happened around this corner.
2. Mary promised Robert she’d be back by nine.
3. What do you mean, you drove my car into the lake?
4. Over the river and through the woods to Grandmother’s house we go.
5. We store the kitchen garbage beneath the sink, and the recycling goes around the corner in the pantry.
6. Once upon a time, there was a princess who was born under a full moon.
7. You can access hiking trails and the beach within the park.
8. Chuck knew there was an alien staying among us in the cabins along the river.
9. Selena hit the golf ball way past the fairway and toward the woods.
10. Sheila was ordered to bedrest until the end of her term—another seven weeks!
SECTION 3: READING AMY TAN *(approximately 25 minutes)*

**ACTIVITY: READING AND MADLIB**

The reading passages for this small group activity follow on the next two pages. For this activity, students regroup into pairs to play "MADLIB" with this passage, substituting new, creative parts of speech for the ones Amy Tan originally wrote. This will not only demonstrate how the various sentence parts function, but will also point up Tan's specificity in word choice and her lyricism.

1. The group reads the passage through once, identifying and defining new vocabulary together.

2. One partner in each pair will ask the other partner to provide a word to fill in for various parts of speech.

3. Both partners may look together at the previous chapters to remind yourselves what you are being asked, but *the partner making up new words, the inventor, may not look again at either versions of Tan's original passage*--the inventor must shut his/her book.

4. The other partner, the scribe, will write down the new words on the version of the passage with blanks on the next page.

5. After each pair has completed the paragraph, the whole group will vote on the funniest version of the MADLIB (no pair can vote for its own), and the MADLIB with the most votes AND best accuracy in getting the parts of speech correct will win. Students in the winning pair each get one (1) extra credit point.
Born in 1952 in Oakland, California, Amy Tan is the daughter of immigrants who fled China in the late 1940s. She is the author of several books, including *The Kitchen God’s Wife*, *The Hundred Secret Senses*, and *The Bonesetter’s Daughter*, and a collection of non-fiction essays entitled *The Opposite of Fate: A Book of Musings*, as well as two children’s books. The following selection is from the essay “Mother Tongue,” originally published in the *Threepenny Review* in 1990.

Below is the selection as it originally appeared:

Recently, I was made keenly aware of the different Englishes I do use. I was giving a talk to a large group of people, the same talk I had already given to half a dozen other groups. The nature of the talk was about my writing, my life, and my book *The Joy Luck Club*. The talk was going along well enough, until I remembered one major difference that made the whole talk sound wrong. My mother was in the room. And it was perhaps the first time she had heard me give a lengthy speech, using the kind of English I have never used with her. I was saying things like “The intersection of memory upon imagination” and “There is an aspect of my fiction that relates to thus-and-thus”—a speech filled with carefully wrought grammatical phrases, burdened, it suddenly seemed to me, with nominalized forms, past perfect tenses, conditional phrases, all the forms of standard English that I had learned in school and through books, the forms of English I did not use at home with my mother.

**QUESTIONS FOR DISCUSSION:**

1. What does Tan mean by “different Englishes” in the opening sentence?
2. How many Englishes do you use? Consider how jargon at work, or language specific to church or a social group is different from everyday speak.
3. How many languages do you speak, and where do you speak them? What were the languages of your ancestors going back a generation or two?
Recently, I was made (adverb _____________) aware of the different Englishes I do (verb present tense ______________). I was giving a talk to a (adjective_____________) group of (plural noun_____________), the same talk I had already given to half a dozen other (plural noun_____________). The nature (preposition_____________) the talk was about my writing, my life, and my book *The Joy Luck Club*. The talk was going along (adverb_____________) enough, until I remembered one (adjective_____________) difference that made the whole talk sound wrong. My mother was in the (noun_____________). And it was perhaps the first time she had heard me (verb present tense_____________) a lengthy speech, using the kind of English I have never (verb past tense_____________) with her. I was saying things like “The intersection of memory upon (noun _____________)” and “There is an aspect of my (noun _____________) that relates to thus-and-thus”—a speech filled with (adverb _______________) wrought grammatical phrases, burdened, it suddenly seemed to me, with (adjective_____________) forms, past perfect tenses, conditional phrases, all the forms of standard English that I had learned (preposition _______________) school and (preposition _______________) books, the forms of English I did not (verb present tense _______________) at home with my mother.
SECTION 4: MORE PRACTICE WITH ADVERBS, ADJECTIVES, AND PREPOSITIONS

Below is an exchange between The Ethicist at the New York Times and a reader who wrote in asking for advice. First of all, read through the exchange to see what you think of the situation. Then, go back and do the following:

1. Underline at least three different adverbs.
2. Circle at least three vivid adjectives.
3. Compare notes with your classmates: which words stood out for everyone? Did you label your adverbs and adjectives correctly?

Remember: an adjective describes a noun or a pronoun; an adverb can modify a verb, an adjective, or another adverb.

September 21, 2008
By RANDY COHEN

A student in a college class I teach asked me to accept her late assignment contrary to my policy. She said cheating was rampant in class. I responded that if she gave me specific information regarding cheating, I might reconsider my decision. She did, and when I examined the assignments of the students she identified, I corroborated her assertion. I charged those students with violating the honor code and accepted her late assignment. Were my actions ethical? — NAME WITHHELD, NEW YORK

Countermanding your own policy on late assignments to reward a squealer was a poor choice. While the police sometimes pay for information and a judge might mitigate the sentence of a talkative offender, the criminal-justice system is a poor model for the classroom. (Mercifully, few scholars wield billy clubs.) Your late-assignments rule presumably serves a pedagogic purpose, or you wouldn’t have instituted it. To waive it detracts from the education of the informant herself and encourages unseemly bargaining between teacher and student. This student should speak up about cheating because she deems it right to do so, not to leverage a better grade. What’s more, once you learn that there is cheating in your class, you don’t need the names of particular miscreants. You can simply re-examine everyone’s recent work or institute procedures to deter future cheating.
QUESTIONS FOR DISCUSSION AND WRITING:

1. What is another approach the professor could have taken with the student who wanted to report cheaters to avoid a late paper penalty? Why is this alternative more appropriate or professional?

2. Why do students cheat? What are the perceived benefits and risks of cheating for students?

3. Do you agree with The Ethicist that “this student should speak up about cheating because she deems it right to do so, not to leverage a better grade.” Would you report cheating to a professor? Why or why not?

In your response, make an effort to use specific, vivid adjectives and adverbs. Afterwards, identify and share these with your classmates.
ESSAY DRAFT REMINDER FOR NEXT WEEK: You may bring in an essay draft from English 100 OR another Cabrillo class for the proofreading workshop next week after the quiz (Chapter Six). Ask your group LIA for more details.
So far, we have looked at several different parts of speech and how they can work alone and together in phrases and clauses to organize, clarify, and enliven your writing at the sentence level. This has been a lot to take in, so we have built into our program three different points of review for what you are learning. These take place in Chapters Six, Ten, and Fourteen, with a complete semester overview in the final group meeting.

The basic format for these review weeks is to:

1. go over the highlights from previous lessons, noting which lessons the group would like to review in more detail (20-30 minutes)

2. take a quiz to demonstrate what you have learned and correct that quiz together (30 minutes)

3. practice proofreading a passage provided in the text or bring in your own essay-in-progress from any Cabrillo class, including English 100. (30-45 minutes)

With that in mind, let’s proceed with a look at the essence of Chapters One-Five.

Your class syllabus, laid out in Chapter One, provides all the class policies that you should follow to complete the 100L lab successfully and the consequences of failing to do so. Remember that students who miss more than two lab group meetings OR more than two lab work assignments may be dropped from the lab, regardless of whether they attempt to make up the missed work. Also, keep in mind you must earn a total of 105 out of 150 possible points to pass the class. Points are earned through class participation, quizzes, and showing improvement on the class survey given in the first and last weeks.

In Chapter Two, the basic elements of a sentence and the four sentence types were introduced.

Every sentence requires a subject, a verb, and a complete thought. Without each of these three elements, a sentence is a fragment. Subjects and verbs come in various forms, including compound (more than one word). Subjects are always nouns, but not all nouns are subjects.
Sentences come in four types: SIMPLE, COMPOUND, COMPLEX, and COMPOUND-COMPLEX.

→ A SIMPLE SENTENCE consists of one independent clause and no dependent clause.

→ A COMPOUND SENTENCE consists of two or more independent clauses and no dependent clause. The clauses may be joined by a comma and a coordinating conjunction (for, and, nor, but, or, yet, so) or by a semicolon, with or without a conjunctive adverb and comma.

→ A COMPLEX SENTENCE consists of one independent clause and at least one dependent clause, also called a subordinate clause. Subordinating conjunctions are words like after, although, as, before, because, where, since, until, while, when, etc.

→ A COMPOUND-COMPLEX SENTENCE consists of two or more independent clauses and at least one dependent clause.

If you put together any of the last three combinations without sufficient or correct punctuation and word choice, you have a run-on sentence or a comma splice.

**ACTIVITY**: You should be able to identify which of the following sentences below are (C)orrect, (F)ragments, or (R)un-on sentences:

1. _____ You never do what you’re told just look at this mess you made!

2. _____ Whatever you end up doing for a living and no matter where you do it.

3. _____ When do you think we’ll see her again, she usually comes on holidays.

4. _____ Uncle Tony, who almost never speaks in public and rarely in private, gave a beautiful eulogy at his father’s funeral.

5. _____ Clearly, Georgia never wanted to come to California in the first place, she was back in Seattle after two months in Orange County!

**CHAPTER THREE** discussed how subjects and verbs must match, or agree, in both person and number. This chapter did some review of types of subjects and introduced more information about pronouns, especially indefinite pronouns (always singular subjects).

**The subject and verb must agree in NUMBER.** If the subject is singular, the verb form must be singular; if the subject is plural, the verb form must be plural.

I was born in Mexico. Three of my friends were born in Mexico.
The subject and verb must also agree in PERSON: (person tells who or what is acting or being acted upon.)

| First Person (I, we) focuses the attention on the speaker or writer: |  
|---|---|
| I run on the beach every morning.  
We run on the beach every morning. |

| Second Person (you) focuses the attention on the listener or reader: |  
|---|---|
| You run on the beach every morning. |

| Third Person (he, she, it, one, they) focuses the attention on the subject: |  
|---|---|
| He/she/it/one runs on the beach every morning.  
They run on the beach every morning. |

Notice that you add an “s” to a regular verb in present tense when the subject second person subject is singular (he/she runs).

The subject and verb agree and relate to each other in meaning even when other words come in between. When a phrase or clause comes between the subject and the verb, make sure that the verb agrees with the actual subject of the sentence.

If Compound Subjects are joined by either/or or neither/nor, the verb must agree with the subject closer to the verb:

- Either Maria or the Valdezes visit Mrs. Jones each week.  
- Either the Valdezes or Maria visits Mrs. Jones each week.

**ACTIVITY:** You should be able to identify which verb agrees with the subjects in the sentences below.

1. Either Penny or her brothers (walk, walks) their family dog every morning.
2. Rebecca and Sandra (bake, bakes) the most marvelous chocolate dream cookies.
3. Every mother at the playground (carry, carries) an extra snack just in case.
4. A whole litter of puppies (live, lives) underneath my bed!
5. The chess club (select, selects) its members competitively and according to skill.
CHAPTER FOUR was a very dense lesson on coordinating independent (main) and dependent (subordinate) clauses within sentences. Remember FANBOYS?

A **COMPOUND SENTENCE** consists of two or more independent clauses and no dependent clause.

Linking up independent clauses without the right punctuation leads to Run-On Sentences, including Comma Splices.

There are two ways to combine independent clauses within one sentence: using a comma and coordinating conjunction (one of the FANBOYS) or using a semicolon.

**Using coordinating conjunctions (FANBOYS) after a comma:** each conjunction has a specific purpose in creating a relationship between the sentences being joined, and not every conjunction fits every situation. A comma always precedes the conjunction.

**ACTIVITY:** Fill in each of the coordinating conjunctions in its place below.

F_____ A_____ N_____ B_____ O_____ Y_____ S_____

The **SEMICOLON** is another device for creating coordination when placed in-between conjoined independent clauses. Sometimes, the semicolon is followed by a CONJUNCTIVE ADVERB (also called a TRANSITIONAL PHRASE or ELEMENT) and a COMMA, and then the second independent clause. Like coordinating conjunctions, the conjunctive adverb you choose will impact the meaning of your sentence.

Below is a list of the most common conjunctive adverbs, organized by the relationship between the two clauses:

- **Result** therefore, consequently, as a result, of course
- **Concession** nevertheless, at any rate, after all, of course
- **Supplement/Explanation** for example, for instance, in other words, that is namely
- **Addition** moreover, furthermore, also, in addition, likewise
- **Time** meanwhile, in the meantime, at the same time
- **Contrast** however, instead, on the contrary, on the other hand, in contrast, otherwise, rather
- **Summary** thus, in conclusion, then
- **Reinforcement** further, in particular, indeed, in fact
A COMPLEX SENTENCE consists of one independent clause and at least one dependent clause, also called a subordinate clause.

When you combine sentences using a SUBORDINATING CONJUNCTION, one clause can no longer stand alone. It must be joined to the main clause in order to make sense, creating COMPLEX SENTENCES.

Dependent clauses are also called subordinate clauses, and independent clauses are called main clauses.

Subordinating conjunctions, like the FANBOYS and conjunctive adverbs, evoke different relationships between clauses. Below is a partial list of subordinating conjunctions and when to use them.

<table>
<thead>
<tr>
<th>Reason or Cause</th>
<th>because, since, as, due to the fact that, now that, in order that</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contrast</td>
<td>although, even though, even if, despite the fact that, in spite of the fact that</td>
</tr>
<tr>
<td>Unexpected Result</td>
<td>while, whereas, as though</td>
</tr>
<tr>
<td>Time</td>
<td>after, before, when, while, since, whenever, as, as soon as, as long as, until, by the time that</td>
</tr>
<tr>
<td>Condition</td>
<td>unless, provided that, if</td>
</tr>
</tbody>
</table>

Two simple sentences:  You don’t want to go to the game. Let me know right away.

Combined:  If you don’t want to go to the game, let me know right away.

Combined:  Let me know right away if you don’t want to go to the game.

Notice that the order of the clauses can be reversed without losing the meaning of the sentence.

You only need a comma to separate the clauses when you begin with the dependent clause.

ACTIVITY:  You should be able to combine each of the following sentence combinations with one of the following methods: a) a comma and coordinating conjunction, b) a semicolon (with or without a conjunctive adverb), or c) a subordinating conjunction. Use each method at least once, and don’t use the same conjunction twice!

1. Sheila made peanut butter cookies. Chocolate chip cookies are her favorite.

2. Carlos takes a run every single day before school. Sometimes he runs at night, too.

3. Adriana texted her address to Stanley. His phone battery ran out. He lost the message.

4. It’s funny you should mention the low ceilings. Uncle Rob hit his head on the doorway twice.

5. Nowadays, everyone recycles. It’s so easy. The City and County pick it up.
CHAPTER FIVE rounded up the first section on selecting and combining essential words, phrases, and clauses (and even some punctuation!) with a look at adverbs, adjectives, and prepositions.

An adverb can describe or “modify” a verb, an adjective, or even another adverb:

The dog ran slowly.  
(slowly modifies the verb ran; it describes how the dog ran.)

Maria writes using needlessly (needlessly modifies the adjective intellectual.) intellectual language.

Here’s a partial list of common adverbs:

<table>
<thead>
<tr>
<th>happily</th>
<th>sadly</th>
<th>very</th>
<th>daily</th>
</tr>
</thead>
<tbody>
<tr>
<td>absolutely</td>
<td>truly</td>
<td>quite</td>
<td>always</td>
</tr>
<tr>
<td>almost</td>
<td>together</td>
<td>ideally</td>
<td>never</td>
</tr>
<tr>
<td>less</td>
<td>dangerously</td>
<td>roughly</td>
<td>often</td>
</tr>
</tbody>
</table>

Adjectives describe a noun or a pronoun. Adjectives are sometimes mistaken for verbs when they are particularly vivid. An adjective may describe (modify) a noun or pronoun in one of three general ways:

1) by telling what kind -- auburn hair, angular woman, noisy music
2) by pointing out which one -- those students, this book, that company
3) by telling how many -- eight horses, several students

Adjectives of two or more words are connected with a hyphen (old-fashioned, well-known), while others can be hyphenated or combined (red-headed or redheaded).

The more specific the adjective, the better, in academic writing. Words like awesome, gorgeous, interesting, and important don’t directly appeal to any of the readers’ senses.

Adjectives come in several forms and appeal to all of our senses as well as describing often essential information such as number, size, appearance, time, color, and so on.

Below are some more examples organized by their type; this is just a sample of an immense list of adjectives in the English language!

<table>
<thead>
<tr>
<th>whiny</th>
<th>ice-cold</th>
<th>American</th>
<th>fabulous</th>
</tr>
</thead>
<tbody>
<tr>
<td>happy</td>
<td>self-centered</td>
<td>Mexican</td>
<td>fashionable</td>
</tr>
<tr>
<td>loud</td>
<td>big-hearted</td>
<td>Canadian</td>
<td>ugly</td>
</tr>
<tr>
<td>blue</td>
<td>long-legged</td>
<td>North American</td>
<td>beautiful</td>
</tr>
</tbody>
</table>
When using multiple adjectives in a sentence:

Adjectives that describe opinion typically preceded adjectives that describe color, size, shape, etc.

“The uncomfortable Victorian furniture was a gift from her mother,” not
“The Victorian uncomfortable furniture was a gift from her mother.”

Also, adjectives are usually arranged from the more general to the specific,

“We weren’t prepared for the cold Russian winters,” not
“We weren’t prepared for the Russian cold winters.”

“He crashed the red vintage scooter,” not
“He crashed the vintage red scooter.” (Unless Vintage Red is the name of the color!)

---

**PREPOSITIONS**

Prepositions express relationships -- in time, space, or other senses -- between nouns or pronouns and other words in a sentence. Following are some common prepositions: *to, with, for, against, in, on, under,* etc.

Prepositions are usually in phrases that end with a noun, called the “object” of the preposition. The object of a preposition will never be the subject of the sentence or verb:

Janie eats in the cafeteria. [Janie is the subject--Janie eats.]

Prepositions such as “since” and “until” are used differently than the same words are used as subordinating conjunctions.

**Activity:** In the sentences below, draw a line straight through each adverb, circle each adjective, and underline all prepositional phrases.

1. The students vowed unanimously to continue the two-week-long classroom strike until the end of the year.

2. Critics say his dance style was highly provocative and intensely physical in the beginning.

3. Matilda ordered the lemon chiffon wedding cake with tart lemon curd in-between layers and a sweet buttercream frosting, which was strongly recommended by her older sister, a baker.

4. Gina suggests registering as soon as humanly possible before classes fill.

5. The President traveled secretly to the war front to lift sagging troop morale and confer with his top military commanders in the field.
SECTION 2: QUIZ #1 COORDINATING IDEAS WITHIN SENTENCES (approximately 20-30 minutes)

25 POINTS

1. True or False: Students who miss more than two group meetings may be dropped from English 100L. (1 pt)
   _____T   _____F

2. True or False: Students must earn at least 80 points to earn credit for English 100L. (1 pt)
   _____T   _____F

3. True or False: A complete sentence requires just a subject and a verb. (1 pt)
   _____T   _____F

4. True or False: All parts of a sentence must match, or agree. (1 pt)
   _____T   _____F

5. Indicate whether each sentence below is a (F)ragment, (R)un-together or Comma Splice, or (C)orrect as it is. (1 pt each)

   _____ Gloria, as if she didn’t have enough to do already.

   _____ Even if you can’t commit to the banquet, just come to the dance after.

   _____ Evan must have been out of his mind to quit his job it pays so well!

   _____ Madison knows how to get to Davenport, she used to work at the Cash Store.

6. Fill in each coordinating conjunction in its place below. (4 pts)

   F_____ A_____ N_____ B_____ O_____ Y_____ S_____
7. Match each of the following parts of speech with the correct definition or example by writing in each definition number in the left column. (3 pts)

<table>
<thead>
<tr>
<th># of correct answer</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Joins a dependent clause to an independent clause in a sentence.</td>
</tr>
<tr>
<td>2.</td>
<td>Indicates location, usually introduces a phrase that ends with a noun.</td>
</tr>
<tr>
<td>3.</td>
<td>Describes a noun or a pronoun.</td>
</tr>
<tr>
<td>4.</td>
<td>Two or more connected actions performed by the same subject.</td>
</tr>
<tr>
<td>5.</td>
<td>Stands in for a noun to avoid the constant repetition of names.</td>
</tr>
<tr>
<td>6.</td>
<td>Can be used as a transition after a semicolon between two independent clauses.</td>
</tr>
</tbody>
</table>

8. Underline the coordinating conjunction in the sentence below. (1 pt)

Mille and her sister biked in the AIDS ride last year, but they can't join us this year.

9. Underline the adjective in the sentence below. (1 pt)

Please put the ripest berries on the table in the kitchen.

10. Underline the adverbs in the sentence below. (2 pts)

Mr Brown was surprisingly apologetic when he briefly called to tell us he'd be late.

11. Underline the prepositional phrases in the sentence below. (2 pts)

Maya said they would elope to Vegas in the morning.

12. Name all four types of sentence structure. (4 pts)
SECTION 3: PROOFREADING PRACTICE (approximately 45 minutes)

The essay draft on the following pages, entitled “Ni de aquí, ni de allá” was authored by Cabrillo English 100L student Coral Palafox. The paper has been edited to for length and to add new errors that reflect the lessons of the past few weeks. Other than these, no changes have been made to the wording of the original piece.

Pretend you have been asked to participate in “peer review” with Coral, during which the goal is to help her fix errors specifically to do with sentence boundaries—fragments and run-ons—and subject/verb agreement. Classmates, or “peers,” can be a terrific trial audience before handing in a paper to your instructor: they know the assignment, your instructor, and class expectations and can serve as an extra pair of “eyes” to catch mistakes you may have missed.

Follow the steps below to identify and correct each fragment or run-on you discover. DO NOT CONCERN YOURSELF WITH ANY OTHER ERRORS!

PROOFREADING STEPS (students can complete these individually or tackle different steps in pairs.

1. Read the essay out loud, sentence by sentence, and pause for a mental breath when you come to a comma, semicolon, or period. Change or add punctuation and wording as-needed.

2. As you read each sentence in isolation, check to be sure there is a subject, a verb, and a complete thought in each sentence and that the subject and verb agree in number, person, and tense.

3. Check to be sure that all clauses in each sentence are combined with the correct punctuation whether they are independent or dependent clauses.

4. Scan for coordinating conjunctions (FANBOYS) to see if they are linking two independent clauses and have a comma beforehand. Sometimes, such as in a compound subject or verb, no comma beforehand is required (ex. Harry and Sally ran and sang yesterday).

5. If you identify a fragment or run-on, record it in the Proofreading Log following the draft, first in its original form, and then as you corrected it. There are many possible ways to fix some of these errors, so feel free to add in a missing element, combine sentences, or tinker with punctuation. (You may need to invent a subject, verb, or complete thought for a sentence fragment.)

PAPER OPTION

In place of the proofreading option above, you may apply the same steps to your own essay or another written draft for a class at Cabrillo, preferably from your English 100 class. You must come up with at least five errors or improvements based on your proofreading. These steps are designed in particular to catch sentence boundary errors: fragments and run-ons.
“Ni de aquí, ni de allá”

Walking through the empty halls of my old middle school, where I spent three years of my life, I remembered all the good and bad times I went through there. The memories I treasure are those that made me cry and break down but they taught me so much and helped me become a better and stronger person. Being picked on for how I looked and for being Mexican never really made sense to me. I would get teased for being white skinned and for speaking Spanish. The white kids said I wasn’t white enough to hang out with them, since I was Mexican and spoke Spanish. The Hispanic kids said I didn’t look Hispanic enough, and was too smart to hang out with. The only people that could understand me was my family, especially my dad since he too, is light skinned and went through something similar. As a Mexican-American college student whose family has taught her to be a dream seeker, who never gave up and learns to keep pushing forward, especially when times get tough, I’ve learned to overcome many obstacles with the help of my family and friends.

My family of six members are strong and united: we stick together. Through thick and thin. My family comes from big families with a lot of members, compared to my parents families, ours is half the size as there’s was. Both my parents were born in Jalisco, Mexico; my sister and I were born in San Diego, California; and my two younger brothers born in Santa Cruz, California. People say that my parents are really lucky for having two boys and two girls and such a beautiful family. I agree and feel bless with the great parents and excellent siblings God gave me. Each one of us is like a little piece of a puzzle and when all the pieces come together we make up a marvelous masterpiece.
I may not look Mexican, but I have a Mexican heart with true Mexican blood flowing through my veins. My white complexion and green eyes fool people into believing I am white. I don’t like the fact that people stereotype Mexicans believing that in order to be Mexican you have to look like one.

I identify myself as being a strong Chicana. Born and raised in the U.S. But I have very strong feelings for my Mexican heritage. I am proud to be a Mexican American woman.

Something I am very proud of is being bicultural and being able to speak two languages. Having grown up with two different languages and, on top of that, also having to live with two different cultures. It was hard but it was so worth it. I am proud of both cultures, and I’ve learned to integrate them both in my daily life. Both cultures are a big part of who I am and of what I will become in the future.

In the future, I see myself succeeding in life, due to the support my strong and united family has given me along the way. I can picture myself completing my career goal and achieving it. Thanks to the fact that I won’t give up and that I’ll keep pushing forward. Having a bicultural linguistic characteristic will surely come in handy in my career, I know I will be talking to many people in my future job. With such an excellent job, I also hope to one day have a family of my own just like my family: strong, united and with that Mexican-American culture I have now. I am who I am: a little bit of both worlds.
PROOFREADING LOG:

First, write each fragment or run-on or other error incorrectly as you found it. Next, rewrite the sentence correctly just below it.

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PART TWO: Clear and Effective Sentences
CHAPTER 7 CLEAR AND EFFECTIVE SENTENCES: QUOTING FROM OTHERS

SECTION 1: QUOTING WITH PURPOSE (approximately 20-30 minutes)

For the next few chapters in this section, we will continue to explore ways of coordinating ideas, words, phrases, and clauses within sentences. Recalling concepts that were introduced in the first five chapters, this section of the course takes them to a more sophisticated level of usage. In this chapter, we look at how to best integrate the words of others into your writing—how to quote, paraphrase, and summarize effectively.

As a writer, you will want to use quotations for many reasons, chiefly to:

→ introduce research on your subject, usually research that supports or contests your thesis or purpose in writing

→ use engaging and especially pertinent language

→ be specific in representing what someone else said or wrote

→ give language to characters in creative writing

Sometimes, you only quote one word from another source, sometimes a phrase, sometimes a sentence or more. No matter how much or how little the quotation, you must indicate it to your reader with quotation marks.

With the advent of the Internet, the general public and academic institutions have more information available for research than ever; however, not all of that information can be trusted. Whether you are writing dialogue in a creative context or citing an expert for a research paper, it will be up to you to persuade your readers that the voices you include have something important to say. It will also be up to you to incorporate the work of others into your own writing without taking credit for it. Plagiarism is taken very seriously at college and in the professional world.
GUIDELINES FOR INTRODUCING QUOTED MATERIAL

1. Always use quotation marks at the beginning and end of each quotation, even if you are just quoting a word or short phrase.

2. When quoting a few words within your own sentence, those words should make sense as part of your sentence.

3. When quoting more than four lines in a row, you should remove the quotation marks and indent the whole quote as a block by an inch on the left side only.

4. Always make it very clear whose voice or writing is quoted, either in an introductory signal phrase or in an in-text citation, and how that person is knowledgeable on the subject.

1. To avoid any accusation of plagiarism in research or misunderstanding in other contexts, use quotation marks around ANY quoted material, no matter how long.

    Robert Smith, an engineer on the project, said, “the original plans were abandoned to save money, and I was directed to take up Plan B and cut corners.”

    Janis Bell, in her recent grammar handbook entitled *Clean, Well-Lighted Sentences*, defines a modifier as “a general term for any descriptive word or group of words (adjectives and adverbs).” So while she begins with a generalization, Bell also specifies which parts of speech are used as modifiers.

    Matthew loved the way his daughter said “peas” instead of “please” whenever she asked for something.

    “Off with her head” is no longer a copyrighted phrase now that *Alice’s Adventures in Wonderland* is over a hundred and fifty years old.

2. When quoting a few words within your own sentence, those words should make sense as part of your sentence.

    Ms. Christina Redmond, whose husband has Alzheimer’s in a very late stage, says, “Sometimes you just don’t know the person you’ve spent your entire life with, and you become a caregiver all over again.”

    Professor Richardson told us not to use the phrase “in today’s society” in a paper!

    Sheryl was the only one who could remember the words to “It’s the End of the World as We Know It (and I Feel Fine)” from beginning to end.
3. & 4. Long quotes of more than four lines should be set off by indenting one inch on
the left side rather than by using quotation marks. Again, to avoid plagiarism, always
introduce your readers to your source to provide context and credibility:

In an April, 2009 *New York Times* interview, Richard Anderson, the chief executive of Delta
Air Lines, responded to a question about hiring and job qualifications by saying:

> You’re looking for a really strong set of values. You’re looking for a really good
> work ethic. Really good communication skills. More and more, the ability to
> speak well and write is important....And when I say written word, I don’t mean
> Power Points. I don’t think Power Points help people think as clearly as they
> should because you don’t have to put a complete thought in place. You can
> just put a phrase with a bullet in front of it. And it doesn’t have a subject, a
> verb and an object, so you aren’t expressing complete thoughts.

In his novel *Continental Drift*, James D. Houston describes the San Andreas fault that lies
along the western edge of North America:

> [It] marks the line where two great slabs of the earth’s crust meet and grind
together. Most of North America occupies one of these slabs. Most of the
Pacific Ocean floats on the other. A small lip of the Pacific slab extends above
the surface, along America’s western coastline....the line where these two
slabs, or plates, meet is called the San Andreas Fault. This fault line has had a
tremendous impact on the city of San Francisco. In 1989 the Bay Area felt the
shock of that instability when the Loma Prieta earthquake rattled, and that was
over one hundred miles away from the City. (73)

Houston goes on to describe the regional and statewide impact both historically and
recently, following the 1989 Loma Prieta earthquake, which was centered in the Forest of
Nisene Marks State Park—just miles from Cabrillo College.

[Brackets] in the Houston quote above indicate that the language has been changed by
the writer quoting Houston—likely to be more succinct and avoid repeating “the San
Andreas fault.”

…Ellipses indicate language has been removed, usually to cut out confusing, irrelevant
or unnecessary supplemental information. Quotations can be thus manipulated to
purposefully leave out language that conflicts with the author’s purpose or thesis or to
misrepresent the person quoted. Any language deleted from a quote should be indicated
with three dots in a row (…); if more than one sentence is cut, then four ellipses are used
(….).
**ACTIVITY:**

To practice quoting a source for an academic purpose, go back to one of our prior readings from this semester. Select a passage of at least four lines that you find particularly interesting for whatever reason. You may quote from any author, including other students. You may not, however, quote from your own previous writing.

Introduce your block quote by informing readers of the author’s name and to explain a little why you selected this particular passage. Include both your set-up and the quote itself on the lines below:

---

**PLAGIARISM**

comes from the Latin “plagium” and means “kidnapping.” In academia, it is looked upon as theft, and consequences can be severe for both students and professors.

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...
SECTION 2: PARAPHRASE AND SUMMARY (approximately 30-40 minutes)

Direct quotation is pretty black and white: it is meant to express exact language. But sometimes you want to include the ideas of others in your essay without using their words. You may include these ideas, but you must still explain where they came from.

**Paraphrase** is used to convey the ideas of another at the same level of detail but entirely in different words and sentence structure. You must still acknowledge the original source, but paraphrase allows you to work those ideas more seamlessly into your own writing.

**Summary** is a reduction of another person’s words and ideas to a brief overview; the amount of language is much less than the original author took to express the same thoughts.

Paraphrase and summary are used for a number of reasons, for example:

- The exact language of your source is not available or known.
- The language itself clashes with your style and/or message.
- The original is wordy or lengthy.
- Your voice is in danger of being drowned out by too much quotation from others.

The last one is difficult to know, but one helpful guideline in a research paper is not to devote more than ten percent of a paper to quotations, or more than thirty or forty percent total from others, including quotation, paraphrase, and summary. When in doubt, ask your instructor for guidelines.

Whenever you write about something you’ve read, you must give credit to the original author, whether you are quoting him or her directly or simply paraphrasing what he or she has written before making your own statements on the topic. This is called DOCUMENTING, or CITING, your sources. You do this to avoid stealing, or plagiarizing, from others.

**Plagiarism** means to write down the language, ideas, or thoughts from another and pass them off as your own. The word comes from the Latin “plagium” and means “kidnapping.” Simply put, plagiarism is a serious matter. It is considered plagiarism whether you quote directly or paraphrase another source in your own words without giving credit, or acknowledgement, for the ideas and examples used.

The main thing to remember about documenting your sources is that you need to account for your sources in two places:

a) right after your quote or paraphrase in the body of your paper, and

b) at the end of your paper in a Works Cited or References page.
Each academic discipline or department follows the documentation system set out by their central professional organization or body. The two most common systems you’re likely to encounter at Cabrillo are MLA (from the Modern Language Association) and APA (American Psychological Association), which are very similar in style. In all of your English and humanities classes, MLA will be the standard, so that is the model we are using in this lesson. The APA system is used more widely in the social sciences. Most writing handbooks provide detailed directions for using both systems, and you can learn more and see several examples online as well. These will show you in detail how to cite sources in the body of your paper and at the end.

**Activity:** Discuss in your group: what is distinct about each of the four versions of the same selection below from Adrienne Rich’s book, *On Lies, Secrets, and Silence*? All are cited using the MLA format.

<table>
<thead>
<tr>
<th>In her book <em>On Lies, Secrets, and Silence</em>, Adrienne Rich writes that “the first thing I want to say to you who are students, is that you cannot afford to think of being here to receive an education; you will do much better to think of yourselves as being here to claim one” (231).</th>
<th>In her book <em>On Lies, Secrets, and Silence</em>, Adrienne Rich writes that students need to own their learning and take responsibility for their educational experience; students should not believe that learning is something they merely accept from their professors and others (231).</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Santa Cruz poet advised students in a graduation ceremony at Douglass College, “you cannot afford to think of being here to receive an education; you will do much better to think of yourselves as being here to claim one” (Rich 231).</td>
<td>A Santa Cruz poet advised students in a graduation ceremony at Douglass College that they need to own their learning and take responsibility for their educational experience; students should not believe that learning is something they merely accept from their professors and others (Rich 231).</td>
</tr>
</tbody>
</table>

Rich’s text will be cited fully at the end of the essay, in a Works Cited list of all sources in alphabetical order. The exact format for each entry depends on the type of source and whether it can be found in print or online. Here’s what Rich’s book would look like:


(Notice that the first line is not indented, so that each new entry and name sticks out and is easy to find in a long list of sources.)
ACTIVITY: Return to the selection you block quoted in Section One (taken from one of the class readings up to this point). Rewrite the selection below, word-for-word as it appears in the original text. After that, completely rewrite it in your own words without adding or deleting any information.

Follow the guidelines below for an effective paraphrase.

GUIDELINES FOR EFFECTIVE PARAPHRASE

1. To begin, read the original passage a out loud and/or write it down exactly at least once to commit the ideas to memory. After that, cover up the original and draft your own completely for the first time without peeking. Review and revise from there.

2. Do NOT simply find a synonym (word close in meaning) for every word in each sentence and replace each word at a time. This is a form of plagiarism called a “close paraphrase.” Even though the exact words are different, you have retained the same sequence of ideas and virtually the same language as the original.

3. Do NOT keep original phrases in a paraphrase. There may be some common words or special jargon that needs to be retained on occasion, but generally, even a word or short phrase here and there is flirting with plagiarism.

4. Remember to attribute your paraphrase to the original author and context even though you aren’t using exact language.

ORIGINAL PASSAGE:

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PARAPHRASE:

When you are finished, you will share your result with a partner, small group, or the whole class, depending on class size. Each group will judge which student does the best job conveying all of the content of the original while creatively avoiding any form of plagiarism. Winning students will earn 1 extra credit point.
### SECTION 3: THE MECHANICS OF QUOTATION (APPROXIMATELY 30 MINUTES)

Use this chart to help you determine where to locate quotation marks around other punctuation:

| When quoting spoken language, use a comma to separate the name of the speaker from his or her quotation within one sentence. | “Don’t throw bouquets at me,” I warned him. “People will say we’re in love.”
| British actor Robert Morley said, “Man’s greatest hour was the invention of the ball.” |
| When quoting from something that already has quotation marks in it, put double quotes around the larger quotation and single quotes around the quoted words and phrases within it. | “By the way,” Mr. Horner said as he dismissed the class, “for Friday I want you to read Denise Levertov’s poem, ‘Relearning the Alphabet.’”
| Christina introduced her sister Monica as “the one who still calls me ‘Shorty’ even though I outgrew her years ago.”
| Our English teacher told us, “Do not use the phrase ‘in today’s society’ in a paper for my class.” |
| Periods and commas always go inside/before closing quotation marks. | The fourth chapter of our Grammar book is entitled “How to Sound Educated.”
| Should you underline the title of Sylvia Plath’s poem, “The Moon and the Yew Tree,” or should you enclose it in quotation marks? |
| Semicolons (;) and colons (:) always go outside/after closing quotation marks. | Today we discussed Henry Reed’s poem, “Naming of Parts”; tomorrow we’ll take up his “Judging Distances.”
| Next week we will study Denise Levertov’s long poem “Staying Alive”: it is a poem about the Vietnam War. |
| If the entire quoted sentence IS a question, the question mark goes inside the closing quotation mark. | “You know what I mean, don’t you?” he asked. When I nodded, he added, “Then what more can I say?” |
| If the phrase inside quotation marks is NOT a question but comes at the end of a sentence that is a question, the question mark is placed outside the closing quotation mark. | Who wrote “Relearning the Alphabet”? |
| How do you know they called her “Bitsy”? |
| When both the entire sentence and the quotation are questions, one question mark -- the one inside the closing quotation mark -- is sufficient: | Who was it who asked, “Am I my brother’s keeper?”
| Did Sandra really demand, “Is Edwidge Danticat the author of the short story ‘A Rose for Emily’?” |
| Where exclamation points (!) and closing quotation marks come together, follow the same principles applied to the question mark. | “Don’t turn on that television set!” I shouted. “I can’t stand any more reruns of the episode ‘The Trouble with Tribbles!’” Then, pulling myself together, I explained: “I’ve already seen that Star Trek episode six times!” |
Proofreading tips for Quotes:

▲ Scan your paper and highlight key words that indicate you may be using someone else’s ideas: wrote, believes, maintains, insists, asserts, according to, etc. Be sure to avoid plagiarism and attribute the source.

▲ If writing dialogue, look for cues that quotes are needed: said, says, shout(ed), whisper(ed), call(ed), etc.

▲ Highlight all quotation marks to be sure you have an opening and closing pair for each occasion.

ADDITIONAL USES FOR QUOTATION MARKS

• to write dialogue
• to identify words or phrases singled out for discussion or meant sarcastically
• to enclose titles of short pieces, such as chapters, short stories, poems, web pages, and articles that make up a larger document or other work, such as a book, website, magazine, or newspaper

WRITING DIALOGUE

When using quotation marks in a dialogue, begin a new line for every alternating speaker. Once the dialogue between two people has started and each participant is named once, you no longer need to indicate who is speaking with every line. However, when three or more people are speaking, you will need to point out who is saying what.

“...” the dog trainer asked skeptically.

“Well, yes,” Lucy replied. A little shaken by the question, she reached down to stroke Molly’s head. “Don’t you think she looks like one?”

“Oh sure. She looks like one alright, but she won’t fetch or go near water. What kind of ’retriever’ is that?”

Notice that a quote within a quote (‘retriever’) is indicated by single quotation marks. If you begin a new line continuing with the same speaker, you do not put an end quote at the end of each line until that person’s speech has come to a complete stop.

“Well, yes,” Lucy replied. A little shaken by the question, she reached down to stroke Molly’s head. “Don’t you think she looks like one?

“I mean, she has all the coloring and outward appearance.

“And I have a certificate from her breeder.”

The above three lines were all spoken by Lucy.

SINGLING OUT WORDS AND PHRASES

Words singled out as a point of discussion should be enclosed in quotation marks.

In the Fifties what was “cool” in Los Angeles was “real George” in Seattle and “in the mud” in South City.

I wish people would stop repeating mindless expressions like “get over it” and “whatever.”

Words and phrases that are meant to express doubt or sarcasm should be quoted. Stay away from quotation marks when you include slang or clichés in your own writing. If
the slang is effective and the cliché absolutely crucial to make a point, do not apologize in quotes. Either it fits or it doesn’t:

  Five minutes after these “entertainers” began screeching their songs, I knew I’d been ripped off again.

  Some “bargain” that car was; I spent more on repairs in one year than I did on the car!

**QUOTING TITLES**

Here’s a guide to help you decide when to put quotes around a title and when to *italicize*:

Use quotation marks around titles of short works that are part of something larger: *Italicize* titles of longer works made up of smaller parts:

- chapters of books → books
- poems → poetry and short story collections
- short stories → anthologies
- articles → newspapers and magazines
- essays → journals
- web pages → web sites
- songs → music CDs and collections
- TV or radio show episodes → TV and radio shows
- Plays, films, epic poems

Edgar Allan Poe’s “The Cask of Amontillado” is Morley’s favorite short story.

In the poem, “My Last Duchess,” Browning’s irony is superb.

“How I Discovered Words” is a moving chapter in Helen Keller’s book *The Story of My Life*.

Re-read the article, “You Aren’t What You Don’t Eat!” in last month’s *Health and Food*.

Richard Rodriguez’s essay, “Aria,” is included in our English 1A anthology.

*On occasion, you may still see underlining or quotation marks used in place of italics, an old holdover from typewriter and printmaking ways, but italics are universally accepted as the appropriate way to go whenever possible, and word processors make this easy.*

**MISUSES OF QUOTATION MARKS**

- Do **NOT** use quotation marks around the title of your own essay or creative work.
- Do **NOT** use quotation marks to emphasize a word—use italics for emphasis.
- Do **NOT** use quotation marks to indicate indirect discourse (language that is paraphrased second-hand).
Activity: In each of the following sentences, insert clearly and accurately all necessary single and double quotation marks and underlining. Keep whatever punctuation is already in the sentence.

1. I can’t write another essay entitled What I Did Over Summer Vacation.

2. In Barbara Kingsolver’s novel Animal Dreams, the twenty-fourth chapter is titled The Luckiest Person Alive.

3. I hope you’re not busy on Friday, said Margo, because I want you to come to my party.

4. Madonna’s song, Justify My Love, has racy lyrics.

5. My supervisor actually said I was unreasonable and stubborn; can you believe it?

6. Tom’s review of the movie Star Wars was published in The Santa Cruz Sentinel under the title May the Force Be with Us All.

7. The terms hippie and hep cat have a close etymological relationship.

8. Did your generous boss give you another candy cane for a bonus this year?

9. Two of Alice Adams’ newest short stories, A Wonderful Woman and True Colors, are set in San Francisco.

10. Last week we read Virginia Woolf’s short story The Mark on the Wall. Next week we will begin her novel To the Lighthouse.

11. I have only one complaint against Edgar Allan Poe’s short story The Tell-Tale Heart: I can’t understand it.

12. Morley looked me in the eye and asked, Didn’t you tell me Shakespeare was the author of the short story The Tell-Tale Heart?

13. Do you know the lyrics to the song Who’s Afraid of the Big Bad Wolf?

14. Get your head down, she screamed, or else someone will see you!

15. Woody Allen’s film Crimes and Misdemeanors has much in common with Dostoevsky’s novel, Crime and Punishment and Shakespeare’s play, MacBeth.

16. Words like explosive have been used to describe the recent popularity of Latin music in North America.

17. Do you get the New York Times newspaper or The New Yorker magazine?

18. We read Homer’s epic poems The Iliad and The Odyssey in English 1B.
SECTION 4: READING “LADDER OF YEARS” (approximately 30-40 minutes)

BY ANNE TYLER

Anne Tyler was born in Minneapolis, Minnesota, in 1941 and grew up in Raleigh, North Carolina. Originally published in 1995, Ladder of Years is her thirteenth book. Her 11th, Breathing Lessons, was awarded the Pulitzer Prize in 1988. Her 1985 novel, “The Accidental Tourist,” was a Pulitzer finalist and earned her a National Book Critics Circle Award. A member of the American Academy and Institute of Arts and Letters, she lives in Baltimore, Maryland.

This all started on a Saturday morning in May, one of those warm spring days that smell like clean linen. Delia had gone to the supermarket to shop for the week’s meals. She was standing in the produce section, languidly choosing a bunch of celery. Grocery stores always made her reflective. Why was it, she was wondering, that celery was not called “corduroy plant”? That would be much more colorful. And garlic bulbs should be “moneybags,” because their shape reminded her of the sacks of gold coins in folktales.

A customer on her right was sorting through the green onions. It was early enough so the store was nearly empty, and yet this person seemed to be edging in on her a bit. Once or twice the fabric of his shirt sleeve brushed her dress sleeve. Also, he was really no more than stirring those onions around. He would lift one rubber-banded clump and then drop it and alight on another. His fingers were very long and agile, almost spidery. His cuffs were yellow oxford cloth.

He said, “Would you know if these are called scallions?”

“Well, sometimes,” Delia said. She seized the nearest bunch of celery and stepped toward the plastic bags.

“Or would they be shallots?”

“No, they’re scallions,” she told him.

Needlessly, he steadied the roll of bags overhead while she peeled one off. (He towered a good foot above her.) She dropped the celery into the bag and reached toward the cup of twist ties, but he had already plucked one out for her. “What are shallots, anyway?” he asked.

She would have feared that he was trying to pick her up, except that when she turned she saw he was surely ten years her junior, and very good-looking besides. He had straight, dark-yellow hair and milky blue eyes that made him seem dreamy and peaceful. He was smiling down at her, standing a little closer than strangers ordinarily stand.

“Um . . . ,” she said, flustered.

“Shallots,” he reminded her.

“Shallots are fatter,” she said. She set the celery in her grocery cart. “I believe they’re above the parsley,” she called over her shoulder, but she found him next to
her, keeping step with her as she wheeled her cart toward the citrus fruits. He wore blue jeans, very faded, and soft moccasins that couldn't be heard above “King of the Road” on the public sound system.

“I also need lemons,” he told her.

She slid another glance at him.

“Look,” he said suddenly. He lowered his voice. “Could I ask you a big favor?”

“Um . . .”

“My ex-wife is up ahead in potatoes. Or not ex I guess but . . . estranged, let’s say, and she’s got her boyfriend with her. Could you just pretend we’re together? Just till I can duck out of here?”

**ACTIVITY**

What do you think will happen next? With a partner in group or on your own during arranged time, write at least ten sentences continuing the conversation and action in the story. Be sure to use lots of dialogue and to also describe actions, gestures, and expressions of the speakers.

Make sure you punctuate your dialogue correctly and that you start a new paragraph each time the speaker changes. Time permitting, you will be asked to “perform” your dialogue for the group. Regardless, make sure your material is creative but respectful of the group.

**NOTES:**

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There are many times when writers struggle over just what combination of words will best describe, persuade, praise, critique, or have some other effect on their readers. No matter what the task, conveying exactly what you mean to say depends on choosing the right combination of words and phrases, also known as diction. Whether students are writing essays or police officers are writing crime reports, clarity matters.

In this chapter, we will explore two related concepts: using abstract and concrete language to both inspire and explain, and placing modifiers to be most effective in setting a scene or describing a situation. Both of these topics are essentially about word choice and organization, and how to engage your reader as best as possible with your ideas. But first, we begin with a review of the highlights of chapter seven.

SECTION 1: CHAPTER SEVEN REVIEW (approximately 20 minutes)

Chapter seven focused on the use of quotation marks and how to properly quote and paraphrase from the work of others in your own writing.

Below are some guidelines for introducing quoted material:

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Always use quotation marks at the beginning and end of each quotation, even if you are just quoting a word or short phrase.</td>
</tr>
<tr>
<td>2.</td>
<td>When quoting a few words within your own sentence, those words should make sense as part of your sentence.</td>
</tr>
<tr>
<td>3.</td>
<td>When quoting more than four lines in a row, you should remove the quotation marks and indent the whole quote as a block by one inch on the left side only.</td>
</tr>
<tr>
<td>4.</td>
<td>Always make it very clear whose voice or writing is quoted, either in an introductory signal phrase or in an in-text citation, and how that person is knowledgeable on the subject.</td>
</tr>
</tbody>
</table>

Paraphrase is used when you want to convey the same ideas as another writer in roughly the same amount of language, entirely in your own words and sentence structure. You must still acknowledge the original source, but paraphrase allows you to work those ideas more seamlessly into your own writing.

Summary is a reduction of another person’s words and ideas to a brief overview; the amount of language is much less than the original author took to express the same thoughts.
Paraphrase and summary are used for a number of reasons, for example:

- The exact language of your source is not be available or known.
- The language itself clashes with your style and/or message.
- The original is wordy or lengthy.
- Your voice is in danger of being drowned out by too much quotation from others.

Whenever you write about something you’ve read, you must give credit to the original author, whether you are quoting him or her directly or simply paraphrasing what he or she has written while making your own statements on the topic. This is called DOCUMENTING, or CITING, your sources. You do this to avoid stealing, or plagiarizing, from others.

**Plagiarism** means to write down the language, ideas, or thoughts from another and pass them off as your own. The word comes from the Latin “plagium” and means “kidnapping.”

The main thing to remember about documenting your sources is that you need to account for your sources in two places:

a) right after your quote or paraphrase in the body of your paper, and

b) at the end of your paper in a Works Cited or References page.

**OTHER USES FOR QUOTATION MARKS**

- to write dialogue

- to enclose titles of short pieces, such as chapters, short stories, poems, web pages, and articles that make up a larger document or other work, such as a book, website, magazine, or newspaper

- to identify words or phrases singled out for discussion or meant sarcastically

**MISUSES OF QUOTATION MARKS**

- Do NOT use quotation marks around the title of your own essay or creative work.

- Do NOT use quotation marks to emphasize a word—use italics for emphasis.

- Do NOT use quotation marks to indicate indirect discourse (language that is paraphrased second-hand).
An aluminum foil square with black lines of burned heroin arranged like a never ending “W was found in the men’s bathroom in the 400 building late Thursday morning.

“This is the second time I have heard of this happening” said Sam Witmer, a first year Cabrillo student.

The Sheriff’s office took more than a half an hour to arrive on the scene because the only sheriff on duty was off campus according to their receptionist. The tension outside the bathroom rose as The Voice had to act as the police; telling restroom visitors to not touch the evidence.

This situation was different from the first time Witmer mentioned, because there was a long note on the wall written in pencil sarcastically glorifying using heroin. It was signed “Mystery Junkie.”

This presentation was interpreted by Sheriff’s Officer Paul Ramos as a neutral or good sign—indicating that it was someone trying to highlight the activity.

“That’s interesting,” said Officer Paul Ramos, “This looks staged”.

He said he gets reports frequently about drug use in the bathrooms, including heroin—but this was the first time he had seen something quite like this.

Ramos explained that the slow response was due to cuts in staff for the 2009-2010 school year. He is now the only daytime officer on duty for all three of Cabrillo’s campuses.

Ramos says Sheriff patrol at Cabrillo was cut from two officers and a deputy, down to one officer and one sheriff for the 2009-’10 school year because of budget cuts. The staff reduction slashed the force on campus by one third.

They also have one full time, and one part-time, sheriff’s security guard on campus to assist them when necessary.

“I think in times of budget crisis, people have to make difficult sacrifices, said Ramos.

He says that Cabrillo is saving about $100,000 by having one less officer on duty. Now there is only one officer on duty at a time with no overlap in their shifts.

However, Ramos is confident that they can still help provide a safe environment at Cabrillo.

“If there was a large emergency at the Watsonville campus, I would call the Watsonville PD,” said Ramos.

“We make ourselves as available as possible.” Said Ramos.

Despite his hopeful comments, Thursday’s discovery was alarming for Ramos.

“It is concerning to me,” said Ramos, “but especially for the campus.
SECTION 2: CONCRETE VERSUS ABSTRACT (approximately 30 minutes)

Most writing balances abstract thinking and ideas with concrete examples and
description, with a heavier emphasis on one or the other depending on its purpose.
In poetry and other literature, concrete images set the scene and create the mood for a
message or story and often serve as symbols or metaphors. Writing is communication
and depends on detail to provide important context and other information, especially in
academia, where you are expected to support your ideas with plenty of examples.

WHAT IS ABSTRACT?

ABSTRACT words point to ideas, to concepts, to states of mind, to the theoretical, to
whatever is outside the experience of the five senses.

Here is a short list of abstract nouns:

<table>
<thead>
<tr>
<th>love</th>
<th>beauty</th>
<th>dignity</th>
<th>peace</th>
<th>integrity</th>
</tr>
</thead>
<tbody>
<tr>
<td>courage</td>
<td>honesty</td>
<td>evil</td>
<td>happiness</td>
<td>freedom</td>
</tr>
</tbody>
</table>

We cannot literally see, hear, smell, taste, or feel “freedom.” Such words cannot be
understood directly through the five senses; instead, we must rely on our past personal
experiences and social conditioning – on the associations the abstractions carry – to
grasp what they mean.

Abstract adjectives like “beautiful” and “awesome” convey a sense of the intensity of
a thing, but they are subjective terms, and without more specific details to show what
makes something beautiful or awe-inspiring, readers may not get your point. Same goes
for adverbs.

Below are some examples of potentially abstract adjectives and adverbs:

<table>
<thead>
<tr>
<th>lovely</th>
<th>beautiful</th>
<th>dignified</th>
<th>peaceful</th>
<th>honorable</th>
</tr>
</thead>
<tbody>
<tr>
<td>bravely</td>
<td>honestly</td>
<td>evil</td>
<td>happily</td>
<td>free</td>
</tr>
</tbody>
</table>

Maurice is my most generous friend; he lent me his car when mine broke down.

Elana is tall for a woman at more than six feet, four inches.

WHAT IS CONCRETE?

CONCRETE words denote what can be perceived by the five senses. Examples: tree
(sight), thunder (hearing), pizza (taste), incense (smell), and sandpaper (touch).
Concrete, active verbs appeal to the sense as well!

Here is a short list of concrete nouns and verbs:

<table>
<thead>
<tr>
<th>NOUNS</th>
<th>snow</th>
<th>punk rock</th>
<th>Suzy</th>
<th>ice-cream</th>
<th>California</th>
</tr>
</thead>
<tbody>
<tr>
<td>VERBS</td>
<td>scream</td>
<td>taste</td>
<td>jog</td>
<td>study</td>
<td>crumple</td>
</tr>
</tbody>
</table>
**ACTIVITY**: Compare the following passages.

In the following paragraph from *Of Time and the River*, Thomas Wolfe uses both ABSTRACT and CONCRETE diction; he is both GENERAL and SPECIFIC:

There would be a brisk fire crackling in the hearth, the old-smoke gold of morning and the smell of fog, the crisp cheerful voices of the people and their ruddy competent morning look, and the cheerful smell of breakfast, which was always liberal and good, the best meal that they had: kidneys and ham and eggs and sausages and toast and marmalade and tea.

Here is Wolfe’s passage cast only in ABSTRACT, GENERAL language:

The room was warm, it was a nice morning, the people were happy, and breakfast was plentiful and good.

What has been lost by using only abstract language? Discuss.

**ACTIVITY**: Using specific, concrete language, create an additional sentence for each example below to illustrate the abstract ideas in more detail, explaining how or why each generalization is true. You may do this individually or as a group up on the board.

**Example**: George’s friends consider him a very successful man. *He graduated from Harvard with high honors--earning degrees in Business and Psychology--started up a successful practice of his own, and has a beautiful family.*

1. Julia is a lovely person.
2. Lucy and Wombat are very well-trained kitties.
3. Manek urged his friends to leave the violent show.
4. Olivia’s strength amazed me.
5. Anna admired Carlos’s integrity.

**ACTIVITY**: Individually, in pairs, or as a group, use only concrete description, gestures, and dialog to describe the following by appealing to the senses:

1. A fretful mother on her child’s first day of school.
2. The hands of a mechanic.
3. Apple pie or another dessert.
4. A child having a tantrum about going to bed.
5. Your favorite band or performer.
SECTION 3: PLACING MODIFIERS (approximately 30 minutes)

This section revisits the adjective, adverb, and preposition, and the importance of where they are placed in a sentence relative to what or whom they describe. This section focuses on adjectives and adverbs in their roles as “modifiers.”

A MODIFIER is a word or group of words that gives information about some word or word group in a sentence. To “modify” means to alter or change. Similarly, a MODIFIER in grammar clarifies, qualifies, describes or limits a word and, therefore, changes or alters it. For example, in the following sentence, “My youngest sister is a lawyer,” the adjective “youngest” modifies “sister”: It lets us know specifically which sister is a lawyer.

MODIFIERS should be placed as close as possible to the word or words they modify. What is off about the following sentence?

Playing with a toy mouse, I sat watching my cat.

The opening phrase is a misplaced modifier, and it is too far away from the word it modifies to make sense. The sentence says that “I” was “playing with a toy mouse,” not that the cat was playing with a toy mouse. Move the modifier close to the thing it modifies and we have:

I sat watching my cat playing with a toy mouse.

There are three kinds of problems with MODIFIERS: DANGLING, MISPLACED, and LIMITING.

MISPLACED MODIFIERS:

The term MISPLACED MODIFIER is self-explanatory: it refers to a modifier that is too far away from the word or words it’s supposed to modify.

Following are two examples of modifiers that are placed too far away from what they modify:

I read that the hit-and-run driver had been caught in the morning paper. Revised: I read in the morning paper that the hit-and-run driver had been caught.

That’s a truly amazing paper!

She is going out with a man who owned a BMW named Herman. Revised: She is going out with a man named Herman who owned a BMW.

Is the BMW named Herman, or the man?
DANGLING MODIFIERS:

A DANGLING MODIFIER has no word or words to modify; it just dangles there in the sentence.

Here are a couple of examples of Dangling Modifiers:

At the age of six, my mother had another baby.

The sentence actually says that the mother was six when she had another baby! We may understand what the writer meant to say, but that’s a risky premise. In order to be understood, writers must say what they mean instead of leaving it to readers to guess. Here’s a revised version, changing the wording of the modifier (the phrase, “At the age of six”) so that it has something to modify (“I”):

Revised: When I was six, my mother had another baby.

Sitting there looking at the ocean, her decision was finally made.

This one is tricky, since – like many modifier errors – it seems to make sense. But read it again: just who or what is “sitting there looking at the ocean”? According to the sentence, it’s “her decision” that is sitting looking at the ocean; this makes no sense. This is, in part, because the sentence is written in passive voice, with no one specifically doing the action of either sitting or making the decision. The description “sitting there looking at the ocean” needs something else to modify.

Revised: Her decision was finally made as she sat there looking at the ocean.

Revised: Sitting looking at the ocean, she finally made her decision.

LIMITING MODIFIERS

LIMITING ADVERBS always affect the word that immediately follows them. Placed anywhere else in the sentence, they change the meaning.

“All music is not relaxing” means that no music is relaxing.

“Not all music is relaxing” means that some music is relaxing.
SOME LIMITING MODIFIERS: *all, only, just, almost, hardly, barely, at first, simply,* etc.

Read the following four sentences and note how the meaning changes with the placement of the modifier, “only.”

Only counselors say that high salaries determine students’ career choices.

[No one else says that.]

Counselors only say that high salaries determine students’ career choices.

[The counselors don’t really believe it; they only say it, or that’s all they say.]

Counselors say that only high salaries determine students’ career choices.

[The counselors think nothing else plays a role in career choice.]

Counselors say that high salaries determine only students’ career choices.

[No one else’s career choice is determined by high salaries – only students’.]

**Activity:** Correct the modifier problems in the following sentences by rewriting them to clarify meaning. They contain misplaced or dangling modifiers. None is correct.

(Reminder: dangling modifiers need something to modify; misplaced modifiers need to be moved closer to what they modify. Often – but not always – a misplaced modifier can be corrected by simply moving the sentence parts around without adding or changing anything.)

1. A report was made about the holdup by the police.

2. I bought a second-hand car from a man with a bad battery.

3. After smelling up the whole house, I finally gave my dog a bath.

4. Determined to learn to write, the textbook was slowly mastered.

5. She left the meat on the table that was too tough to eat.

6. My mother-in-law took me to the hospital after breaking my leg.

7. The bank will make loans to responsible people of any size.
8. I couldn't even at first touch my toes.

9. The neutron bomb only destroys life, leaving buildings intact.

10. She described her father as a six-foot-tall man with a mustache weighing 150 pounds.

11. Being a conceited fool I didn't much care for his company.

12. Dressed in a black satin gown, he watched her stroll by.

13. Standing there being milked, we thought the cows looked contented.

14. Completely smashed, I saw that my car was beyond repair.

15. We gave all the newspapers to the Boy Scouts that had been lying around for months.
ACTIVITY: Can you spot the misplaced, dangling, or unclear modifiers in the police report below? What could the possible meanings be, and what are the implications of this?

**Santa Cruz PD**
155 Center Street, Santa Cruz, CA 95060
CA04402200

**Narrative Report**

**OFFENSE(S)**
594(A) PC; Vandalism [under $1000]; Misd.

**DATE, TIME AND DAY OF OCCURRENCE**
02/28/10 17:30 TO 02/28/10 20:30

**LOCATION OF OCCURRENCE**
24 River St., Santa Cruz

**Introduction and Synopsis**

On 02/28/2010, at about 20:36 hours, I was dispatched to the first floor of the triple decker garage on the report of vandalism to a vehicle. I arrived on scene a short time later and spoke to Katie McGuinness who showed me that the driver’s side rear window had been broken on her vehicle.

**Statements of Katie McGuinness**

“I parked the car here at about 5:30 and returned at 8:30 to find that someone broke the window in the back seat of the car that was closed. Nothing’s been taken that I can see.”

**Statements of Bruce McGuinness**

“After we found the window broken, I walked around the parking lot looking for any sign of something from our car or other break-ins. I did see some kids riding away on bikes that were black.”

**Investigation**

I was unable to locate anything that may have been used to break the window. I advised the McGuinnesses to call me if they discovered that anything had been taken from the car later.

**Recommendations:** None

**ADMINISTRATION**

**BY OFFICER**
W. Wharton 153WW

**DATE/TIME**
02/28/10 21:33

**APPROVED BY**
Melvin Mendoza

**DATE APPROVED**
02/28/10

**OFFICER**

**UNIT/SHIFT**

**CASE STATUS**
Closed
As the school year begins, be ready to hear pundits fretting once again about how kids today can’t write—and technology is to blame. Facebook encourages narcissistic blabbering, video and PowerPoint have replaced carefully crafted essays, and texting has dehydrated language into “bleak, bald, sad shorthand” (as University College of London English professor John Sutherland has moaned). An age of illiteracy is at hand, right?

Andrea Lunsford isn’t so sure. Lunsford is a professor of writing and rhetoric at Stanford University, where she has organized a mammoth project called the Stanford Study of Writing to scrutinize college students’ prose. From 2001 to 2006, she collected 14,672 student writing samples—everything from in-class assignments, formal essays, and journal entries to emails, blog posts, and chat sessions. Her conclusions are stirring.

“I think we’re in the midst of a literacy revolution the likes of which we haven’t seen since Greek civilization,” she says. For Lunsford, technology isn’t killing our ability to write. It’s reviving it—and pushing our literacy in bold new directions.

The first thing she found is that young people today write far more than any generation before them. That’s because so much socializing takes place online, and it almost always involves text. Of all the writing that the Stanford students did, a stunning 38 percent of it took place out of the classroom—life writing, as Lunsford calls it. Those Twitter updates and lists of 25 things about yourself add up.

It’s almost hard to remember how big a paradigm shift this is. Before the Internet came along, most Americans never wrote anything, ever, that wasn’t a school assignment. Unless they got a job that required producing text (like in law, advertising, or media), they’d leave school and virtually never construct a paragraph again.

But is this explosion of prose good, on a technical level? Yes. Lunsford’s team found that the students were remarkably adept at what rhetoricians call kairos—assessing their audience and adapting their tone and technique to best get their point across. The modern world of online writing, particularly in chat and on discussion threads, is conversational and public, which makes it closer to the Greek tradition of argument than the asynchronous letter and essay writing of 50 years ago.

The fact that students today almost always write for an audience (something virtually no one in my generation did) gives them a different sense of what
constitutes good writing. In interviews, they defined good prose as something that had an effect on the world. For them, writing is about persuading and organizing and debating, even if it’s over something as quotidian as what movie to go see. The Stanford students were almost always less enthusiastic about their in-class writing because it had no audience but the professor: It didn’t serve any purpose other than to get them a grade. As for those texting short-forms and smileys defiling serious academic writing? Another myth. When Lunsford examined the work of first-year students, she didn’t find a single example of texting speak in an academic paper.

Of course, good teaching is always going to be crucial, as is the mastering of formal academic prose. But it’s also becoming clear that online media are pushing literacy into cool directions. The brevity of texting and status updating teaches young people to deploy haiku-like concision. At the same time, the proliferation of new forms of online pop-cultural exegesis—from sprawling TV-show recaps to 15,000-word videogame walkthroughs—has given them a chance to write enormously long and complex pieces of prose, often while working collaboratively with others.

We think of writing as either good or bad. What today’s young people know is that knowing who you’re writing for and why you’re writing might be the most crucial factor of all.

QUESTIONS FOR DISCUSSION AND WRITING:

1. Do you text or email for personal reasons on a daily basis? How is that different from writing for school? For work? In what ways are these all similar?

2. Do you think online media (Facebook, Twitter, email, advertising, messaging, etc.) promotes communication in a positive or negative way?

3. What other relevant topic would you prefer to address?

In your 15-minute written response, try to combine both abstract and concrete language; follow up your opinions with some examples and vivid description!
**Activity:** Exchange your writing with a partner and read what each other has written. Then, follow these steps with each other’s responses (15 min.):

1. With a highlighter, indicate vivid, concrete nouns, adjectives, and adverbs.
2. In a different color, highlight vivid abstract nouns, adjectives, and adverbs.
3. In a different color, highlight any awkward phrasing due to possible misplaced or dangling modifiers.
4. Return the piece to its author to evaluate the reader’s response.
5. If time permits, share your response with the larger group in a full or selected group read-a-round.
CHAPTER 9  CLEAR AND EFFECTIVE SENTENCES: PRONOUN-ANTECEDENT AGREEMENT & ACTIVE VOICE

Continuing the theme of this section, chapter nine explores in much more detail the relationship of pronouns to the nouns they describe, as well as distinguishing between the strength and effectiveness of writing using active verbs and when to choose a more passive structure. Both lessons rely on the concept of agreement, or making sure all the parts of a sentence are well-placed in relation to each other, so that they all contribute to your message as a writer.

In examining pronoun/antecedent agreement, this week’s discussion will not only look at whether they agree, but also whether their connection is as clear as it can be. Vague or broad pronoun references behave much like misplaced modifiers—they can confuse readers and muffle your point. Before getting into pronouns, however, here’s a review of last week’s lesson on using abstract versus concrete language and placing modifiers.

SECTION 1:  CHAPTER EIGHT REVIEW (approximately 20 minutes)

ABSTRACT words point to ideas, to concepts, to states of mind, to the theoretical, to whatever is outside the experience of the five senses.

Here is a short list of abstract nouns:

<table>
<thead>
<tr>
<th>love</th>
<th>beauty</th>
<th>dignity</th>
<th>peace</th>
<th>integrity</th>
</tr>
</thead>
<tbody>
<tr>
<td>courage</td>
<td>honesty</td>
<td>evil</td>
<td>happiness</td>
<td>freedom</td>
</tr>
</tbody>
</table>

We cannot literally see, hear, smell, taste, or feel “freedom.” Such words cannot be understood directly through the five senses; instead, we must rely on our past personal experiences and social conditioning – on the associations the abstractions carry – to grasp what they mean.

Abstract adjectives like “beautiful” and “awesome” convey a sense of the intensity of a thing, but they are subjective terms, and without more specific details to show what makes something beautiful or awe-inspiring, readers may not get your point. Same goes for adverbs.

Below are some examples of potentially abstract adjectives (above) and adverbs (below):

<table>
<thead>
<tr>
<th>lovely</th>
<th>beautiful</th>
<th>dignified</th>
<th>peaceful</th>
<th>honorable</th>
</tr>
</thead>
<tbody>
<tr>
<td>bravely</td>
<td>honestly</td>
<td>wickedly</td>
<td>happily</td>
<td>freely</td>
</tr>
</tbody>
</table>
CONCRETE words denote what can be perceived by the five senses. Examples: tree (sight), thunder (hearing), pizza (taste), incense (smell), and sandpaper (touch).

Here is a short list of concrete nouns:

<table>
<thead>
<tr>
<th>lion</th>
<th>fern</th>
<th>solar system</th>
<th>car</th>
<th>ice-cream</th>
</tr>
</thead>
<tbody>
<tr>
<td>Suzy</td>
<td>snow</td>
<td>punk rock</td>
<td>beans</td>
<td>California</td>
</tr>
</tbody>
</table>

More clarification is often needed when you use abstract language:

→ Maurice is my most generous friend; he lent me his car when mine broke down.

→ Elana is tall for a woman at more than six feet, four inches.

A MODIFIER is a word or group of words that functions to give information about some word or word group in a sentence. A MODIFIER in grammar clarifies, qualifies, describes or limits a word and, therefore, changes or alters it. For example, in the following sentence, “My youngest sister is a lawyer,” “youngest” modifies “sister”: It lets us know specifically which sister is a lawyer.

MODIFIERS should be placed as close as possible to the word or words they modify.

There are two kinds of problems with MODIFIERS: DANGLING and MISPLACED. The term MISPLACED MODIFIER is self-explanatory: it refers to a modifier that is too far away from the word or words it’s supposed to modify:

Playing with a toy mouse, I sat watching my cat.

The sentence above says that “I” was “playing with a toy mouse,” not that the cat was playing with a toy mouse. Move the modifier close to the thing it modifies and we have:

I sat watching my cat playing with a toy mouse.

A DANGLING MODIFIER has no word or words to modify; it just dangles there in the sentence:

At the age of six, my mother had another baby.

The sentence actually says that the mother was six when she had another baby! Here’s a revised version, changing the wording of the modifier (the phrase, “At the age of six”) so that it has something to modify (“I”):

Revised: When I was six, my mother had another baby.
**ACTIVITY:** You should be able to rewrite the following sentences to develop abstract language and fix any confusing modifiers (which may include inventing something to be modified, or described.)

1. Camille returned the ugly shoes the day after they arrived.

2. After pinching her toes, Camille took them off immediately.

3. The shoes were not only painful, but also expensive.

4. When the shoes were received, they refunded her money.

5. Camille went back online and ordered a cheaper pair.

**SECTION 2: PRONOUN AGREEMENT** *(approximately 45 minutes)*

**ALL PARTS OF A SENTENCE MUST MATCH OR AGREE**

You may recall the above mantra from Chapter Three and the lesson on subject/verb agreement. We will tap into different elements of that lesson when exploring pronoun/antecedent agreement, which follows some of the same rules.

**PRONOUNS**

NOUNS represent people, places, things, qualities, or ideas. Mary, California, car, and love are all nouns.

A PRONOUN is a word used in place of a noun and functions as a noun. PERSONAL PRONOUNS refer to people, places, or things without naming them. They are usually used to avoid repetition.

### PERSONAL PRONOUN FORMS

<table>
<thead>
<tr>
<th></th>
<th>Subject</th>
<th>object</th>
<th>possessive pronoun</th>
<th>possessive pronoun</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Singular</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>first person</td>
<td>I</td>
<td>me</td>
<td>mine</td>
<td>my</td>
</tr>
<tr>
<td>second person</td>
<td>you</td>
<td>you</td>
<td>yours</td>
<td>your</td>
</tr>
<tr>
<td>third person</td>
<td>he</td>
<td>him</td>
<td>his</td>
<td>his</td>
</tr>
<tr>
<td>third person</td>
<td>she</td>
<td>her</td>
<td>hers</td>
<td>her</td>
</tr>
<tr>
<td>third person</td>
<td>it</td>
<td>it</td>
<td>its</td>
<td>its</td>
</tr>
<tr>
<td>third person</td>
<td>one</td>
<td>one</td>
<td>one’s</td>
<td>one’s</td>
</tr>
<tr>
<td><strong>Plural</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>first person</td>
<td>we</td>
<td>us</td>
<td>ours</td>
<td>our</td>
</tr>
<tr>
<td>second person</td>
<td>you</td>
<td>you</td>
<td>yours</td>
<td>your</td>
</tr>
<tr>
<td>third person</td>
<td>they</td>
<td>them</td>
<td>theirs</td>
<td>their</td>
</tr>
</tbody>
</table>
ANTECEDENTS

The ANTECEDENT (pronounced: an•tuh•ceed•ent), means “preceding,” or “going before.” The antecedent is the subject or noun for which the pronoun is a substitute. Pronouns must refer clearly to their antecedents, but they don’t always come first. 

Like subjects and verbs, they must agree.

Doug always argues. **He** wants **his** own way.

In this sentence, “Doug” is the antecedent for “he”; the pronoun “he” in the second sentence clearly refers to Doug. The pronoun (he) needs an antecedent (Doug) so we know who “he” is; if the antecedent weren’t there, or if it were Denise, the pronouns **he** and **his** would no longer agree with their subject.

**Activity:** In the sentence below, pronouns for the subject appear both before and after her name, “Sharisse” (the antecedent). What are they?

When she travels internationally, Sharisse always packs lightly, so she has room in her suitcase to shop along the way.

Can you find all the pronouns in the sentence below?

When they invited their children over for dinner on Sunday, Marjorie and Stanley promised to serve their famous fried chicken; they still refuse to divulge their secret recipe to the family.

PRONOUN REFERENCE

The rules of pronoun reference echo those of subject/verb agreement when it comes to using collective nouns, plural nouns, compound subjects, “either/or,” and indefinite pronouns. You will find the same rules applied to pronoun reference below. Notice that the personal pronouns **my, your, his, her, its, our, your, and their** often function as an adjective describing the object of the sentence.

COLLECTIVE NOUNS

As in subject/verb relations, the collective noun is considered one unit and calls for a singular pronoun. In the following examples, the group acts as one unit:

Our team is going to the state championships for the first time in its history.

After three full days, the jury had not yet reached its verdict, so it was sequestered.

If, however, the antecedent is considered plural, the pronoun must be plural as well. In the following examples, the members of the group act individually:

Our team ordered their new uniforms. (They all don’t share one uniform.)

When the jury was polled by the judge, they were required to give their names. (They don’t share one name.)
COMPOUND SUBJECTS

When the antecedents are compound subjects joined by “and,” their pronouns are plural:

The wolf and the eagle are striking in the fierce nobility they display.

Jan and María turned in their project today, but they were late.

When compound antecedents are joined by “or” or “nor,” the antecedent closer to the pronoun determines whether the pronoun is plural or singular. This is similar to the either/or, neither/nor rule in subject verb agreement, in which you match the verb to the subject nearest to it:

Neither the father nor his sons have lost their zest for life.

Neither the sons nor their father has lost his zest for life.

INDEFINITE PRONOUNS

Indefinite pronouns are singular. Indefinite pronouns such as “anybody,” “everyone,” “somebody,” “each,” and “whoever” may have no stated antecedent, but they can have pronouns referring to them.

One continuing problem with indefinite pronouns is that of gender agreement: Should the indefinite pronoun be referred to as “him” or “her”?

Here are some easy examples that have no question of gender:

The Boy Scout troop leader told everyone to bring his towel to the swimming hole or he would be cold.

Each of my sisters wants her turn on the phone even if she has nothing to say.

The following sentence, however, presents a challenge:

Every student should know (his? her?) English teacher’s office hours if (he? she?) wants to talk privately or get more help.

The writer can solve the problem in a number of ways, by choosing:

→ both genders: Every student should know his or her English teacher’s office hours if he or she wants to talk privately or get more help.

→ the male pronoun: Every student should know his English teacher’s office hours if he wants to talk privately or get more help.

→ the female pronoun: Every student should know her English teacher’s office hours if she wants to talk privately or get more help.

→ the plural pronoun & subject: Students should know their English teacher’s office hours if they want to talk privately or get more help.
**ACTIVITY**: Working in pairs, fill in the pronoun that agrees with each antecedent in the following sentences; underline the antecedents. Choose male and female pronouns appropriate to singular antecedents. The first pair to get at least nine correct wins an activity point each.

1. If a student in the class needs tutoring in math, ________ can call on Dominic.

2. The snake, having slithered ________ way up a drainpipe and into the shower, frightened poor Morley out of ________ slippers as well as ________ wits.

3. The doctors finished ________ rounds in time to go out for a midnight movie.

4. The District Attorney made ________ concluding remarks before the defendant jumped up and screamed in ________ loudest voice, “I’m guilty!”

5. When the policeman strode into the bar and said, “ ________ want everybody here to show me his I.D.,” Gloria sighed in relief, picked up ________ purse and headed for the door, saying, “Saved by a personal pronoun!”

6. As soon as Maria and ________ sister arrived, ________ parents brought out the Christmas presents.

7. The planning committee put all of ________ effort into putting on as successful a fund raiser as ________ did last year.

8. The committee put all of ________ signatures on the petition to hire a live band rather than a DJ since ________ has enough money in the budget.

9. Neither the instructor nor ________ students knew ________ way around the Internet.

10. Neither the students nor ________ instructor knew how to find ________ way around the Internet.
FAULTY PRONOUN REFERENCE

In order for your writing to communicate its message clearly, each pronoun must relate precisely to a specific antecedent. A pronoun’s reference will be unclear if it is IMPLIED, AMBIGUOUS, INDEFINITE, VAGUE, or BROAD. These problems collectively are often called Faulty Pronoun Reference.

IMPLIED REFERENCE

A pronoun must refer to a specific antecedent, not to one that is implied but not actually in the sentence.

It appeals to her desire to be useful.

In the sentence above, the reader does not know what “it” refers to; the sentence, therefore, makes no clear sense by itself; it needs a context -- a specific antecedent.

Jan has always wanted to be a doctor. It appeals to her desire to be useful.

The sentence is beginning to make some kind of sense, but “it” is still not clear: What “appeals”? It can’t be “doctor,” which is the closest noun to the vague pronoun “it.” The surest way to eliminate the faulty reference is to write a specific subject into the sentence.

Jan has always wanted to be a doctor. Medicine appeals to her desire to be useful.

Jan has always wanted to study medicine. It appeals to her desire to be useful.

Either way, the reader knows that “it” refers to “medicine.”

AMBIGUOUS OR UNCLEAR REFERENCE

This occurs when the pronoun can refer to more than one logical antecedent.

Ryan told Charlie that he had won the new car.

Who won the car, Ryan or Charlie? The writer must specify the antecedent of the pronoun “he”:

Ryan told Charlie, “You have won the new car.”

Ryan told Charlie, “I have won the new car.”

Ryan told Charlie that Charlie won the new car.

Ryan told Charlie that Ryan won the new car.

What broke in the sentence below—the bottle or the antique table? How would you revise the sentence to eliminate the ambiguity?

When Brian put the bottle on the antique table, it broke.
INDEFINITE USE OF YOU, THEY, OR IT

In conversation, we often use “they,” “it,” or “you” in an indefinite or vague way in expressions like, “you never know,” and “in the book it said,” and “on TV they said.” In academic writing, however, we use you only to address the reader directly. The second-person pronoun (you) also causes confusion if the writer shifts from the first-person (I, me) reference, making the you a generalized pronoun: “What bothers me about George is that you have to hide your food from him.” Does the writer mean “I have to hide my food,” or “People (in general) have to hide their food”? As a writer you must say exactly what you mean.

Similarly, in academic writing, use they or it only to refer to a clear, specific antecedent.

Vague: Television commercials try to make you buy things without thinking.
Revised: Television commercials try to make consumers buy things without thinking.

Vague: In France, they allow dogs in many restaurants.
Revised: Many restaurants in France allow dogs.

Vague: In the Voice it announced the winner of the essay contest.
Revised: The editors of the Voice announced the essay contest winner.

BROAD REFERENCE TO IT, THIS, THAT, AND WHICH

Like other pronouns, each of these must refer to a specific antecedent.

He finally got a job, which gave him some confidence.

Was it the job that gave him confidence or the fact that he finally got one? If it's the job, it is better to write "he finally got a job that gave him some confidence." If it's being employed, rewrite for clarity: "getting a job gave him some confidence."

Faulty reference can usually be addressed in a variety of ways. Following are more vague examples with the vague reference in bold italics, followed by a possible rewrite.

Vague: Mariah Carey is an excellent singer. That is because her voice was trained
Revised: Mariah Carey is an excellent singer because her voice was trained.

Vague: The big banks took the taxpayer’s money, but they aren’t lending it back out, and they keep giving themselves bonuses. It's really shocking to everyone.
Revised: The big banks took the taxpayer’s money, but they aren’t lending it back out, and they keep giving themselves bonuses. The extent of their greed is really shocking to everyone.
Vague: When the skater, showing off, threw in an extra jump at the last minute and sprained his ankle, this upsets his coach.

Revised: When the skater, showing off, threw in an extra jump at the last minute and sprained his ankle, his coach was upset with him for his carelessness.

Vague: Marin told her sister that she was pregnant first, which angered their mother.

Revised: Their mother was angry because Marin first discussed her pregnancy with her sister.

Revised: Their mother was angry because Marin was pregnant.

**Activity**: Revise each of the following sentences to clarify meaning, including adding a missing antecedent when necessary.

1. Bill told his brother that his car needed a tune-up.

2. His bicycle hit a parked car, but it wasn’t damaged.

3. When the dentist pulled out the child’s tooth, it screamed.

4. After Erica told her teacher her plans, she was enthusiastic about the project.

5. As we approached the robin’s nest, it flew away.

6. I finished my essay exam, put down my pen, and handed it in.

7. When Cynthia phoned her mother, she was quite ill.

8. She slammed her cup into the saucer and broke it.

9. She showed us a conch shell and explained how they lived in them.

10. I’ve always enjoyed working with preschoolers, and now I’m actually going to be one.
ACTIVITY: The following passage was provided from a student’s essay entitled “Green Acres” and written for English 100 in spring 2010.

More than a few errors of the same kind are considered together as a pattern of errors. Most people have several writing patterns related to grammar, punctuation, spelling, and style—including error patterns. Your group can discuss the questions below together, or work in partners to pick out the error pattern.

1. What is the repeated pronoun error in the selection from “Green Acres” below?
2. How would you fix the five repeated errors?
3. What is the one pronoun error besides the pattern?

As much as I had a lot of fun, and I mean a lot, I had plenty of chores to do around there. I would sift dirt, which seemed like an endless job. When that was done, I would feed the chickens. I like animals so this didn’t bother me. Once that was done on to the garden pulling weeds, which wasn’t that fun. Thorns would poke and tear into you, instantly making your hands itchy. Your fingers and hands would be cut up and swollen. And it didn’t help that the dirt I had sifted earlier needed to be laid down so we could till and expand. Besides all that I still had to chop firewood, but not because it was cold, but because we had a wood-burning stove. I will admit that stove was awesome. It was made of cast iron and had to weigh a ton. Besides all the hard and boring chores, I also had a few fun ones. You would never imagine that mowing the lawn would be fun, but for a young kid not even old enough to think about getting their license, it is when on a sit down mower. The amount I had to mow could fill a football field. I would imagine I was a race car driver, starting at the edges like I was at daytona, then zig-zagging my way through the center end to end like I was in a formula 1, only to end with victory laps around the trees and buses. Then there was the Jon Deere, this thing was a beast. You had to manually turn the cranshaft to start [it].
SECTION 3: ACTIVE VERSUS PASSIVE VOICE

(approximately 30 minutes)

Along with the challenge of communicating clearly, writers make choices all the time about what to emphasize and how to make their writing not just easy but also enjoyable to read. In deciding whether to use the active or passive verb in a given sentence, the writer chooses whether to emphasize the subject of the sentence or the object, both nouns. Occasionally, a passive sentence lacks a subject altogether because it’s not clear who or what is propelling the action.

ACTIVE VERSUS PASSIVE

In the ACTIVE VOICE, the subject acts directly on the object. The ACTIVE VOICE is the most concise and clearest way to express an action and is encouraged in most academic writing.

Active: The English department gives several writing awards every year.

In the PASSIVE VOICE, the subject receives the action. A sentence written in the PASSIVE VOICE is usually more wordy and is organized differently than in the active voice, most often unnecessarily incorporating forms of the verb “to be,” “to do,” or “to have” into a passive verb phrase. Compare the examples above to the examples below, where forms of the verb “to be” are italicized.

Passive: Every year several writing awards are given by the English department.

Here are some more examples:

Active: The dog chased the cat around the house and up the tree.

Passive: The cat was chased around the house and up the tree by the dog.

Active: I don’t know what you’re talking about.

Passive: What you’re talking about isn’t understood by me.

Proofreading Tips for Passive Voice:

▲ Read your paper backwards, sentence by sentence, circling all forms of the verb “to be” (be, am, is, are, was, were, been, being).

▲ Substitute more creative and specific verbs.

▲ Check for overuse of the verb “to have” in front of other verbs (“have done,” “had made,” and “has been” can be rewritten actively.)
Many sentences cast in the passive voice are not only wordy or repetitive, but they sound dull and ineffective. To make the sentence active you will need to change or even invent the subject of the sentence.

**Passive:** The wall was hit by Dewey Jones driving at 160 MPH.

**Active:** Dewey Jones hit the wall while driving at 160 MPH.

**Passive:** The boat is steered into the narrow harbor by the inexperienced sailor.

**Active:** The inexperienced sailor steers the boat into the narrow harbor.

While most academic and business writing is preferred in active voice, the passive voice may be useful when the person or other subject doing the action is irrelevant, unknown, or obvious, or when a writer is making a recommendation to others.

<table>
<thead>
<tr>
<th>Passive</th>
<th>Active</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lights should be switched off at the end of the day.</td>
<td>The last person to use the classroom should switch off the lights.</td>
</tr>
<tr>
<td>Five hundred English L lessons <em>were turned in</em> this week.</td>
<td>English 100L students <em>turned in</em> five hundred lessons this week.</td>
</tr>
<tr>
<td>His wallet was stolen.</td>
<td>Someone <em>stole</em> his wallet.</td>
</tr>
<tr>
<td>Grade sheets <em>should be submitted</em> no later than 3 P.M. this Friday.</td>
<td>Teachers <em>should submit</em> grade sheets no later than 3 P.M. this Friday.</td>
</tr>
<tr>
<td>Paychecks <em>must be distributed</em> every two weeks.</td>
<td>The payroll office <em>must distribute</em> paychecks every two weeks.</td>
</tr>
</tbody>
</table>
PREPOSITIONS
Passive voice and strings of prepositional phrases often go hand in hand. Unlike the few passive verbs that are easy to remember (be, am, is, are, was, were, being, and been), there are more than fifty prepositions. Strings of prepositional phrases create mindless, wordy redundancy (prepositional phrases are shown in bold type):

Redundant:  We are in the state of California (California is a state)
Revision:  We are in California.
Redundant:  I am studying in the field of law (law is a field)
Revision:  I am studying law.
Redundant:  Her eyes were blue in color (blue is a color)
Revision:  Her eyes were blue.
Mindless:  In today’s troubled times or in society today (This is not composing: it’s stringing together ready-made, relatively meaningless prepositional phrases.)

ACTIVITY: Revise the following sentences by replacing passive verbs with active ones, and work on wordiness as well. Try to create clean lean, active sentences. Try following these steps in rebuilding:

- Underline all the passive verbs: be, am, is, are, was, were, being, been.
- Delete passive verbs and replace them with active ones. Try to find and eliminate prepositional phrases in the process.
- Determine who is doing the main action and make that person the active subject of these sentences.
- Invent a subject when passive writing excludes it.

1. For today’s audience, the demand is for motion pictures and for television.

2. What is now called Halley’s Comet was first predicted to return by astronomer Edmund Halley.

3. Your stereo was stolen after the door was accidentally left open by James.

4. Society today is more concerned with matters of the national budget and of the economy than what may be happening in other foreign countries abroad.

5. Did you notice that the tail of the male monkey, George, is a mixture of the colors brown and white while the tails of the other female monkeys are all plain white?
SECTION 4: READING "ALL-PURPOSE PRONOUN"

(approximately 30 minutes)

Patricia T. O’Conner and Stewart Kellerman are the authors of Origins of the Specious: Myths and Misconceptions of the English Language. They co-authored this piece for William Saffire’s New York Times Magazine column “On Language” on July 26, 2009.

As you read, underline or circle new words that you can’t define by looking at their context.

What can you say in 140 characters? On Twitter, that’s your limit per tweet. The Twitterati consider this the last word in writing lite, but they’ve devoted quite a few tweets to a venerable linguistic quest that has long thwarted old-media types: the search for an all-purpose pronoun that’s masculine or feminine, singular or plural. Scores of tweets in recent months — enough to inspire a CNN segment earlier this year — have agonized over the lack of a universal pronoun and bemoaned the verbal acrobatics it takes to say something like this in a nonsexist way: “Everybody thinks he’s hot” or “A texter worships his smart phone.”

Some of the suggestions? Combining his and her into hiser, and he and she into s/he or he/she or she. One tweeter asked plaintively, “Can we just accept that ‘they’ can be used as singular?” But another wrote, “I HATE it when people make improper use of plural pronouns for gender neutrality!” Several suggested writing around the problem (“Sometimes I try to alternate he and she, but bleh”). One tweet seemed to sum up the general attitude: “Damn you, English language!”

Traditionalists, of course, find nothing wrong with using he to refer to an anybody or an everybody, male or female. After all, hasn’t he been used for both sexes since time immemorial? Well, no, as a matter of fact, it hasn’t. It’s a relatively recent usage, as these things go. And it wasn’t cooked up by a male sexist grammarian, either.

If any single person is responsible for this male-centric usage, it’s Anne Fisher, an 18th-century British schoolmistress and the first woman to write an English grammar book, according to the sociohistorical linguist Ingrid Tieken-Boon van Ostade. Fisher’s popular guide, “A New Grammar” (1745), ran to more than 30 editions, making it one of the most successful grammars of its time. More important, it’s believed to be the first to say that the pronoun he should apply to both sexes.

The idea that he, him and his should go both ways caught on and was widely adopted. But how, you might ask, did people refer to an anybody before then? This will surprise a few purists, but for centuries the universal pronoun was they. Writers as far back as Chaucer used it for singular and plural, masculine and feminine.
Nobody seemed to mind that *they, them* and *their* were officially plural. As *Merriam-Webster’s Dictionary of English Usage* explains, writers were comfortable using *they* with an indefinite pronoun like everybody because it suggested a sexless plural.

Paradoxically, the female grammarian who introduced this *he* business was a feminist if ever there was one. Anne Fisher (1719-78) was not only a woman of letters but also a prosperous entrepreneur. She ran a school for young ladies and operated a printing business and a newspaper in Newcastle with her husband, Thomas Slack. In short, she was the last person you would expect to suggest that *he* should apply to both sexes. But apparently she couldn’t get her mind around the idea of using *they* as a singular.

In other matters, though, Fisher was eminently reasonable. Ever since English grammars began appearing in the late 1500s, for example, they were formed on the Latin model (the very word grammar originally meant the study of Latin). Fisher strongly condemned this classical bias and said that English suffered when it was forced into a Latin mold. She not only defended English against claims of inferiority but also said its lack of inflections and declensions (or, as she wrote, “needless perplexities” and “peculiarities”) was an advantage — a heretical view in its time. What’s more, she used plain words, calling a noun a “name” and an auxiliary verb a “helping verb.”

But alas, in swapping *he* for *they*, Fisher replaced a number problem with a gender problem. Since the 1850s, wordies have been dreaming up universal pronouns (*thon, ne, heer, ha* and others), but attempts to introduce them into the language have all flopped. “Among the many reforms proposed for the English language by its right-minded, upstanding and concerned users,” the linguist Dennis E. Baron has written, “the creation of an epicene or bisexual pronoun stands out as the one most often advocated and attempted, and the one that has most often failed.”

Meanwhile, many great writers — Byron, Austen, Thackeray, Eliot, Dickens, Trollope and more — continued to use *they* and *company* as singulars, never mind the grammarians. In fact, so many people now use *they* in the old singular way that dictionaries and usage guides are taking a critical look at the prohibition against it. R. W. Burchfield, editor of *The New Fowler’s Modern English Usage*, has written that it’s only a matter of time before this practice becomes standard English: “The process now seems irreversible.” *Merriam-Webster’s Collegiate Dictionary* (11th ed.) already finds the singular *they* acceptable “even in literary and formal contexts,” but the Usage Panel of *The American Heritage Dictionary of the English Language* (4th ed.) isn’t there yet.

It’s a shame that grammarians ever took umbrage at the singular *they*. After all, *they* gave you a slide. It began life as a plural object pronoun and evolved into the whole enchilada: subject and object, singular and plural. But umbrage the grammarians took, and like it or not, the universal *they* isn’t universally accepted — yet. Its fate is now in the hands of the jury, the people who speak the language. Yes, even those who use only 140 characters a pop.
ACTIVITY: As a group, look up any words in the dictionary that you were unable to define as a group. Next, have a contest to see who can come up with the most original and useful “all-purpose pronoun.” Students can compete individually or in pairs, and they can not vote for their own recommendation. Winning individuals or partners will earn an extra credit point for their creativity and appropriateness.

New word definitions:

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

Notes for new “all-purpose pronoun” contest:

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________________________________________________________________________

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________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
SECTION 1: REVIEW CHAPTERS 7-9  (approximately 20 minutes)

This section has examined ways to clarify and enliven your writing with a reader in mind. This chapter attempts to review these varied lessons and provide you with some additional practice before quizzing you on their rules and guidelines.

As in Chapter Six, this review chapter will:

1. go over the highlights from lessons seven, eight, and nine
2. offer a quiz to demonstrate what you have learned
3. provide a passage to proofread for clarity and correctness. (You may substitute your own paper in progress for a class if you wish.)

CHAPTER SEVEN focused on the use of quotation marks and how to properly quote and paraphrase from the work of others in your own writing.

Below are some guidelines for quoting:

<table>
<thead>
<tr>
<th>Rule</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Always use quotation marks at the beginning and end of each quotation, even if you are just quoting a word or short phrase.</td>
</tr>
<tr>
<td>2.</td>
<td>When quoting a few words within your own sentence, those words should make sense as part of your sentence.</td>
</tr>
<tr>
<td>3.</td>
<td>When quoting more than four lines in a row, you should remove the quotation marks and indent the whole quote as a block by one inch on the left side only.</td>
</tr>
<tr>
<td>4.</td>
<td>Always make it very clear whose voice or writing is quoted, either in an introductory signal phrase or in an in-text citation, and how that person has experience or expertise on the subject.</td>
</tr>
</tbody>
</table>

Paraphrase is used when you want to convey the same ideas as another writer in roughly the same amount of language, entirely in your own words and sentence structure. You must still acknowledge the original source, but paraphrase allows you to work those ideas more seamlessly into your own writing.

Summary is a reduction of another person’s words and ideas to a brief overview; the amount of language is much less than the original author took to express the same thoughts.
Paraphrase and summary are used for a number of reasons, for example:

- The exact language of your source is not available or known.
- The language itself clashes with your style and/or message.
- The original is wordy or lengthy.
- Your voice is in danger of being drowned out by too much quotation from others.

Whenever you write about something you’ve read, you must give credit to the original author, whether you are quoting him or her directly or simply paraphrasing what he or she has written while making your own statements on the topic. This is called DOCUMENTING, or CITING, your sources. You do this to avoid stealing, or plagiarizing, from others.

Plagiarism means to write down the language, ideas, or thoughts from another and pass them off as your own. The word comes from the Latin “plagium” and means “kidnapping.”

The main thing to remember about documenting your sources is that you need to account for your sources in two places:

a) right after your quote or paraphrase in the body of your paper, and

b) at the end of your paper in a Works Cited or References page.

Aside from using quotation marks to indicate our sources in a research context, quotation marks have a couple of other functions:

- to write dialogue, as for a play, screenplay, novel or short story
- to enclose titles of short pieces that make up a larger document or other work
- to identify words or phrases singled out for discussion or meant sarcastically

ACTIVITY: You should be able to insert punctuation where needed in the following sentences:

1. Our English teacher told us not to use the phrase in today’s society in a paper!

2. Should you underline the title of Sylvia Plath’s poem The Moon and the Yew Tree or enclose it in quotation marks?

3. My son’s teacher claimed he was unruly and rude; he told me she was unreasonable.

4. Jorge’s favorite Luis Miguel song is Yo Que No Vivo Sin Ti.

5. What are you doing she asked Customers aren’t allowed behind the
CHAPTER EIGHT introduced concepts of abstract/concrete and elaborated on modifiers. ABSTRACT words point to ideas, to concepts, to states of mind, to the theoretical, to whatever is outside the experience of the five senses.

Here is a short list of abstract nouns:

<table>
<thead>
<tr>
<th>love</th>
<th>beauty</th>
<th>dignity</th>
<th>peace</th>
<th>integrity</th>
</tr>
</thead>
<tbody>
<tr>
<td>courage</td>
<td>honesty</td>
<td>evil</td>
<td>happiness</td>
<td>freedom</td>
</tr>
</tbody>
</table>

We cannot literally see, hear, smell, taste, or feel “freedom.” Such words cannot be understood directly through the five senses; instead, we must rely on our past personal experiences and social conditioning – on the associations the abstractions carry – to grasp what they mean.

Abstract adjectives like “beautiful” and “awesome” convey a sense of the intensity of a thing, but they are subjective terms, and without more specific details to show what makes something beautiful or awe-inspiring, readers may not get your point. Same goes for adverbs.

Below are some examples of potentially abstract adjectives and adverbs:

<table>
<thead>
<tr>
<th>lovely</th>
<th>beautiful</th>
<th>dignified</th>
<th>peaceful</th>
<th>honorable</th>
</tr>
</thead>
<tbody>
<tr>
<td>bravely</td>
<td>honestly</td>
<td>evil</td>
<td>happily</td>
<td>free</td>
</tr>
</tbody>
</table>

CONCRETE words denote what can be perceived by the five senses. Examples: tree (sight), thunder (hearing), pizza (taste), incense (smell), and sandpaper (touch).

Here is a short list of concrete nouns:

<table>
<thead>
<tr>
<th>lion</th>
<th>fern</th>
<th>solar system</th>
<th>car</th>
<th>ice-cream</th>
</tr>
</thead>
<tbody>
<tr>
<td>Suzy</td>
<td>snow</td>
<td>tree bark</td>
<td>beans</td>
<td>Ben Lomond</td>
</tr>
</tbody>
</table>

A MODIFIER is a word or group of words that functions to give information about some word or word group in a sentence. A MODIFIER in grammar clarifies, qualifies, describes or limits a word and, therefore, changes or alters it. For example, in the following sentence, “My youngest sister is a lawyer,” “youngest” modifies “sister”: It lets us know specifically which sister is a lawyer.

MODIFIERS should be placed as close as possible to the word or words they modify.

There are two kinds of problems with MODIFIERS: DANGLING and MISPLACED. The term MISPLACED MODIFIER is self-explanatory: it refers to a modifier that is too far away from the word or words it’s supposed to modify.

A DANGLING MODIFIER has no word or words to modify; it just dangles there in the sentence.
**ACTIVITY:** You should be able to rewrite the following sentences to be more active, concise, and clear:

1. The attacker was described as a stocky person of unknown gender with a wig about five feet tall.

2. This car is being very well-maintained for its age and worth on the market.

3. The comic book was started by Crystal and her friends to put a female perspective on the store shelves.

4. Being drunk, Sheila didn’t think Ralph should drive home.

5. Wearing a skimpy bathing suit, her husband tried hard not to look at the swimsuit model as she walked by.

**CHAPTER NINE** returned to pronouns in more depth as well as explaining the differences between active and passive voice.

NOUNS represent people, places, things, qualities, or ideas. Mary, California, car, and love are all nouns.

A PRONOUN is a word used in place of a noun and functions as a noun. PERSONAL PRONOUNS refer to people, places, or things without naming them. They are usually used to avoid repetition.

### PERSONAL PRONOUN FORMS

<table>
<thead>
<tr>
<th>Singular</th>
<th>Subject</th>
<th>object</th>
<th>possessive pronoun</th>
<th>possessive pronoun</th>
</tr>
</thead>
<tbody>
<tr>
<td>first person</td>
<td>I</td>
<td>me</td>
<td>mine</td>
<td>my</td>
</tr>
<tr>
<td>second person</td>
<td>you</td>
<td>you</td>
<td>yours</td>
<td>your</td>
</tr>
<tr>
<td>third person</td>
<td>he</td>
<td>him</td>
<td>his</td>
<td>his</td>
</tr>
<tr>
<td>third person</td>
<td>she</td>
<td>her</td>
<td>hers</td>
<td>her</td>
</tr>
<tr>
<td>third person</td>
<td>it</td>
<td>it</td>
<td>its</td>
<td>its</td>
</tr>
<tr>
<td>third person</td>
<td>one</td>
<td>one</td>
<td>one’s</td>
<td>one’s</td>
</tr>
<tr>
<td>Plural</td>
<td>first person</td>
<td>we</td>
<td>us</td>
<td>ours</td>
</tr>
<tr>
<td>second person</td>
<td>you</td>
<td>you</td>
<td>yours</td>
<td>your</td>
</tr>
<tr>
<td>third person</td>
<td>they</td>
<td>them</td>
<td>theirs</td>
<td>their</td>
</tr>
</tbody>
</table>
The ANTECEDENT (pronounced: an•tuh•ceed•ent), means “preceding,” or “going before.” The antecedent is the subject or noun for which the pronoun is a substitute. Pronouns must refer clearly to their antecedents, but they don't always come first. *Like subjects and verbs, they must agree.*

**PRONOUN REFERENCE**

The rules of pronoun reference echo those of subject/verb agreement when it comes to using collective nouns, plural nouns, compound subjects, “either/or,” and indefinite pronouns. You will find the same rules applied to pronoun reference below. Notice that the personal pronouns my, your, his, her, its, our, your, and their often function as an adjective describing the object of the sentence.

**COLLECTIVE NOUNS**

As in subject/verb relations, the collective noun is considered one unit and calls for a singular pronoun.

If, however, the antecedent is considered plural, the pronoun must be plural as well.

**COMPOUND SUBJECTS**

When the antecedents are compound subjects joined by “and,” their pronouns are plural. When compound antecedents are joined by “or” or “nor,” the antecedent closer to the pronoun determines whether the pronoun is plural or singular.

**INDEFINITE PRONOUNS**

Indefinite pronouns are singular. Indefinite pronouns such as “anybody,” “everyone,” “somebody,” “each,” and “whoever” may have no stated antecedent, but they can have pronouns referring to them.

One continuing problem with indefinite pronouns is that of gender agreement: Should the indefinite pronoun be referred to as “him” or “her”?

**FAULTY PRONOUN REFERENCE**

In order for your writing to communicate its message clearly, each pronoun must relate precisely to a specific antecedent. A pronoun's reference will be unclear if it is IMPLIED, AMBIGUOUS, INDEFINITE, VAGUE, or BROAD. These problems collectively are often called Faulty Pronoun Reference.

**IMPLIED REFERENCE**

A pronoun must refer to a specific antecedent, not to one that is implied but not actually in the sentence.
AMBIGUOUS OR UNCLEAR REFERENCE

This occurs when the pronoun can refer to more than one logical antecedent.

INDEFINITE USE OF YOU, THEY, OR IT

In conversation, we often use they, it, or you in an indefinite or vague way in expressions like, “you never know,” and “in the book it said,” and “on TV they said.” In academic writing, however, we use you only to address the reader directly. The second-person pronoun (you) also causes confusion if the writer shifts from the first-person (I, me) reference, making the you a generalized pronoun: “What bothers me about George is that you have to hide your food from him.” Does the writer mean “I have to hide my food,” or “People (in general) have to hide their food”? As a writer you must say exactly what you mean.

BROAD REFERENCE TO IT, THIS, THAT, AND WHICH

Like other pronouns, each of these must refer to a specific antecedent.

He finally got a job, which gave him some confidence.

Was it the job that gave him confidence or the fact that he finally got one? If it’s the job, it is better to write “he finally got a job that gave him some confidence.” If it’s being employed, rewrite for clarity: “getting a job gave him some confidence.”

ACTIVE VERSUS PASSIVE

In the ACTIVE VOICE, the subject acts directly on the object. The ACTIVE VOICE is the most concise and clearest way to express an action and is encouraged in most academic writing.

Active: The English department gives several writing awards every year.

In the PASSIVE VOICE, the subject receives the action. A sentence written in the PASSIVE VOICE is usually more wordy and is organized differently than in the active voice, most often unnecessarily incorporating forms of the verb “to be,” “to do,” or “to have” into a passive verb phrase.
**Activity:** Rewrite these sentences for better clarity and more concise, active expression:

1. Everywhere you go they have advertisements for soft drinks and junk food.

2. Jamie would love to go if he could be driven by someone else.

3. Sue plans to study dentistry if her uncle will pay for it.

4. Our house was broken into while we were away, but Mom’s expensive jewelry was hidden by her, so none of it was taken by the thieves.

5. All last winter Franklyn worked in the woods with his new chain saw. It really developed his physique.
SECTION 2: QUIZ #2 CLEAR AND EFFECTIVE SENTENCES
(approximately 30 minutes)

1. Fill in each coordinating conjunction in its place below. (1 pt--all or nothing!)

   F____ A_____ N____ B____ O____ Y____ S____

2. True or False: All parts of a sentence must match, or agree. (1 pt)

   _____T   _____F

In each of the following sentences, insert clearly and accurately all necessary single and double quotation marks and underlining. Keep whatever punctuation is already in the sentence, and place quotes correctly in relation to other punctuation. (1 pt each)

3. I have a message for the doctor, said the voice on the machine. My daughter is gravely ill, and you need to see us immediately.

4. What plays will Shakespeare Santa Cruz stage in the glen this year, Othello, Love’s Labor’s Lost, or Henry V?

5. Can you help me track down the lyrics and hand motions to the song Itsy Bitsy Spider? she asked.

6. Very few slang terms like cool survive the test of time and are used by more than one generation.

7. I can’t believe Amanda didn’t see Avatar in the theater since she’s such a science fiction fan.

8. Jim’s new favorite poem, I took my son into the forest, is from the Gary Young collection entitled Pleasure.

In the following sentences, circle BOTH the appropriate verb form AND the correct pronoun, according to the rules of subject/verb agreement and pronoun reference. (1 pt each)

9. The Class of 1990 (raises, raise) (its, their) average grade-point average every year.

10. Either tickets or a pass (is, are) required for admittance.

11. Either a pass or tickets (is, are) required for admittance.

12. The marching band (is, are) going to be in (its, their) fifth Rose Parade.

13. Each of the boys (takes, take) (his, their) turn at the dishes this week.
14. Every one of the top women tennis-players (want, wants) to figure out how (they, she) can beat Venus and Serena Williams.

15. Neither Lily nor Jane (compromises, compromise) (her, their) beliefs for (her, their) career.

16. Neither Kathleen nor her parents (desires, desire) her to go so far away from school, but none of them (chooses, choose)--it’s up to the local college to accept her application.

Rewrite the following sentences to be more active, concise, and concrete. (1 pt each)

17. My mother is a thin, frail woman with blond hair about five feet tall.

18. Michael went abroad to Italy looking for more information about his relatives in Rome and about other family members in the nearby countryside of Rome.

19. Since she was bruised, Sheila thought Laura should put off the photo shoot a few days.

20. The first page of Michael’s essay contained two sentence fragments, a run-on sentence, and a comma splice. His English teacher was exasperated by this.

Rewrite the passage below from Clive Thompson’s “The New Literacy” entirely in your own words—in other words, paraphrase it—using the lines on the next page to draft your paragraph. Avoid plagiarizing any language, and don’t leave out any ideas. It may help to read it carefully and then cover it up when you try your first draft. (5 pts)

The Stanford students were almost always less enthusiastic about their in-class writing because it had no audience but the professor: It didn’t serve any purpose other than to get them a grade.
SECTION 3: PROOFREADING PRACTICE (approximately 30 minutes)

The passage on the following pages was taken from a student essay at Cabrillo entitled “Tita’s Passionate Food” by Gabriel Camacho, written for English 100 in spring 2010.

Follow these steps to make revisions in the interest of overall clarity. If you are working on your own draft, you may choose to start with issues of particular concern to you. All revisions should be recorded in the proofreading log space that follows the sample student paper on page 145.

PROOFREADING STEPS

STUDENT SAMPLE OPTION

Break up into pairs or groups of three and have each group tackle one of the proofreading steps below, sharing their results with the rest of the group afterward.

1. Identify the essay’s thesis statement in the opening paragraph. Does every sentence in the introduction relate directly to this thesis? In your proofreading log, revise the thesis to eliminate unnecessary prepositions and clarify pronoun reference for a stronger impact on readers.

2. Look for expressions such as “in today’s society,” and “in today’s world,” and other non-essential, repetitive, or vague language. Use your log to revise at least three sentences to eliminate empty or repetitive phrases and invigorate vague adjectives, verbs, and adverbs with vivid, active ones.

3. Scan and circle all forms of the verb “to be.” (be, am, is, are, was, were, been, being). Are they excessive? Whether “yes” or “no,” select one example of passive voice and revise it in your proofreading log into an active sentence.

4. Underline the four run-together sentences.

PAPER OPTION

Read your paper quietly aloud, slowly and with a pen in your hand to correct the errors you notice as you follow the steps below. You may focus on your own paper, or swap with a partner who also brought in a draft:

1. Review your own thesis to make sure it is as clear and as memorable as possible. Is every sentence leading up to it absolutely relevant?

2. As you look for expressions such as “in today’s society,” and “in today’s world,” and other non-essential, repetitive, or vague language in your own paper. Use your proofreading log to revise at least two sentences to eliminate empty or repetitive phrases.

3. Scan and circle all forms of the verb “to be.” (be, am, is, are, was, were, been, being). Are they excessive? Revise at least one passive sentence into an active one in your proofreading log.
In the book *Like Water for Chocolate* Laura Esquivel describes food, family, and traditions. Her story tells about how Tita’s life unfolds from her birth all the way to her death and everything in between. Tita is tormented by a family tradition that has been on her mother’s side of the family from generations past. Esquivel also writes about the importance of food in Tita’s life and how she is transformed and even saved by the food she cooks. Food is a central character in the book as well in today’s world. Food is a big part of our lives because we depend on it to survive. It is the fuel that keeps us going and the food industry knows it. Some of us may disagree with some of the tactics or the way food is produced, but many of us don’t think we have choices. Food held great importance in Tita’s life as she transferred her feelings and emotions through the food she cooked into those who ate her food.

In the book, Mama Elena, Pedro, Rosaura, Gertrudis, Dr. Brown, Chencha and Nacha are essential to the story. Although the main character appears to be Tita, it is actually the food in the story which is treated as the main character. We see the everyday life struggle and how the characters have to cope with their problems. Looking at the characters in the book and looking at people’s lives, the struggles and the coping mechanisms are not far from each other. Esquivel probably drew from her own experience and her family’s traditions to portray the characters in the book. Magic realism exists in the book only because it is around us, and we are aware of it, either in food, traditions, or religion.

The book is organized into twelve chapters and each chapter opens up with a recipe that gives way to the story unfolding before our eyes. Food is mentioned in each chapter, even before the characters. This means that food is the single most important character in the book. We see this throughout the chapters. Tita’s life is ruled and shaped by a tradition that has been in Mama Elena’s family from generations past: “You know perfectly well that being the youngest daughter means you have to take care of me until the day I die” (10). Tita’s tragedy revolves around this tradition. Her life, her love for Pedro, is put aside because she happens to be the youngest daughter. Mama Elena doesn’t ask her opinion on this matter, and she doesn’t ask her sisters if they agree with this tradition. Mama Elena tells Tita the order of things and there is nothing Tita can do to change this.
At Pedro’s and Rosaura’s wedding we see the plot, magical realism and food interwoven. “The moment they took their first bite of the cake, everyone was flooded with a great wave of longing. But the weeping was just the first symptom of a strange intoxication—an acute attack of pain and frustration”(39). This led to the entire guests running for the bathrooms. The guests joined the collective vomiting all over the patio. We see magical realism here at work, interwoven with the characters and more importantly with food. The whole fiasco is triggered by Tita’s tears when she cried over the meringue for the cake. She was crying because Pedro, the love of her life, was going to marry her sister, Rosaura. There was nothing Tita could do to stop the wedding and she knew she had to live with Mama Elena’s decision for the rest of her life. The symbolic gesture of every body getting sick over the cake, points out our ability to sympathize with the suffering of other human beings, and even suffering the pain and emotions in our own bodies as they suffer in theirs....

[In the interest of time, three paragraphs were omitted here. They related to culture and magic and reexploring the wedding scene through the dishes served and their impact on the guests.]

In retrospect, the magic of food exists throughout the story, and it was a big part of the characters. We see the magic of food in our world, as well. Food was important to Esquivel’s story as well as in today’s cultures. I see a lot of similarities between today’s world and the story in the book. Similar situations prevail a hundred years later in modern society. Situations of food, culture, and love are as important today as in the book. In today’s world, as advanced in some areas as it may be, similar traditions have been in place for generations. Many things have change in one hundred years of history and many things remain the same. We see the magic of food at work in today’s world, and it is not going away anytime soon.
PROOFREADING LOG:

In the space below, record your proofreading steps for either the student sample paper or your own or a partner’s paper draft.
SECTION 4: READING VETERANS’ LANGUAGE (approximately 30 minutes)

The following article was written for the Glasgow Daily Times (Glasgow, Kentucky) by Carole Perkins on May 21, 2010.

“VETERANS HAVE THEIR OWN LANGUAGE”

EDMONTON — I am proud to come from a long line of veterans. Not that I wanted any of them placed in harm’s way, but I am proud they served. While many young men fought hard to stay out of wars, so many of my family members volunteered. Smart or not, that is what they did.

As yet another Memorial Day approaches, I again realize that most of these relatives never talk about their experiences. A few finally began to unravel the layers and layers of dangers they faced, deaths they witnessed, and bonds they made in trenches as they grew older. I wish I had listened more closely to my father’s WWII experiences in the Pacific. I wish I had paid attention, but I listened with one ear somewhere else. In the mind of a young girl, his war efforts were long ago and far away.

My brother served in Vietnam and came home a decorated man. Having learned of his honors only recently, I was amazed he never told me. None of those decorations, however, replaced the boy he was when he left, nor the man who came home to be forever back in the jungle. Only recently did I realize just how much war can strip a man of his life.

In order to set the scene, I must explain what I was doing at the VA Hospital in Louisville for a week last month. I have begun designing custom shirts for veterans particular to their service and their war. Vendors are invited to set up on scheduled days, so what better place to market these shirts than the Veteran’s Hospital in Louisville? Since my veteran brother lives in Oldham County, I called on him to “mind the store.”

Before the date, Henry made a list of shirts for me to design. Some made sense to me, but others were inside expressions perhaps only a soldier would know. One of those sayings was, “It Don’t Mean Nothing.” To a civilian, that might mean the service means nothing or the war means nothing, but a war veteran understood it immediately. It was what comrades said to cope with losses and with impossible settings. They knew the significance; I didn’t.

I went up Friday to help him end the day. Just in my short time there, I was amazed at the brotherhood I witnessed among veterans. I should have expected it, but the war is so removed from those of us who go about our routine lives that we seldom think of that connection.
I met many veterans from all wars, several from WWII, but most of them from the Vietnam Era. So many wanted shirts with “Father of a Veteran” or “Sister of a Veteran.” As my brother engaged them in conversation about their service and exchanged accounts of his own, I saw such a fraternity among them.

At the end of each conversation, the veterans shook hands and ended with, “Thank you for your service.” One veteran to another, thanking each for his service. I felt like crying.

There wasn’t a boastful one in the group, either. My brother introduced me to fighter pilots who flew endless missions and won countless medals. I met decorated soldiers and those who were not, each as important as the other.

From these veterans I saw a sadness, too. Lifelong battles with depression, with nightmares, with physical injuries stemming from service time, and PTSD sufferers. Some of them came to the hospital weekly, while others drove from across the state each month for check-ups and medicines.

The VA Hospital is a place where they are understood and respected. I am not sure we truly understand. I am not sure we have the capacity.

Who do you think the author means by the pronoun “we” in the final two sentences of her article? What affect does that have on you as a reader after reading from the perspective of “I” up until that point? How do those sentences relate to the opening sentence of the final paragraph?

QUESTIONS FOR FREEWITING AND FURTHER DISCUSSION:

In a 10-minute written response, try to place your modifiers carefully, and match your pronouns to their antecedents as you address one of the topics below or a relevant topic of your own choosing.

1. Are you a veteran, or do you personally know a veteran? Are there veterans in your family? From which wars? Can you think of any other terms or phrases like those in the article used specifically by our servicemen and women?

2. What do you think is the author’s goal in writing this piece for the Glasgow Daily Times? Who is her audience, and what might she hope to communicate to them by sharing this experience?

3. This piece is about language shared by members of the armed services, but almost every profession or close-knit community has its own jargon specific to the field. Briefly describe a job you have had or a community you know well, and share some of its unique terms and phrases. Explain to a general audience what they mean.
PART THREE:
PUNCTUATING YOUR IDEAS
SECTION 1: PUNCTUATING YOUR IDEAS (approximately 45 minutes)

Like previous chapters in this book, the final section on punctuation provides information and practice to help you make effective choices as a writer. Sometimes clarity is a matter of punctuation, not a matter of word choice, as you will see demonstrated very soon. It is not expected that you will memorize and master the rules of punctuation in the next few weeks, but we do hope you’ll take account not only of the various punctuation options available to you, but also how to implement them to the greatest effect on your readers.

Some of the material covered in this chapter will be familiar as you have already learned to use commas and semicolons, for example, to combine sentences and clauses effectively. In this chapter, you will review this and explore some of their other uses.

Ask a student volunteer to read this paragraph aloud exactly as it is written:

Sometimes we control language and at other times it controls us. We succumb to linguistic, cultural, and perceptual stereotypes as well as break through them now and then. Prewriting helps us question these stereotypes when we probe a subject matter thoroughly and systematically, we begin to see it differently. We examine the topic from various perspectives, we place it in different contexts, breaking out of the sensory, verbal, emotional, or cultural limitations on what we see. Prewriting invites students to question perceptual patterns, to see the subject from many angles so that they can discover a message which is truly their own.

Now read it again:

Sometimes we control language, and at other times it controls us. We succumb to linguistic, cultural, and perceptual stereotypes as well as break through them now and then. Prewriting helps us question these stereotypes. When we probe a subject matter thoroughly and systematically, we begin to see it differently. We examine the topic from various perspectives. We place it in different contexts, breaking out of the sensory, verbal, emotional, or cultural limitations on what we see. Prewriting invites students to question perceptual patterns, to see the subject from many angles so that they can discover a message which is truly their own.

Based on the two readings, how would you answer the question, “Why do we need punctuation?”
COMMAS

THE COMMA is an important organizational tool for the writer. Because there are so many rules around comma use, it is easy to write with unnecessary commas or leave them out consistently where they’re essential. Below are some of the guiding principles for necessary commas; they are not comprehensive but are meant to summarize the major categories of comma use.

### GUIDELINES FOR COMMA USE

<table>
<thead>
<tr>
<th>Guideline</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Put a comma before the coordinating conjunctions <em>and, but, for, or, nor, yet,</em> and <em>so</em> when they connect two independent clauses.</td>
</tr>
<tr>
<td>2.</td>
<td>Put a comma after a dependent clause that leads into the independent clause it requires to make sense; also put a comma after an introductory phrase longer than four words.</td>
</tr>
<tr>
<td>3.</td>
<td>Put a comma after a conjunctive adverb at the beginning of a sentence or clause; put commas before and after when the conjunctive adverb appears in the middle of a clause.</td>
</tr>
<tr>
<td>4.</td>
<td>Put a comma between items in a series or list. Commas also go between names of cities and states and between the day and year in a date.</td>
</tr>
<tr>
<td>5.</td>
<td>Put commas around the name of a person spoken to or used as a modifier to describe another noun.</td>
</tr>
<tr>
<td>6.</td>
<td>Put commas around conversational elements—commentary on the main action in the sentence that doesn’t add new information.</td>
</tr>
<tr>
<td>7.</td>
<td>Put commas around nonrestrictive modifiers and nonessential appositives—phrases that could be removed from the sentence entirely without losing the subject, verb, and complete thought.</td>
</tr>
<tr>
<td>8.</td>
<td>Put commas before or after quotations to link them to the speaker when using phrases such as “Joe said,” “Nancy remarked,” “they asked,” and so on.</td>
</tr>
</tbody>
</table>

**Guideline 1:** Put a comma BEFORE the coordinating conjunctions *and, but, for, or, nor, yet,* and *so* when they connect two independent clauses. Remember the FANBOYS? You should be able to delete the comma and conjunction and have two complete sentences with their own subjects.

A crow devoured Tom’s homework, so he asked his teacher for an extension.

I’m not sure how to get to the house party, but you’re welcome to ride in my car.

Be sure those words do connect two independent clauses. The following sentences only have one subject; therefore, no comma is needed before the conjunction.

Tom needed more time for his paper and asked his instructor for an extension.

She cleaned my car but didn’t fill up the gas tank like I asked.

**Activity:** Write a sentence below using a comma between two independent clauses (before the coordinating conjunction *and, but, or, nor, yet,* or *so*).
Guideline 2: Put a comma AFTER a dependent clause that leads into the independent clause it requires to make sense; also put a comma after an introductory phrase longer than three or four words.

When I got to school, all the parking lots were full.

Someone stole my sandwich, and until I find out who stole my lunch, I am boycotting the staff refrigerator.

Because Josie is always late, she always misses the quiz at the start of class; if she could set her alarm clock just a few minutes earlier, she would have no problem finding parking before class.

Having paid his bill in full the day before, Ben was outraged when his credit card was declined at lunch with his coworkers.

Over the board’s objections, Ms. Jones was elected by the shareholders.

Activity: Write a sentence below using a comma to set off an introductory phrase or clause.

Guideline 3: Put a comma after a conjunctive adverb at the beginning of a sentence or clause; put commas before and after when the conjunctive adverb appears in the middle of a clause.

I hear that students are able to get more college financial aid next year; additionally, there will be more aid available from the state.

I hear that students are able to get more college financial aid next year. Additionally, there will be more aid available from the state.

Most students won’t qualify, however, until they are over twenty-four years old!

Guideline 4: Put a comma between items in a series or list. This includes lists of nouns, lists of verbs and verb phrases linked to one subject, and lists of adjectives.

Harvey ordered a milk shake, a cheeseburger, a brownie, and a soda.

Dina picked up the phone, dialed Harvey’s number, and asked how he was feeling.

Hannah is a nurturing, talented, knowledgeable gardener!

In general, it is best to include a final comma between the last two items in a series (followed by “and” or “or”). Look at the following sentence, for example:

Nathan went to the store and bought apples, milk, cookies, peanut butter and crackers.

Did Nathan buy two separate items, or is peanut butter and crackers one pre-assembled item? If they are two separate items, a comma after peanut butter would make that clear.
Commas go between cities and states and between the day and the year. The entire place or date is followed by a comma when it comes in the middle of a sentence.

Joanna was born on February 4, 1983, and she is a native of Albuquerque, New Mexico.
Maverick was born on July 12, 2008, in Fresno, California, while Jared was born on July 11, 2010, in Boulder, Colorado, in the middle of the night.

**Guideline 5:** Put commas around the name of a person spoken to or used as a modifier to describe another noun.

Angelica, I'll be happy to if my car starts.
You should know, Dr. Presley, that I don't like dentists.
My professor, Dr. Shebazian, is expecting me for an appointment during office hours.

**Guideline 6:** Put commas around conversational elements—commentary on the main action in the sentence that doesn’t add new information.

It's nearly time for class, isn’t it?
English 100 is quite manageable, don’t you think?
You understand, of course, it's a long way to drive.
She decided, finally, to stay home.

**Guideline 7:** Put commas around nonrestrictive modifiers and nonessential appositives—phrases that could be removed from the sentence entirely without losing the essential meaning and complete structure of a sentence.

Felipe, whose sister used to date my cousin, has decided to go to medical school.
His black boots, the ones he bought in San Francisco, make him look much taller.
Listening to her employer, the same boss who had given her a raise just the week before, Lisa wasn’t sure if she was about to be fired or promoted.

Beware of essential (restrictive) modifiers and essential appositives—phrases that are essential to the meaning of the overall sentence—which are not set off by commas:

The book *that was required for the class* was not available used at the bookstore.
Ingredients *that are secret* will not be divulged to viewers of the cable food show.
Volunteers *who arranged to be at the site early* had coffee already made by the time the councilwoman arrived for the sign dedication ceremony.

A good rule of thumb is never to use a comma to set off clauses starting with “that.”

**Guideline 8:** Put commas before or after quotations to link them to the speaker when using phrases such as “Joe said,” “Nancy remarked,” “they asked,” and so on.

Mrs. Cardoza asked, “When will the server be available again?”
“I don’t care how you do it,” Mr. Wicker said, “but you will be here at 4 AM on Monday.”
Do NOT use commas to set off quotations that fit into a sentence without such a phrase.

   My grandmother used to say that “it is always harder to listen than to talk.”
   My father recommended an article entitled “Where’s the Beef?” about the beef industry.

**ACTIVITY:** Edit the sentences below, inserting commas where necessary. Afterwards, go back and score as a group +1 for each correct comma you add, and -1 for each incorrect comma inserted. The student(s) with the highest score win one activity point!

1. No matter how much you think you know about history it seems there is always something new to be discovered about the past.
2. My grandmother raised several kids on her own went back to school as an older adult and had a successful career as a child-advocate lawyer.
3. The movie didn’t start for another hour so we went to get a bite to eat first.
4. Tracey will meet your father at the flight gate and we will wait for them outside at the curb with the car.
5. My teacher asked “Did someone help you with your homework?”
6. If Ralph prefers to listen to rock from the 1980s then ask him to wear headphones.
7. My new boots the ones with the groovy stitching across the top were stolen right out of my car!
8. Omar you can probably find that book you’re looking for at the college library.
9. Please Ellen don’t confuse my ex-boyfriend Steve with my fiancé Ralph.
10. Ladies night which is free for women is Thursday night.
11. Jamie’s band is touring the South next year starting in Knoxville Tennessee and ending in Miami Florida.
12. Eating crab out of season is a little risky isn’t it?
13. Richard was born on March 15 2000 and his brother was born on March 12 2010.
14. Millie said “You don’t know what you’re talking about!”
15. Millie said that you “don’t know what you’re talking about.”
THE SEMICOLON

; The semicolon, as you have already learned, is primarily used to combine two closely related sentences or independent clauses, sometimes using a conjunctive adverb also to express a relationship between the clauses.

The minor function of the SEMICOLON is to separate items in a series when the items themselves contain commas or other marks of punctuation.

Semicolons are very useful, but they should only be used to separate ideas that are closely related within one sentence. Unlike a period, the next word after a semicolon should not be capitalized as it continues the same sentence. LESS IS MORE when using semicolons; use them for variety, but do not use them constantly.

COMMA SPLICE REVIEW

As you remember from Chapter Four, to use only a comma to join independent clauses is to commit the fatal grammar error of the COMMA SPLICE. A comma splice occurs when a comma separates clauses that could each stand alone as a sentence. One solution is to follow your comma with a coordinating conjunction (for, and, nor, but, or, yet, so). Another solution is to replace your comma with a semicolon.

Consider the following examples of a comma splice:

James bought Vanessa an engagement ring, the ring was too small for her finger.

We bought the camp stove, then we realized we needed to buy propane for it.

The beautiful woman was impressed by the young man’s grammatical skills, she was equally amazed at his prowess with punctuation.

The comma does not have the power by itself to join two independent clauses, but the SEMICOLON does! Just replace the commas in the sentences above with semicolons:

James bought Vanessa an engagement ring; the ring was too small for her finger.

We bought the camp stove; then we realized we needed to buy propane for it.

The beautiful woman was impressed by the young man’s grammatical skills; she was equally amazed at his prowess with punctuation.

ACTIVITY: punctuate the sentence below correctly with a semicolon.

I can’t believe you’re going out with Gerardo’s younger brother he was in my class at school!

ACTIVITY: write a sentence below that consists of two complete independent clauses linked correctly with a semicolon.
ITEMS IN A SERIES

Similar to the comma, the SEMICOLON is also used to separate elements or items in a series. Use a semicolon instead of a comma when those elements contain their own punctuation (usually commas). The semicolons in the sentence below distinguish each city and its country clearly from the others in the list:

While traveling in Europe, we visited Madrid, Spain; London, England; Rome, Italy; Paris, France; and Lisbon, Portugal.

Below are two more examples in which the semicolon separates a list of items that contain other punctuation:

Anthropology encompasses archaeology, the study of ancient civilization through artifacts; linguistics, the study of the structure and development of language; and cultural anthropology, the study of language, customs, and behavior.

To deal with her depression and related symptoms, Carrie's doctor suggested she learn more about serotonin booster drugs like Celexa, Paxil, Prozac, and Zoloft; drugs that target serotonin receptors such as Remeron; and newer drugs like Wellbutrin, which affect other chemicals in the brain such as dopamine and norepinephrine.

ACTIVITY: Edit the lists below by adding semicolons where necessary.

1. The excavations in Mexico will encompass some of the major Mayan sites, including Chichén-Itzá, which was founded in the Yucatan in 425 A.D. and abandoned in 692 A.D. Becán, which was occupied in the Campeche region from about 600 B.C. to 1200 A.D. Cobá, which thrived between 600 and 800 A.D. in Quintana Roo and Bonampak, which is located in Chiapas with structures dating from 580 to 800 A.D.

2. It was clear from the initial inspection that the contractor would have to re-pour the concrete foundation, which was cracked and skewed in several places replace all the windows and their frames, all of them rotted beyond repair and replace the entire roof, which was leaking throughout the second floor and attic.

ACTIVITY: Write a sentence below that contains a list in which each item has at least one comma; separate the items in the series with semicolons. You can review the examples on the last page as models for your sentence, but make yours original.
...It is 3:00 Sunday afternoon and the weather is in the low eighties, it’s absolutely beautiful. The street in front of the coffee shop is crowded with a large arrange of people. I can see yuppies, with their expensive shopping bags, bag ladies, with tattered bags and hippies with no bags or even shoes, walking by me. One of the hippies who had just walked by had a guitar hanging freely, dangling from his arms. It looks like he had decided to sit outside in front of me and began to perform songs on his guitar. He is playing a Bob Dylan song, which is piercing through my head, like a sick coyote howling at night. His voice is resonating through the coffee shop as though it was coming from a loud ... sound system. A man, that looks like a yuppie, sitting close to me, just told his wife that he is going to bribe the hippie with some money, to get the hippie to stop playing. My eyes then wondered to the line at the coffee bar for a moment and when I looked back towards the hippie, I saw the yuppie man talking to the hippie street musician.
THE COLON

A COLON introduces the words that follow, a signal to the reader that more detailed information is about to come. A colon is almost always used at the end of a clause or more complex sentence. Avoid using the colon to interrupt the natural flow of a sentence.

The COLON usually follows an independent clause to present a list, an appositive* or a quote:

Ellen and I reached three decisions that afternoon: to get new jobs, to move out of her parents’ house, and to return to college.

The following items are important in a baker’s pantry: flour, brown and white sugar, salt, baking soda, and baking powder.

What you are proposing violates the ninth of the ten commandments: “Do not bear false witness against your neighbor.”

About his own style of writing, Elmore Leonard once said: “I try to leave out the parts that people skip.”

*An appositive is a noun or noun phrase that directly renames or describes the noun that came before it.

You can use a colon instead of a semicolon to separate two independent clauses when the second clause is a direct definition or explanation of the first.

Tutors are like coaches: they offer support and strategies, but you still have to play the game yourself.

Friendship is like love: it cannot be forced.

Don’t buy that car: it will break down a lot and be expensive to repair.

ACTIVITY: Write three sentences using the colon in three different ways described above.

1.

2.

3.
**SPECIAL USES FOR THE COLON**

<table>
<thead>
<tr>
<th>Purpose</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Between hours and minutes in numerals</td>
<td>11:15 a.m.</td>
</tr>
<tr>
<td>Between Biblical chapters and verses</td>
<td>Matthew 25:34-45</td>
</tr>
<tr>
<td>Between a title and subtitle</td>
<td><em>Choices for Writers: Grammar &amp; Style</em></td>
</tr>
<tr>
<td>Following a salutation in a formal letter</td>
<td>Dear Mrs. Garcia:</td>
</tr>
<tr>
<td>In ratios expressed in numerals</td>
<td>4:1 (four to one)</td>
</tr>
</tbody>
</table>

The colon also introduces lengthy quotations (called block quotes). See Chapter Seven for more in-depth information on block quoting.

**ACTIVITY:** Insert a colon where necessary in the following sentences.

1. Last term we read *Points of View An Anthology of Short Stories* in our English class.
2. The ratio of men to women in top CEO positions is something like 100:1.
3. For post-Christmas shoppers, Morley has a useful motto “Let the buyer beware!”
4. That is the best sandwich I have ever had Claussen dill pickles, French’s mustard, and chunky peanut butter.
5. Be sure to understand all course policies attendance, late assignments, grading, and participation.
It was nearly hidden on a New York City Transit public service placard exhorting subway riders not to leave their newspaper behind when they get off the train.

“Please put it in a trash can,” riders are reminded. After which Neil Neches, an erudite writer in the transit agency’s marketing and service information department, inserted a semicolon. The rest of the sentence reads, “that’s good news for everyone.”

Semicolon sightings in the city are unusual, period, much less in exhortations drafted by committees of civil servants. In literature and journalism, not to mention in advertising, the semicolon has been largely jettisoned as a pretentious anachronism.

Americans, in particular, prefer shorter sentences without, as style books advise, that distinct division between statements that are closely related but require a separation more prolonged than a conjunction and more emphatic than a comma.

“When Hemingway killed himself he put a period at the end of his life,” Kurt Vonnegut once said. “Old age is more like a semicolon.”

In terms of punctuation, semicolons signal something New Yorkers rarely do. Frank McCourt, the writer and former English teacher at Stuyvesant High School, describes the semicolon as the yellow traffic light of a “New York sentence.” In response, most New Yorkers accelerate; they don’t pause to contemplate.

Semicolons are supposed to be introduced into the curriculum of the New York City public schools in the third grade. That is where Mr. Neches, the 55-year-old New York City Transit marketing manager, learned them, before graduating from Tilden High School and Brooklyn College, where he majored in English and later received a master’s degree in creative writing.

But, whatever one’s personal feelings about semicolons, some people don’t use them because they never learned how.

In fact, when Mr. Neches was informed by a supervisor that a reporter was inquiring about who was responsible for the semicolon, he was concerned.

“I thought at first somebody was complaining,” he said.

One of the school system’s most notorious graduates, David Berkowitz, the Son of Sam serial killer who taunted police and the press with rambling handwritten notes, was, as the columnist Jimmy Breslin wrote, the only murderer he ever encountered who could wield a semicolon just as well as a revolver. (Mr. Berkowitz, by the way, is now serving an even longer sentence.)

But the rules of grammar are routinely violated on both sides of the law.

People have lost fortunes and even been put to death because of imprecise
punctuation involving semicolons in legal papers. In 2004, a court in San Francisco rejected a conservative group’s challenge to a statute allowing gay marriage because the operative phrases were separated incorrectly by a semicolon instead of by the proper conjunction.

Louis Menand, an English professor at Harvard and a staff writer at The New Yorker, pronounced the subway poster’s use of the semicolon to be “impeccable.”

Lynne Truss, author of Eats, Shoots & Leaves: The Zero Tolerance Approach to Punctuation called it a “lovely example” of proper punctuation.

Geoffrey Nunberg, a professor of linguistics at the University of California, Berkeley, praised the “burgeoning of punctuational literacy in unlikely places.”

Allan M. Siegal, a longtime arbiter of New York Times style before retiring, opined, “The semicolon is correct, though I’d have used a colon, which I think would be a bit more sophisticated in that sentence.”

The linguist Noam Chomsky sniffed, “I suppose Bush would claim it’s the effect of No Child Left Behind.”

New York City Transit’s unintended agenda notwithstanding, e-mail messages and text-messaging may jeopardize the last vestiges of semicolons. They still live on, though, in emoticons, those graphic emblems of our grins, grimaces and other facial expressions.

The semicolon, befittingly, symbolizes a wink.

When you use a semicolon do you use it correctly?
Consult the list below for common misuses.

▲ Do NOT use a semicolon between a subordinate clause and the rest of the sentence.

Unless you brush your teeth within ten minutes of eating; brushing does almost no good.

▲ Do NOT use a semicolon between an appositive and the word or phrase to which it refers.

Another delicious dish is the chef’s special; a roasted chicken stuffed with wild rice.

▲ Do NOT use a semicolon to introduce a list.

Some of my favorite musicians have home pages on the Web; Andy Stewart, John McCutcheon, Janos Starker, Christopher Parkening, Alice Artz, Maurizio Pollini and Maura O’Connell.

▲ Do NOT use a semicolon between independent clauses joined by coordinating conjunctions.

Five of the applicants had worked with word processors; but only one was familiar with database management.
QUESTIONS FOR WRITING AND DISCUSSION

“PLEASE PUT IT IN A TRASH CAN; THAT’S GOOD NEWS FOR EVERYONE.”

1. According to people interviewed for this article, why is the use of a semicolon in a public service announcement a cause for celebration?

2. What are some of the cultural, social and political implications in this article about the use of semicolons?

3. Why do you think so many experts were cited in the article and felt, themselves, compelled to come out in praise of the semicolon’s use in this case?

In your fifteen minute written response, include at least one semicolon used correctly. Afterwards, in sharing responses with your classmates, they can assess your use.
SECTION 3: PUNCTUATION PROOFING PRACTICE
(approximately 20 minutes)

ACTIVITY: The following paragraphs omit all punctuation. Read the passage aloud, either to yourself, with a partner, or taking turns in the larger group. As it is read, insert a comma, a semicolon, a colon, or a period wherever one is needed. Afterwards, read the passage again with your changes to make sure you punctuated correctly and didn’t leave anything out the first time around. Compare how many students in your group found additional errors on their second reading.

When adding a period, capitalize the first letter of the next word. Refer to the comma guidelines as needed.

Argentina the second largest country in South America extends 2300 miles from north to south it is about one-third the size of the United States the land was settled by people from many European countries but most Argentines are descendants of early Spanish settlers native Indians Spanish immigrants and Italian immigrants the Argentine people most of whom live in the cities are generally better educated than people in other South American countries about 90 percent can read and write some Argentines live in large modern apartment buildings and others live in Spanish-style buildings with adobe walls tile roofs and wrought-iron grillwork on the windows the homes of the poorer people of course are not so grand

Argentina is a major producer of cattle sheep wool and grain on the pampa which is a fertile grassy area covering about a fifth of the country cowboys called “gauchos” tend large herds of cattle and farmers raise sheep hogs and wheat farther south in the windswept region of Patagonia people raise sheep and pump oil

The country’s climate varies greatly for example the north has heavy rainfall the central area has moderate precipitation and parts of Patagonia are desert being in the Southern Hemisphere Argentina has seasons just the opposite of those in North America the hottest days occur in January and February and the coldest in July and August.
Activity/Game (Time Permitting): Working in pairs and without looking back at the original text on page 161, punctuate as best as you can the passage below from Sam Roberts’ article by adding back in the missing periods, commas, semicolon, and quotation marks. Again, read the passage aloud slowly as a proofreading technique and refer back to the rules on comma use, if necessary.

The pair that punctuates closest to Roberts’ original passage will earn two extra credit points each.

It was nearly hidden on a New York City Transit public service placard exhorting subway riders not to leave their newspaper behind when they get off the train.

Please put it in a trash can riders are reminded, after which Neil Neches, an erudite writer in the transit agency’s marketing and service information department inserted a semicolon. The rest of the sentence reads, “That’s good news for everyone.”

Semicolon sightings in the city are unusual—period much less in exhortations drafted by committees of civil servants. In literature and journalism, not to mention in advertising, the semicolon has been largely jettisoned as a pretentious anachronism.

Americans, in particular, prefer shorter sentences without as style books advise that distinct division between statements that are closely related but require a separation more prolonged than a conjunction and more emphatic than a comma.

When Hemingway killed himself, he put a period at the end of his life. Kurt Vonnegut once said, “Old age is more like a semicolon.”

In terms of punctuation, semicolons signal something New Yorkers rarely do. Frank McCourt, the writer and former English teacher at Stuyvesant High School, describes the semicolon as the yellow traffic light of a New York sentence. In response, most New Yorkers accelerate; they don’t pause to contemplate.
CHAPTER 12  PUNCTUATING YOUR IDEAS: PARENTHESES, DASHES, HYPHENS

In this chapter, you’ll recall some of our lesson on commas because parentheses and dashes act very much like one of the comma guidelines from Chapter Eleven. Dashes can also function much like a colon. Dashes and parentheses give the writer more choices when it comes to combining phrases and clauses, and hyphens get right down to the level of the word.

SECTION 1: CHAPTER ELEVEN REVIEW (approximately 20 minutes)

THE COMMA is an important organizational tool for the writer. Because there are so many rules around comma use, it is easy to write with unnecessary commas or leave them out consistently where they’re essential. Below are some of the guiding principles for necessary commas; they are not comprehensive rules but are meant to summarize the major categories of comma use.

<table>
<thead>
<tr>
<th>GUIDELINES FOR COMMA USE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Put a comma before the coordinating conjunctions and, but, for, or, nor, yet, and so when they connect two independent clauses.</td>
</tr>
<tr>
<td>2. Put a comma after a dependent clause that leads into the independent clause it requires to make sense; also put a comma after an introductory phrase longer than four words.</td>
</tr>
<tr>
<td>3. Put a comma after a conjunctive adverb at the beginning of a sentence or clause; put commas before and after when the conjunctive adverb appears in the middle of a clause.</td>
</tr>
<tr>
<td>4. Put a comma between items in a series or list. Commas also go between names of cities and states and between the day and year in a date.</td>
</tr>
<tr>
<td>5. Put commas around the name of a person spoken to or used as a modifier to describe another noun.</td>
</tr>
<tr>
<td>6. Put commas around conversational elements—commentary on the main action in the sentence that doesn’t add new information.</td>
</tr>
<tr>
<td>7. Put commas around nonrestrictive modifiers and nonessential appositives—phrases that could be removed from the sentence entirely without losing the subject, verb, and complete thought.</td>
</tr>
<tr>
<td>8. Put commas before or after quotations to link them to the speaker when using phrases such as “Joe said,” “Nancy remarked,” “they asked,” and so on.</td>
</tr>
</tbody>
</table>
**THE SEMICOLON ;**

The semicolon, as you have already learned, is primarily used to combine two closely related sentences or independent clauses, sometimes using a conjunctive adverb also to express a relationship between the clauses.

The minor function of the SEMICOLON is to separate items in a series when the items themselves contain commas or other marks of punctuation.

**THE COLON :**

A COLON introduces the words that follow, a signal to the reader that more detailed information is about to come. A colon is almost always used at the end of a clause or more complex sentence. Avoid using the colon to interrupt the natural flow of a sentence.

The COLON usually follows an independent clause to present a list, an appositive* or a quote. You can use a colon instead of a semicolon to separate two independent clauses when the second clause is a direct definition or explanation of the first.

**SPECIAL USES FOR THE COLON**

<table>
<thead>
<tr>
<th>Use</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Between hours and minutes expressed in numerals</td>
<td>11:15 a.m.</td>
</tr>
<tr>
<td>Between Biblical chapters and verses</td>
<td>Matthew 25:34-45</td>
</tr>
<tr>
<td>Between a title and subtitle</td>
<td>George Eliot: Her Mind and Her Art</td>
</tr>
<tr>
<td>Following a salutation in a formal or business letter</td>
<td>Dear Mrs. Garcia:</td>
</tr>
<tr>
<td>In ratios expressed in numerals</td>
<td>4:1 (four to one)</td>
</tr>
</tbody>
</table>

The colon also introduces lengthy quotations (called block quotes). See Chapter Seven for more in-depth information on block quoting.
ACTIVITY: Punctuate the following dialogue using periods, commas, semicolons, colons, and quotation marks.

Sally walked up the path, and up to her neighbor’s front door. She knocked loudly to be heard over the thumping music. The door opened, and a gaunt young woman with a beer in one hand and cigarette in the other peeked out.

Please turn down your music she said. It is blaring into my infant son’s nursery and keeping him from sleeping.

Lady the music isn’t that loud. The volume dial is set to number seven, the youth responded after rolling her eyes.

How about number five? Sally asked thinking that was a reasonable request.

But then we can’t hear it from our back deck and a party needs at least two things beer and music.

Then how about shutting the windows on our side of your house Sally pleaded. Maybe that will redirect all the sound out to the back where you guys are hanging out.

Alright her neighbor groaned. But I’m not turning it down it’s a Saturday after all.
SECTION 2: DASHES, PARENTHESES & HYPHENS
(approximately 45 minutes)

Remember last week’s lesson on using commas to set off modifying phrases and clauses that provide more description or analysis but aren’t essential to the meaning of the sentence?

And do you recall this colon rule?

The COLON usually follows an independent clause to present a list, an appositive, or a quote. You can use a colon instead of a semicolon to separate two independent clauses when the second clause is a direct definition or explanation of the first.

Well, the principal function of both dashes and parentheses is to set off or enclose explanatory or extra material much like commas and colons can. Grammatically, phrases set off by parentheses or dashes are not part of the main sentence; the sentence will still be complete without them. Parentheses and dashes are often used when the writer wants to be sure that the interrupters or amplifying material are not overlooked by the reader, especially in a long or complex sentence. They are less subtle forms of punctuation to accomplish what other punctuation can also do.

If you are using dashes and parentheses correctly, you may leave out the material they set off, and you will have a complete, sensible sentence left.

DASHES

Dashes emphasize an extra point the writer is making, most commonly by setting off a phrase in the middle of a sentence. It does this either by acting like parentheses to set off supplemental information, or like a colon before a list, appositive, or exclamation.

Dashes, which in typescript are formed by two hyphens (--) , should be used sparingly; otherwise, the writer’s page may resemble the aftermath of an explosion. Word processing programs on computers will automatically form a true dash (—), known as an m-dash, when you type in two hyphens in succession followed by a word, without a space in-between.

Nowhere have I ever seen anything like it—and I’ve been around!

“To speak critically, I never received more than one or two letters in my life—I wrote this some years ago—that were worth the postage.” (Henry David Thoreau)

“Now the future is assured, and I shall be happy—very happy—for you to share it with me.” (Bengt Danielsson)
Dashes are sometimes used instead of a colon to set off a list.

“Some of the more obvious qualities in which rats resemble men have been mentioned earlier—ferocity, omnivorousness, and an adaptability to all climates.” (Hans Zinsser)

No one wanted to see the ingredients of the cookies because they were so fattening—butter, lard, brown sugar, white sugar, nuts, and chocolate.

**ACTIVITY:** Write two sentences using dashes, using both techniques described above.

1. 

2. 

**PARENTHESES**

Parentheses should be used with restraint, since parenthetical asides (like this one) can interfere with the flow of ideas and the reader’s concentration. Use parentheses when helpful information cannot be introduced conveniently in the main part of the sentence.

A complete sentence inside parentheses does not begin with a capital letter unless the parenthetical sentence stands alone, separate from another sentence. Put commas and periods outside parenthetical groups of words (like this one) even if the groups could stand alone as a sentence. (If you make a full sentence parenthetical, like this one, put the period inside.)

Use parentheses for definition, clarification, and extra information:

In some stories we are chiefly interested in plot (the arrangement of happenings or events); in others we are more interested in character (the personalities of the people involved); but usually the two are so intertwined that interest in one involves interest in the other.

Dennis had nothing to do but stroll through the city looking at the shops (mostly bookstores).

Mark Twain (he was born Samuel Langhorne Clemens), strangely enough, despised the work of Jane Austen, whose appreciation of irony matched his own.

Use parentheses for dates:

William Faulkner (1897-1962) narrates his novel *As I Lay Dying* (1932) from sixteen points of view!

**ACTIVITY:** Write two sentences using dashes, using both techniques described above.

1. 

2. 
Proofreading tips for dashes and parentheses:

▲ Read your paper aloud, slowly. Highlight passages with extra information. Do you need dashes or parentheses to highlight the main idea of the sentence?

▲ Highlight or mark all sentences with dashes or parentheses. If you leave out what comes in between (or what comes after a single dash), do you have a complete, sensible sentence left?

**ACTIVITY**: Insert dashes or parentheses where appropriate in each sentence below. When reviewing afterward, students earn a point for each correct instance of punctuation but have to deduct a point for incorrectly inserting a dash or set of dashes or parentheses. The student with the highest score wins an activity point!

1. Cooking with a wok a metal pan with a curved bottom is a fast and healthy way to prepare a meal.

2. Emily Dickinson a reclusive New England poet punctuated both her poems and her letters almost exclusively with dashes.

3. My favorite flowers roses, carnations, Peruvian lilies, calendulas, and mums are available at the Friendly Flower Stand.

4. By the time my vacation in Hawaii was over I wish I were still there I was completely relaxed.

5. Three paintings by Georgia O’Keeffe are on display at the Metropolitan Museum of Art in New York: Blue Lines 1916, Black Iris 1926, and White Canadian Barn II 1932.

6. Ronald Reagan US President and Gorbachev USSR President will be remembered for their roles in the 1980s.

7. Although I can’t eat almonds I’m allergic I can eat peanuts, which is unusual.

8. Jennifer is not going to the concert salsa music is not her thing.

9. How do you know you don’t like eggplant you’ve never tried it!

10. Whatever you call it and I call it robbery the new state sales tax is unreasonable and unbearable for most California residents to pay.
HYPHENS

Hyphens have many functions, both within words and between words, as you will soon see by examples. In understanding their purpose within words, it may help to better know the structure of a word.

WORD PARTS

Written words are composed of morphemes, which are built with graphemes.

MORPHEME: a unit that makes up a word, either a base or an affix.

A morpheme is not necessarily the same as a syllable, which is determined primarily by the sound of pronunciation. However, the two are fairly interchangeable in concept.

Consider the breaks in the words below:

un-think-able con-vey-ing re-bate-s

Each piece connected by hyphens is a morpheme. In the examples above, think, vey, and bate are the base morphemes. Think is a “free morpheme,” which means it can stand on its own as a word. Vey and bate are “bound morphemes,” which means they must be bound to an affix to make sense (much like a dependent clause relies on a main clause to make sense). Un, con and re are prefixes while able, ing, and s are suffixes.

In compound words, there will be multiple base morphemes.

GRAPHHEME: is the most basic unit in a written language.

c-o-l-l-e-g-e h-t-t-p:-/-/-c-a-b-r-i-l-l-o-.-e-d-u/- j-a-n-8-8-@-y-a-h-o-o-.c-o-m

All letters, punctuation, numbers, and other symbols in the world’s written languages are graphemes. This includes Chinese and Japanese characters in addition to letters in all the various alphabets.

HYPHENATING COMPOUND NOUNS AND ADJECTIVES

Hyphenating compound nouns is based on shifting conventions. In the nineteenth century, for example, “baseball” was spelled first base ball, then base-ball. Hyphenating compound adjectives is done to avoid confusion and to link two words as one thought: “self-centered,” “soft-shelled,” “post-secondary.”

With closely related words, as well as with words and their affixes (like non- and -less), the tendency has been to reduce text space, especially in the age of the Internet and text messaging. Compound nouns, for instance, have either become one word (black bird became blackbird a long time ago, dis-ease became disease even earlier, and a lot may be the next to go) or two words without a hyphen (examples of these include ice cream, test tube, and hobby horse).
HYPHENATING AT THE END OF A LINE

Word processing programs automatically move your unfinished word to the next line when it doesn't fit. Writers, having set their own margins and alignment, can safely follow along with the program most of the time.

However, when you align your essays and articles to be “justified” along the right and left sides, you’ll notice irregular spacing between words, with a lot of space between a few words or many words crammed in very tightly on the line. Hyphenating can be a matter of design, especially in narrow columns with fewer words per line. Most academic writers prefer to align their works along the left side only. Do not divide words between lines in a way that would leave one letter alone on a line.

Hyphenate word entries in dictionaries are printed with centered dots between syllables

ac•claim  At the end of a line, hyphenate acclaim: ac-claim.

One way to avoid confusion is to follow a recent dictionary or writing handbook when the need arises. Below is a chart to help guide you.

<table>
<thead>
<tr>
<th>WHEN TO HYPHENATE</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. to divide a word that continues on the next line, between syllables/morphemes</td>
<td>at-tribute or attri-bute</td>
</tr>
</tbody>
</table>
| 2. in compound words thought of as a unit               | mother-in-law  
|                                                        | sweet-tempered  
|                                                        | self-centered  |
| 3. after the prefixes all, ex, post, and self           | all-consuming  
|                                                        | ex-spouse  
|                                                        | self-conscious.  |
| 4. after any prefix coming before a proper noun*         | anti-American  
|                                                        | ex-Catholic  
|                                                        | pre-Chaucerian England  
|                                                        | post-Victorian attitudes  |
| 5. between prefixes and bases that would otherwise join i's | anti-intellectual  
|                                                        | semi-industrial  |
| 6. to avoid cumbersome repetitions.                     | In our warehouse we have five-, ten-, and twenty-pound sacks of rose-scented fertilizer.  |
| 7. to avoid confusion or ambiguity.                     | Renteria resigned his contract.  
|                                                        | (He quit.)  
|                                                        | Renteria re-signed his contract.  
|                                                        | (He signed on for another season.)  |

* A PROPER NOUN is the specific name of a person, place, or thing
**ACTIVITY:** Working in pairs, insert a hyphen where appropriate in each sentence below. When reviewing afterward, students earn a point for each correct instance of punctuation but have to deduct a point for incorrectly inserting a hyphen. The pair with the highest score wins an activity point each!

1. Clarissa thinks of herself as an old fashioned person.

2. Mr. Corcoran considers most of his students semiilliterate at best; they, on the other hand, consider him antidemocratic.

3. We sell vanilla sodas in ten, twelve, and sixteen ounce cans.

4. The redheaded woodpecker is a North American bird dating from pre Columbian times.

5. Harvey’s brother in law is a used car salesman in Seattle.

6. Aren’t you a little suspicious of this off the wall character marrying into your family?

7. That kind of thinking is really self absorbed.

8. My grandmother is still semiindependent; she lives in a community but in her own self designed apartment.

9. Melissa may be an exWellesley student, but she didn’t get her degree there; come to think of it, she’s doing post doctoral work now at Harvard.

10. I’m going to need that material cut into five, eight, and ten yard bolts and wrapped separately, please.

11. Clifford was preapproved for a credit card before he even reached his new college campus.

12. Morley evidently has a passion for out of style clothes.

13. He wasn’t a silver tongued poet, I tell you, but a line snatching hack.

14. I won’t take that cast off, cross eyed, two legged, shaggy haired mutt off your hands!

15. How can we trust those speech making, double standard bearing politicians to do as they say?
SECTION 3: PARALLELISM (approximately 20 minutes)

ALL PARTS OF A SENTENCE MUST MATCH OR AGREE

Parallelism in writing balances a word with a word, a phrase with a phrase, or a clause with a clause, so the parts of a sentence are not only coordinated, but also grammatically the same. Whether you’re using commas, semicolons, or periods to separate your phrases and clauses, they should match each other.

“…of the people, by the people, for the people…” (from Abraham Lincoln’s “Gettysburg Address”)

“And for three days and nights this lurid tower swayed in the sky, reddening the sun, darkening the day,...filling the land with smoke.” (from Jack London’s account of the San Francisco fire).

“Persons attempting to find a motive in this narrative will be prosecuted; persons attempting to find a moral in it will be banished; persons attempting to find a plot in it will be shot.” (from Mark Twain’s The Adventures of Huckleberry Finn)

Parallel structure shows your control not only of grammar but also of style. When words, phrases, or clauses within a sentence grammatically match, the result is parallelism. Parallel structure guides your readers through complex ideas, words, and phrases.

In the following examples, what do you notice in the grouping and form of words, clauses, and phrases?

(Words) Julio was happy, excited, and tired

(Phrases) Clarice can only go with her parents’ permission, in her sister’s car, and for just a few hours.

(Clauses) Julio went to school, Jack stayed for ballet, and Tina drove to work.

ACTIVITY: Write your example using parallel words below.

Write your example using parallel phrases below.

Write your example using parallel clauses below.
**EITHER/OR**

As they do in subject/verb and pronoun/antecedent agreement, certain emphasizing words like *not only/*but also*, *both/and*, *either/or*, and *neither/nor* naturally set up a dual parallel structure.

- I was not only excited, but also confident about the game.
- I was both surprised and pleased to hear the good news.
- Either Phillip will repair the car, or Marlina will lend us hers.
- Neither my brother nor my sister can lend me the money.

**Activity**: Write your example using one of these combinations below.

Following are some examples of faulty parallel structure (or, we might say no parallel structure) followed by correct parallel structure. In the two sentence pairs, the first version wastes words, while the re-write is more direct and consistent in form. Remember that everything has to match or agree.

- (Faulty) I like running and hiking and to ski.
  (Parallel) I like running, hiking, and skiing.
- (Faulty) I have to shop for my aunt, pick up my car, and I’ll be going to my piano lesson.
  (Parallel) I have to shop for my aunt, pick up my car, and go to my piano lesson.

**Activity**: Write a statement in response to one of the following prompts using parallel words, phrases, or clauses.

1. You are applying for a job in your area of interest or expertise. Write a sentence that might appear in your resume or cover letter in which you describe three elements of either the type of work you’re looking for OR at least three of your skills and qualifications for the job.

2. List the three best things about any of the following: this class, another class, your job, your family, your community, or a friend.
**Activity:** Correct the faulty parallelism by rewriting the following sentences; also, clean up any wordiness you find without losing information.

1. Not only will he write his history essay, but finishing his photography project is his plan.

2. Alma did all her math, studied her Spanish, and then there was that paper to write.

3. Sacramento has a great climate, excellent parks, and you can go to good plays and concerts.

4. I haven’t decided whether to go into medicine or to be a lawyer.

5. I am learning how to study, the way to organize my time, and how to concentrate.

6. The contractor advertised for a plumber, a carpenter, and electrical help.

7. The goals of this course are critical reading, careful writing, and being able to think clearly.

8. The reading course has taught me not only to read faster but also comprehending what I read.

9. The strikers read the offer, discussed it, and unanimously decided to reject it.

10. Plagiarism can result in suspension or even being expelled from school.
Recently there has been a lot of debate about the need to punctuate poetry. A lot of very judgmental and brash statements have been made. I am taking a stand for the punctuation-less poem. Not all poems need punctuation! There, I said it. Of course, there are loads of poems where punctuation is most definitely necessary, but there are also cases where it is not. This is especially true when each line consists of three words or less. By trying to punctuate a poem like that you end up looking ridiculous, and having a page full of dots. Is a period so pretty that you’d rather have more of them on a page than words? I think not.

Let’s use one of my own poems (Sanguine Words) as an example (see the next page).

Is the ... version below [on the right] really any better?
Silent (sullen)
silky words
slip away
a passing phrase
a piquant quip
a fingertip
Languishing
(and anguishing)
in liquid time
squeezing pieces
for any meaning
yet never seeing
the riddle behind the rhyme

Caught in the tides of time.

Gilded
gliding
glowing gods
parade jaded laws
wielding worded walls
like weapons

Stones and staves
bars and blades
a sword
a spear
an adze
affray
the word-titans clash
sullied
bloodied
bashed
the survivors seek a way
But they’re blinded by the rage.

Hushed and calm
soundlessly still
the moments move away

Madness and passion seethe
for your worded walls believe
in the cages they create.
I daresay it’s not, I think in cases of poetry that consists of short lines (or where the beat is the driving factor) good line breaks take the place of punctuation - and often punctuation detracts from the composition.

Obviously this isn’t true for all poems. I myself write poems with and without punctuation. I feel, personally, that if the lines can stand alone as sentences then punctuation is needed. But to flat out say that ALL POEMS should contain punctuation, or to refuse to read a poem based solely on whether or not it is punctuated is about as ludicrous as saying that all stories should be told in the third person, past tense. It is stifling to creativity, and encroaches upon artistic freedom in a way that would not be tolerated in another genre. (Not to mention more than a little pompous!)

Who are we, any of us, to think that we have the right to dictate what is “correct” when it comes to art? Blanket statements and generalizations are not something we should be doling out like fortune cookies. Every poem should be judged on its own merit, not a preordained list of fictitious rights and wrongs. Very few things in life are that cut and dried, and art is a very liquidy business.

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QUESTIONS FOR DISCUSSION AND WRITING

1. Were you aware of the debate within the poetry community regarding punctuation? Are you surprised that punctuation is considered mandatory by some?

2. What are the differences between the version of the poem on the left and the version on the right? Which version do you find more effective, and why?

3. Would you like to try your hand at writing poetry? On the next page, you’ll see a poem by Langston Hughes entitled “Theme for English 1B.” Compose your own version of “Theme for English 100L.”

Whatever you write, you must include at least one set of parentheses, one dash, and one hyphen.
**THEME FOR ENGLISH B**

*Langston Hughes (1902-1967) wrote this poem in 1951 while studying as a first-year undergraduate student at Columbia University, which is a neighbor to Harlem, in New York City. Hughes was an American poet, novelist, playwright, short story writer, and columnist, known best as one of the writers of the Harlem Renaissance.*

“Theme for English B”

The instructor said,

*Go home and write*
*a page tonight.*
*And let that page come out of you—*
*Then, it will be true.*

I wonder if it’s that simple?
I am twenty-two, colored, born in Winston-Salem.
I went to school there, then Durham, then here to this college on the hill above Harlem.
The steps from the hill lead down into Harlem, through a park, then I cross St. Nicholas, Eighth Avenue, Seventh, and I come to the Y, the Harlem Branch Y, where I take the elevator up to my room, sit down, and write this page.

It’s not easy to know what is true for you or me at twenty-two, my age. But I guess I’m what I feel and see and hear, Harlem, I hear you: hear you, hear me—we two—you, me, talk on this page. (I hear New York, too). Me—who?

Well, I like to eat, sleep, drink, and be in love.
I like to work, read, learn, and understand life.
I like a pipe for a Christmas present, or records—Bessie, bop, or Bach.
I guess being colored doesn’t make me not like the same things others folks like who are other races.
So will my page be colored that I write?

Being me, it will not be white.
But it will be a part of you, instructor.
You are white—yet a part of me, as I am a part of you.
That’s American.
Sometimes perhaps you don’t want to be a part of me.
Nor do I often want to be a part of you.
But we are, that’s true!
As I learn from you, I guess you learn from me—although you’re older—and white—and somewhat more free.

This is my page for English B
Chapter 13  Punctuating Your Ideas: Apostrophes

This week’s lesson will revisit the concept of possession (remember possessive prounouns?) and take this concept a little bit further with the use of apostrophes to indicate possession when you’re not using pronouns. Before turning to apostrophes, however, here’s a review of last week’s lesson on periods, commas, semicolons, and colons!

Chapter 12 revealed all the choices behind using parentheses, dashes, and hyphens.

Dashes

Dashes emphasize an extra point the writer is making, most commonly by setting off a phrase in the middle of a sentence. It does this either by acting like parentheses to set off supplemental information, or like a colon before a list, appositive, or exclamation.

Dashes, which in typescript are formed by two hyphens (--), should be used sparingly; otherwise, the writer’s page may resemble the aftermath of an explosion. Word processing programs on computers will automatically form a true dash (—), known as an m-dash, when you type in two hyphens in succession followed by a word, without a space in-between.

Parentheses

Parentheses should be used with restraint, since parenthetical asides (like this one) can interfere with the flow of ideas and the reader’s concentration. Use parentheses when helpful information cannot be introduced conveniently in the main part of the sentence.

A complete sentence inside parentheses does not begin with a capital letter unless the parenthetical sentence stands alone, separate from another sentence. Put commas and periods outside parenthetical groups of words (like this one) even if the groups could stand alone as a sentence. (If you make a full sentence parenthetical, like this one, put the period inside.)

Use parentheses for definition, clarification, and extra information.

Dennis had nothing to do but stroll through the city looking at the shops (mostly bookstores).

Use parentheses for dates:

William Faulkner (1897-1962) narrates his novel As I Lay Dying (1932) from sixteen points of view!
## HYPHENS

### WHEN TO HYPHENATE

<table>
<thead>
<tr>
<th></th>
<th>to divide a word that continues on the next line, between syllables/morphemes</th>
<th>at-tribute or attri-bute</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.</td>
<td>in compound words thought of as a unit</td>
<td>mother-in-law</td>
</tr>
<tr>
<td></td>
<td></td>
<td>sweet-tempered</td>
</tr>
<tr>
<td></td>
<td></td>
<td>self-centered</td>
</tr>
<tr>
<td>3.</td>
<td>after the prefixes <em>all, ex, post, and self</em></td>
<td>all-consuming</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ex-spouse</td>
</tr>
<tr>
<td></td>
<td></td>
<td>self-conscious</td>
</tr>
<tr>
<td>4.</td>
<td>after any prefix coming before a proper noun*</td>
<td>anti-American</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ex-Catholic</td>
</tr>
<tr>
<td></td>
<td></td>
<td>pre-Chaucerian England</td>
</tr>
<tr>
<td></td>
<td></td>
<td>post-Victorian attitudes</td>
</tr>
<tr>
<td>5.</td>
<td>between prefixes and bases that would otherwise join i’s</td>
<td>anti-intellectual</td>
</tr>
<tr>
<td></td>
<td></td>
<td>semi-industrial</td>
</tr>
<tr>
<td>6.</td>
<td>to avoid cumbersome repetitions.</td>
<td>In our warehouse we have five-, ten-, and twenty-pound sacks of rose-scented fertilizer.</td>
</tr>
<tr>
<td>7.</td>
<td>to avoid confusion or ambiguity.</td>
<td>We recovered our chairs.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(They had been lost or stolen.)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>We re-covered our chairs.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(We put new material on them.)</td>
</tr>
</tbody>
</table>

* A PROPER NOUN is the specific name of a person, place, or thing

**Activity:** Insert dashes, parentheses or hyphens where necessary and appropriate.

1. What a shame the raccoons got into the garbage again.

2. Why not take the green coat the one mother gave you while I wear the red coat?

3. *The Hurt Locker* 2008 was the first feature film directed by a woman to win an Academy Award.

4. That evening dress should be worn out. (The dress should be well-used)

5. That evening dress should be worn out. (Someone should wear the dress out)

6. Jamie would like three, four, and five pound bags of food for his dogs.
PARALLELISM: ALL PARTS OF A SENTENCE MUST MATCH OR AGREE

Parallelism in writing balances a word with a word, a phrase with a phrase, or a clause with a clause, so the parts of a sentence are not only coordinated, but also grammatically the same. Whether you’re using commas, semicolons, or periods to separate your phrases and clauses, they should match each other.

Parallel structure shows your control not only of grammar but also of style. When words, phrases, or clauses within a sentence grammatically match, the result is parallelism. Parallel structure guides your readers through complex ideas, words, and phrases.

**ACTIVITY:** Correct the faulty parallelism by rewriting the following sentences.

1. I’ll either order the lobster or my choice is the rib eye steak.

2. My plans for the holiday are to clean up my house, catch up on my gardening, and cooking more often.

3. Not only did Erin win the pancake grilling contest, but the overall breakfast competition was won by her as well.

4. Marcello is trying to decide whether to become a chef or if he wants to pursue landscaping as a career.

5. The summer landscape here is dry, barren, and it feels really hot.
SECTION 2: APOSTROPHES FOR CONTRACTION AND POSSESSION

CONTRACTION

As in the previous chapter, this one starts with the most basic form of this week’s punctuation: the apostrophe. The apostrophe has two major functions and a few specialty uses that will be covered in this section. The first major function of the APOSTROPHE is to show CONTRACTION. The second major function of the APOSTROPHE is to show POSSESSION.

When writers contract words or phrases or figures, they shrink them or draw them together by eliminating a letter or letters (or numbers) and substituting an apostrophe (‘). The apostrophe tells readers that one or more letters have been left out or that two words have been pulled together into one.

Contraction in writing is meant to reflect speech, so its use tends to bring a casual tone to written language. The writer, therefore, should be certain that the conversational tone is appropriate for the writing at hand. Formal writing, including academic papers and most business documents, will not use apostrophes for contraction except in quotations.

Following are some contractions commonly used in conversation and in informal writing:

<table>
<thead>
<tr>
<th>s/he is, s/he has</th>
<th>he’s, she’s</th>
<th>I would</th>
<th>I’d</th>
<th>will not</th>
<th>won’t</th>
</tr>
</thead>
<tbody>
<tr>
<td>it is, it has</td>
<td>it’s</td>
<td>s/he would</td>
<td>he’d, she’d</td>
<td>do not</td>
<td>don’t</td>
</tr>
<tr>
<td>who is, who has</td>
<td>who’s</td>
<td>who, you would</td>
<td>who’d</td>
<td>was not</td>
<td>wasn’t</td>
</tr>
<tr>
<td>I am</td>
<td>I’m</td>
<td>they/we will</td>
<td>they’ll, we’ll</td>
<td>are not</td>
<td>aren’t</td>
</tr>
<tr>
<td>you are, we are</td>
<td>you’re, we’re</td>
<td>you will, we will</td>
<td>you’ll, we’ll</td>
<td>can not</td>
<td>can’t</td>
</tr>
<tr>
<td>they/we have</td>
<td>they’ve, we’ve</td>
<td>let us</td>
<td>let’s</td>
<td>does not</td>
<td>doesn’t</td>
</tr>
</tbody>
</table>

A common error that has come about by writing words as they are spoken or heard is in misusing the contraction for the verb “to have.” When we speak, “have” often sounds like “of,” so the following error surfaces:

Correct: would’ve should’ve could’ve might’ve
Error: would of should of could of might of
Dear Karen,

I can’t believe it’s already time for finals week, and I haven’t even finished getting over midterms! My history professors making us write a timed essay for the final exam, and he’s even grading us on how we write, not just on knowing the answer. That’s a hard class to predict: B or C.

At the same time as finals in school, my sisters coming to visit with her kids this week-end, and I’ve got to prepare the house and do some shopping before we’ll be ready for the onslaught. Don’t know when I’ll get a chance to study for history and other classes. Maybe Sunday?

Oh, and guess what: Janet’s pregnant with her fourth girl! When she gets here, we’re throwing her a shower, which she totally won’t expect. Her husband’s going to watch the kids, and she’s going to get a spa treatment afterward. I would’ve invited you, but I know it’s a long way to come just for a couple of hours and we can’t put you up since Janet’s staying here. Here’s to understanding!

It’s time to wind up my note, as my kids are coming in the door as I write. They’re not always ready to jump right into snacks and homework after school without some prompting!

Hope to see you soon,

Michelle
**POSSESSION**

You may recall from Chapter Nine’s discussion of pronoun/antecedent agreement and pronoun reference the following list of personal pronouns, including “possessive” pronouns (see the last two columns on the right):

<table>
<thead>
<tr>
<th>PERSONAL PRONOUN FORMS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Subject</strong></td>
</tr>
<tr>
<td><strong>Singular</strong></td>
</tr>
<tr>
<td>first person</td>
</tr>
<tr>
<td>second person</td>
</tr>
<tr>
<td>third person</td>
</tr>
<tr>
<td>third person</td>
</tr>
<tr>
<td>third person</td>
</tr>
<tr>
<td>third person</td>
</tr>
<tr>
<td><strong>Plural</strong></td>
</tr>
<tr>
<td>first person</td>
</tr>
<tr>
<td>second person</td>
</tr>
<tr>
<td>third person</td>
</tr>
</tbody>
</table>

Notice there are two columns entitled “possessive pronoun.” In the far right column, the pronouns listed also act as adjectives describing another noun; they are also sometimes called “possessive adjectives.” (my coat, your pride, their health). Of these pronoun/adjectives, only “one” uses an apostrophe to indicate possession, **but not its**.

The cat knows its name; it’s called Pasha.

One knows one’s name; one’s called Oneself.

The concept of “possession” in grammar is a very loose type of ownership. There are **concrete** objects one can literally own:

- her ball
- your lamp
- their table
- my tennis racquet

And there are more **abstract** nouns that one can “possess”:

- her success
- your trouble
- their pride
- my happiness

Sally’s success
Chris’s trouble
players’ pride
player’s happiness

And there are nouns other than people that can possess something:

- the diet’s benefits
- a day’s work
- Nature’s candy
- the dog’s chew toy

You can see from the examples above (and recall from previous lessons) that whether the first noun is singular or plural determines how it interacts with, or modifies, other parts of the sentence. When one noun (usually the subject of the clause) “possesses” another noun (whether physically or literally), an apostrophe is used with the first.
**SINGULAR NOUNS**

To form the possessive of singular nouns that do NOT end with the letter S, add ’s to the end of the word:

- Jim’s nose
- the student’s desk
- winter’s chill
- my sister’s thesis
- the cat’s food
- a mother’s love
- Helen’s teeth
- Shakespeare’s sonnets
- the law’s perspective

If you’re uncertain whether a noun is possessive, try rewriting the phrase as an OF phrase:

- the chill of winter
- the love of a mother
- the perspective of the law

**ACTIVITY:** Write a sentence below using an apostrophe to show possession of a singular noun.

To form the possessive of singular nouns that DO end with the letter S, there is a choice:

- add an apostrophe and “s”
- just add an apostrophe

Your decision will depend on what you think is most clear depending on the noun. If the word is short and simple, add the apostrophe and the s. If adding the extra S sound would make the word awkward to understand or pronounce, add just an apostrophe.

<table>
<thead>
<tr>
<th>Below, the extra S sound is easy to pronounce, so add ’s</th>
<th>Below, the extra S sound is more difficult to pronounce, so add an apostrophe only:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Queen Bess’s throne</td>
<td>Charles Dickens’ novels</td>
</tr>
<tr>
<td>Lois’s sister</td>
<td>Sophocles’ plays</td>
</tr>
<tr>
<td>my boss’s office</td>
<td>for goodness’ sake</td>
</tr>
</tbody>
</table>

**ACTIVITY:** Write a sentence using an apostrophe to show possession of a noun ending in “s”: 
PLURAL NOUNS

To form the possessive of plural nouns that END WITH “S” add only an apostrophe:

- girls’ basketball team
- the lawyers’ briefcases
- three days’ pay
- in twelve months’ time
- the wrens’ nests
- the bosses’ secretaries

To form the possessive of irregular plural nouns that do NOT end with the letter S, add both an apostrophe AND an “S”:

- women’s rights
- men’s room
- children’s games

Note: Don’t be confused by the plural form of names ending in S, like Jones or James. When Mr. and Mrs. Jones and all their children walk around together, they are “the Joneses.” To form the joint possessive, add an apostrophe only: “We were invited to the Joneses’ house.”

ACTIVITY:

Write a sentence below using an apostrophe to show possession of a plural noun ending in “s.”

Write a sentence below using an apostrophe to show possession of a plural noun NOT ending in “s.”

JOINT POSSESSION AND COMPOUND WORDS

“Joint possession” indicates that two or more nouns “possess” another noun(s), much like a compound subject. Indicate joint possession only on the last noun:

- Fernando and Eva’s wedding
- Joanie and Chachi’s partnership

The same rule applies to compound words:

- my mother-in-law’s garden
- the secretary-of-state’s speech
- her in-laws’ vacation
- the secretaries-of-states’ speeches
- the president-elect’s vocabulary
- merry-go-rounds’ horses

In joint possession and compound words, as above, the placement of the apostrophe changes depending on whether they end in “S.”
OTHER USES OF APOSTROPHES

1. Use apostrophes as contractions in common phrases:
   - Rock 'n' roll
   - Class of '97

2. Use apostrophes to form plurals of numbers, letters, & symbols only when needed for clarity:
   - The skater needs scores of 8s and 9s to qualify for the finals.
   - I was a fan of rap music back in the '80s, when the rhymes were imbued with political and social messages. In the '90s, I turned to grunge rock to fill that void.
   - My brother got A's and B's in math all through high school.
   - Mind your Ps and Qs.

3. Use apostrophes to indicate omissions in colloquial speech and dialects:
   - "It's an amaz'n' good idea, Duke – you have got a rattlin' clever head on you."
   - (from The Adventures of Huckleberry Finn, by Mark Twain)
Do NOT use an apostrophe when you simply change a word from singular to plural. This is one of the most common apostrophe errors—the writer confuses the apostrophe’s two separate uses.

Finally, keep in mind that the use of the apostrophe is not the only way or always the best way to indicate possession. Instead of “an hour’s pay,” for example, you may write “hourly pay.” Choose the form that is the most precise or the most appropriate.

**ACTIVITY**: For practice, rewrite the following sentences, using apostrophes to indicate possession. For example, “the house of my father” becomes “my father’s house.”

1. If you don’t want the sweater, I’ll give it to the son of my friend.
2. Take the westbound train to the birthplace of Shakespeare.
3. He’ll enjoy the movie if you don’t tell the ending of it.
4. The binder of the tutor couldn’t be found anywhere.
5. The backpacks of the students were jammed with books.
6. The family looked for the lost cat in the tree house of the children.
7. Penny was unfamiliar with the titles of the books.
8. Please put the flowers on the desk of my boss.
9. Antonio feared the wrath of his father-in-law.
10. Please go on down to the deli of Joe and tell me if the mother of Sheila is waiting for me there.
**ACTIVITY**: Identify the eight apostrophe errors in the menu below from a local eatery. You can make this an individual or a team activity.

### COLE’S BAR • B • Q

**RESTAURANT & CATERING SERVICES**
**FAMILY OWNED & OPERATED OVER 19 YEARS**
**OPEN 7 DAYS A WEEK AT 11:00 AM**

2590 PORTOLA DRIVE, SANTA CRUZ, CA 95062 (831) 476-4424

**THE LITTLE PLACE WITH THE BIG TASTE**

#### MEALS

*Served with Garlic Bread & Choice of one: Cole’s Famous Fries, Baked Beans, Cole’s Slaw, Macaroni or Potato Salad*

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pork Ribs (12oz)</td>
<td>10.75</td>
</tr>
<tr>
<td>Large Pork Ribs (16oz)</td>
<td>12.75</td>
</tr>
<tr>
<td>3 Beef Ribs</td>
<td>10.75</td>
</tr>
<tr>
<td>4 Beef Ribs</td>
<td>12.75</td>
</tr>
<tr>
<td>1/4 Chicken (2 pieces)</td>
<td>7.95</td>
</tr>
<tr>
<td>1/2 Chicken (4 pieces)</td>
<td>10.75</td>
</tr>
<tr>
<td>Child's Rib (Beef or Pork)</td>
<td>6.95</td>
</tr>
<tr>
<td>Tri-Tip Plate (14oz)</td>
<td>11.95</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pork Plate (14oz)</td>
<td>11.95</td>
</tr>
<tr>
<td>Hot Link (2)</td>
<td>9.95</td>
</tr>
<tr>
<td>Fish (2)</td>
<td>9.75</td>
</tr>
</tbody>
</table>

#### COMBINATIONS

*Served with Cole’s Famous Fries, and Garlic Bread*

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full Slab (Feed’s 5-6)</td>
<td>24.95</td>
</tr>
<tr>
<td>1/2 Slab (Feed’s 2-3)</td>
<td>14.95</td>
</tr>
<tr>
<td>1/4 Slab (Feed’s 1-2)</td>
<td>10.95</td>
</tr>
<tr>
<td>Whole Chicken</td>
<td>11.95</td>
</tr>
<tr>
<td>1/2 Chicken</td>
<td>8.50</td>
</tr>
<tr>
<td>1/4 Chicken</td>
<td>5.95</td>
</tr>
<tr>
<td>Hot Link (1)</td>
<td>4.50</td>
</tr>
</tbody>
</table>

#### SANDWICHES

*Served with Cole’s Famous Fries, or your choice of Baked Beans, Cole Slaw, Potato Salad or Macaroni Salad*

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tri-Tip</td>
<td>8.50</td>
</tr>
<tr>
<td>Pork</td>
<td>8.50</td>
</tr>
<tr>
<td>Beef</td>
<td>8.50</td>
</tr>
<tr>
<td>Chicken</td>
<td>7.95</td>
</tr>
<tr>
<td>Turkey</td>
<td>7.95</td>
</tr>
<tr>
<td>Hot Link</td>
<td>7.95</td>
</tr>
<tr>
<td>Fish</td>
<td>7.50</td>
</tr>
</tbody>
</table>

*Add Cheese (Swiss, Jack, American, Cheddar, Pepper Jack, or Provolone) 0.75 each.
Add Bacon, Guacamole, Pesto or Grilled Onions 1.00*

#### LUNCH SPECIAL

$7.95

2 Pork Ribs or 2 Beef Ribs
Served with Cole’s Famous Fries, and Garlic Bread

*Mon-Fri Served 11-4 Daily*

#### SIDES AND SUCH

*Our Famous Fries are handcut daily! Not Frozen!*

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cole’s Famous Fries</td>
<td>2.50</td>
</tr>
<tr>
<td>Large Fries</td>
<td>3.50</td>
</tr>
<tr>
<td>Basket of Fries</td>
<td>6.75</td>
</tr>
<tr>
<td>Chili Cheese Fries</td>
<td>5.95</td>
</tr>
<tr>
<td>Large Chili Cheese Fries</td>
<td>6.95</td>
</tr>
<tr>
<td>Texas Toothpicks</td>
<td>5.50</td>
</tr>
<tr>
<td>Onion Rings</td>
<td>4.95</td>
</tr>
<tr>
<td>Garlic Bread 1 piece</td>
<td>1.25</td>
</tr>
<tr>
<td>Garlic Bread 1/2 loaf</td>
<td>4.95</td>
</tr>
<tr>
<td>Garlic Bread Full Loaf</td>
<td>7.95</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salads (Cole Slaw, Potato, &amp; Macaroni) 1/2 Pint</td>
<td>3.50</td>
</tr>
<tr>
<td>Pint</td>
<td>4.50</td>
</tr>
<tr>
<td>Quart</td>
<td>7.95</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chili</td>
<td>1/2 Pint</td>
</tr>
<tr>
<td>Pint</td>
<td>5.75</td>
</tr>
<tr>
<td>Quart</td>
<td>8.95</td>
</tr>
</tbody>
</table>

#### BEVERAGES

*Soft Drinks (Free Refills) 16oz.... 1.75
Soft Drinks (Free Refills) 32oz.... 2.25
Ice Tea 16 oz........... 1.75
Ice Tea 32 oz .......... 2.25
Arizona’s / Snapple ..... 2.00
Sobe’s.................. 2.50*

#### BEERS

*Domestic.............. 3.00
Imported............... 3.75*
A council has been criticised after announcing apostrophes should not feature on its road signs.

Birmingham City Council said it would cost too much to change signs referring to areas such as Kings Norton, Druids Heath and St Pauls Square.

But it was accused of "dumbing down" by the Apostrophe Protection Society. Councillor Martin Mullaney said the authority had consulted with the Plain English Society and Plain Language Commission before taking its decision.

He said on his blog: "We are constantly getting residents asking for apostrophes to be put back in and as a council we have got to make a decision one way or another.

"From my perspective, I have done my own research into the use of the possessive apostrophe in place names.

"Both the Plain English Society and the Plain Language Commission have said that there is no rule in Britain with regards to possessive apostrophes in place names."

Possessive apostrophes on road signs started to disappear from the city's road signs in the 1950s, the council said.

It said the decision had been taken in an effort to end decades of debate over the lack of punctuation on some signs.

John Richards, the founder and chairman of the Apostrophe Protection Society, said: "It seems retrograde, dumbing down really.

"It is setting a very bad example because teachers all over Birmingham are teaching their children punctuation and then they see road signs with apostrophes removed.

"I think the council would be better advised to make sure the right apostrophes are in rather than removing them.

"It's a bad example to children and teachers. It's a simple rule and so many people get it wrong."

Published: 2009/01/29 15:36:27 GMT

news.bbc.co.uk/go/pr/fr/-/2/hi/uk_news/england/west_midlands/7858853.stm

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QUESTIONS FOR DISCUSSION AND WRITING

1. Do you think that Birmingham City Council had a good enough reason to move to eliminate apostrophes from road signs? What was their reason?

2. The City Council claimed they had consulted with the Plain English Society and Plain Language Commissions before moving forward with their decision. What do the titles of these organization imply about their possible bias, as opposed to the Apostrophe Protection Society?

3. Do you think that townships and regions should be able to decide how to present English or any other language on their local signs and publications? In other words, should they be able to take liberties with the rules of grammar, punctuation, word choice, and/or spelling for their own reasons? Or should all public signs and documents share a national or statewide standard?

In whatever response you write below, be sure to use at least four apostrophes for possession.
**Activity:** In pairs or in the larger group, read the poem below and underline and discuss the concrete nouns and verbs that illustrate the poem’s meaning. As you do so, note places where apostrophes are missing.

*by Roger McGough, 1976*

**Apostrophe**

twould be nice to be

an apostrophe

floating above an s

hovering like a paper kite

in between the its

eavesdropping, tiptoeing

high above the thats

an inky comet

spiralling

the highest tossed

of hats
CHAPTER 14  PUNCTUATING YOUR IDEAS: REVIEW, QUIZ AND PROOFREADING WORKSHOP

SECTION 1: REVIEW CHAPTERS 11-13 (approximately 30 minutes)

The end of the term draws near and this is the final section review chapter. Punctuation brings a whole new set of choices to any writer, and the extra practice in this chapter is intended to help make those choices feel natural and easy. It’s not important to memorize every rule when there are resources like writing handbooks, online guides, and this lab manual to consult while drafting and revising!

As in Chapters Six and Ten, this review chapter will:

1. go over the highlights from lessons eleven, twelve, and thirteen
2. offer a quiz to demonstrate what you have learned
3. provide a passage to proofread for clarity and correctness. (You may substitute your own paper in progress for a class if you wish.)

CHAPTER ELEVEN took on the period, comma, semicolon, and colon—punctuation with many functions, some of them overlapping.

COMMAS

THE COMMA is an important organizational tool for the writer. Because there are so many rules around comma use, it is easy to write with unnecessary commas or leave them out consistently where they’re essential. Below are some of the guiding principles for necessary commas; they are not comprehensive rules but are meant to summarize the major categories of comma use.

<table>
<thead>
<tr>
<th>GUIDELINES FOR COMMA USE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Put a comma before the coordinating conjunctions <em>and</em>, <em>but</em>, <em>for</em>, <em>or</em>, <em>nor</em>, <em>yet</em>, and <em>so</em> when they connect two independent clauses.</td>
</tr>
<tr>
<td>2. Put a comma after a dependent clause that leads into the independent clause it requires to make sense; also put a comma after an introductory phrase longer than four words.</td>
</tr>
<tr>
<td>3. Put a comma after a conjunctive adverb at the beginning of a sentence or clause; put commas before and after when the conjunctive adverb appears in the middle of a clause.</td>
</tr>
<tr>
<td>4. Put a comma between items in a series or list. Commas also go between names of cities and states and between the day and year in a date.</td>
</tr>
</tbody>
</table>
GUIDELINES FOR COMMA USE

5. Put commas around the name of a person spoken to or used as a modifier to describe another noun.

6. Put commas around conversational elements—commentary on the main action in the sentence that doesn’t add new information.

7. Put commas around nonrestrictive modifiers and nonessential appositives—phrases that could be removed from the sentence entirely without losing the subject, verb, and complete thought.

8. Put commas before or after quotations to link them to the speaker when using phrases such as “Joe said,” “Nancy remarked,” “they asked,” and so on.

THE SEMICOLON ;

The SEMICOLON, as you have already learned, is primarily used to combine two closely related sentences or independent clauses, sometimes using a conjunctive adverb also to express a relationship between the clauses.

The minor function of the semicolon is to separate items in a series when the items themselves contain commas or other marks of punctuation.

THE COLON :

A COLON introduces the words that follow, a signal to the reader that more detailed information is about to come. A colon is almost always used at the end of a clause or more complex sentence. Avoid using the colon to interrupt the natural flow of a sentence.

The colon usually follows an independent clause to present a list, an appositive or a quote. You can use a colon instead of a semicolon to separate two independent clauses when the second clause is a direct definition or explanation of the first.

SPECIAL USES FOR THE COLON

<table>
<thead>
<tr>
<th>Between hours and minutes in numerals</th>
<th>11:15 a.m.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Between Biblical chapters and verses</td>
<td>Matthew 25:34-45</td>
</tr>
<tr>
<td>Between a title and subtitle</td>
<td>Choices for Writers: Grammar and Style</td>
</tr>
<tr>
<td>Following a salutation in a business letter</td>
<td>Dear Mrs. Garcia:</td>
</tr>
<tr>
<td>In ratios expressed in numerals</td>
<td>4:1 (four to one)</td>
</tr>
</tbody>
</table>

The colon also introduces lengthy quotations (called block quotes). See Chapter Seven for more in-depth information on block quoting.
CHAPTER 12 revealed all the choices behind using parentheses, dashes, and hyphens!

**DASHES**

Dashes emphasize an extra point the writer is making, most commonly by setting off a phrase in the middle of a sentence. It does this either by acting like parentheses to set off supplemental information, or like a colon before a list, appositive, or exclamation.

Dashes, which in typescript are formed by two hyphens (--), should be used sparingly; otherwise, the writer’s page may resemble the aftermath of an explosion. Word processing programs on computers will automatically form a true dash (—), known as an m-dash, when you type in two hyphens in succession followed by a word, without a space in-between.

**PARENTHESES**

Parentheses should be used with restraint, since parenthetical asides (like this one) can interfere with the flow of ideas and the reader’s concentration. Use parentheses when helpful information cannot be introduced conveniently in the main part of the sentence.

A complete sentence inside parentheses does not begin with a capital letter unless the parenthetical sentence stands alone, separate from another sentence. Put commas and periods outside parenthetical groups of words (like this one) even if the groups could stand alone as a sentence. (If you make a full sentence parenthetical, like this one, put the period inside.)

Use parentheses for definition, clarification, and extra information:

In some stories we are chiefly interested in plot (the arrangement of happenings or events); in others we are more interested in character (the personalities of the people involved); but usually the two are so intertwined that interest in one involves interest in the other.

Dennis had nothing to do but stroll through the city looking at the shops (mostly bookstores).

Mark Twain (he was born Samuel Langhorne Clemens), strangely enough, despised the work of Jane Austen, whose appreciation of irony matched his own.

Use parentheses for dates:

William Faulkner (1897-1962) narrates his novel As I Lay Dying (1932) from sixteen points of view!
### HYPHENS

#### WHEN TO HYPHENATE

| 1. | to divide a word that continues on the next line, between syllables/morphemes | at-tribute or attri-bute |
| 2. | in compound words thought of as a unit | mother-in-law sweet-tempered self-centered |
| 3. | after the prefixes *all, ex, post, and self* | all-consuming ex-spouse self-conscious |
| 4. | after any prefix coming before a proper noun* | anti-American ex-Catholic pre-Chaucerian England post-Victorian attitudes |
| 5. | between prefixes and bases that would otherwise join i’s | anti-intellectual semi-industrial |
| 6. | to avoid cumbersome repetitions. | In our warehouse we have five-, ten-, and twenty-pound sacks of rose-scented fertilizer. |
| 7. | to avoid confusion or ambiguity. | Renteria resigned his contract. (He quit.) Renteria re-signed his contract. (He signed on for another season.) |

* A **PROPER NOUN** is the specific name of a person, place, or thing

---

**ACTIVITY:** Insert dashes, parentheses, or hyphens where necessary and appropriate.

1. J. D. Salinger 1919-2010 wrote one of the most iconic American novels of all time *Catcher in the Rye*.

2. Last year, we vacationed in Hawaii the Big Island, but this year I think we’ll stay more local for our time off.

3. What a surprise who would have expected a chimp as a birthday present!

4. He was an old clothes salesman. [He sold old clothes.]

5. He was an old clothes salesman. [The clothes salesman was old.]
PARALLELISM: ALL PARTS OF A SENTENCE MUST MATCH OR AGREE

Parallelism in writing balances a word with a word, a phrase with a phrase, or a clause with a clause, so the parts of a sentence are not only coordinated, but also grammatically the same. Whether you’re using commas, semicolons, or periods to separate your phrases and clauses, they should match each other.

You should be able to punctuate the following letter using periods, questions marks, commas, semi-colons, and colons.

Dear Gap Inc

I am writing to draw your attention to an error in my latest Gap credit card bill. It seems that I was billed twice for my latest purchase, a toddler swimsuit from Baby Gap at the Westfield Valley Fair Mall in San Jose last month.

This is the third time this has happened with my bill in the last year, and I’m beginning to think it’s not an accident. The first time was last October when I bought a sweater at the Market Street Gap in San Francisco. The second time was in December with a Baby Gap purchase in downtown Santa Cruz, my hometown. In all three instances, I have been charged two times for a single purchase. Could there be something wrong with my credit card and the way it scans at your stores, perhaps? This has not yet happened with an online purchase.

Or could the problem be your employees? In San Francisco, the employee who rang me up was also on the phone in Santa Cruz. I was served by a teenaged girl with headphones on, and in San Jose, the cashier was carrying on a conversation with her colleagues behind the counter while ringing me up.

Whatever the reason, it is inconvenient for me and it must be costing your company to make corrections on your end. I hope you will look into the matter and work to improve and enforce your employee training structure, your cash register technology, my particular card strip, or whatever is causing this problem to reoccur.

Sincerely,

Jane C. Doe

GapCard Member since 1995: #1542 8454 5245 4775
CHAPTER THIRTEEN presented apostrophes and the grammatical concept of possession.

CONTRACTION

As in the previous chapter, this one starts with the most basic form of this week’s punctuation: the apostrophe. The apostrophe has two major functions and a few specialty uses that will be covered in this section. The first major function of the APOSTROPHE is to show CONTRACTION. The second major function of the APOSTROPHE is to show POSSESSION.

When writers contract words or phrases or figures, they shrink them or draw them together by eliminating a letter or letters (or numbers) and substituting an apostrophe (’). The apostrophe tells readers that one or more letters have been left out, and often that two words have been pulled together into one.

Contraction in writing is meant to reflect speech, so its use tends to bring a casual tone to written language. The writer, therefore, should be certain that the conversational tone is appropriate for the writing at hand. Formal writing and even most informal writing will not include contractions of the kind illustrated here, except in quotations.

POSSESSION

The concept of “possession” in grammar is a very loose type of ownership. There are concrete objects one can literally own:

- her ball
- your lamp
- their table
- my tennis racquet

And there are more abstract nouns that one can “possess”:

- her success
- your trouble
- their pride
- my happiness

- Sally’s success
- Chris’s trouble
- players’ pride
- player’s happiness

And there are nouns other than people that can possess something:

- the diet’s benefits
- a day’s work
- Nature’s candy
- the dog’s chew toy

Whether the first noun is singular or plural determines how it interacts with, or modifies, other parts of the sentence. When one noun (usually the subject of the clause) “possesses” another noun (whether physically or literally), an apostrophe is used with the first noun.

SINGULAR NOUNS

To form the possessive of singular nouns that do NOT end with the letter S, add ’s to the end of the word:

- Jim’s nose
- my sister’s thesis
- Helen’s teeth
If you’re uncertain whether a noun is possessive, try rewriting the phrase as an OF phrase:

- the chill of winter
- the love of a mother
- the perspective of the law

To form the possessive of singular nouns that DO end with the letter S, there is a choice:

- add an apostrophe and “s”
- just add an apostrophe

Your decision will depend on what you think is most clear depending on the noun. If the word is short and simple, add the apostrophe and the s. If adding the extra S sound would make the word awkward to understand or pronounce, add just an apostrophe.

- my boss’s office
- for goodness’ sake

**PLURAL NOUNS**

To form the possessive of plural nouns that do NOT end with the letter S, add both an apostrophe AND an “S”:

- women’s rights
- men’s room
- children’s games

To form the possessive of plural nouns that END WITH “S” add only an apostrophe

- girls’ basketball team
- the lawyers’ briefcases
- three days’ pay
- in twelve months’ time
- the wrens’ nests
- the bosses’ secretaries

**JOINT POSSESSION AND COMPOUND WORDS**

“Joint possession” indicates that two or more nouns “possess” another noun(s), much like a compound subject. Indicate joint possession only on the last noun:

- Fernando and Eva’s wedding
- Joanie and Chachi’s partnership

The same rule applies to compound words:

- my mother-in-law’s garden
- the secretary-of-state’s speech
- her in-laws’ vacation
- the secretaries-of-states’ speeches
- the president-elect’s vocabulary
- merry-go-rounds’ horses

In joint possession and compound words, as above, the placement of the apostrophe changes depending on whether they end in “S”.

Do NOT use an apostrophe when you simply change a word from singular to plural. This is one of the most common apostrophe errors--the writer confuses the apostrophe's two separate uses.

Finally, keep in mind that the use of the apostrophe is not the only way or always the best way to indicate possession. Instead of “an hour’s pay,” for example, you may write “hourly pay.” Choose the form that is the most precise or the most appropriate.

**OTHER USES OF APOSTROPHES**

1. Use apostrophes as contractions in common phrases:
   - Rock ’n’ roll
   - Class of ’97

2. Use apostrophes to form plurals of numbers, letters, & symbols only when needed for clarity:
   - The skater needs scores of 8s and 9s to qualify for the finals.
   - I was a fan of rap music back in the ’80s, when the rhymes were imbued with political and social messages. In the ’90s, I turned to grunge rock to fill that void.
   - My brother got A’s and B’s in math all through high school.

3. Use apostrophes to indicate omissions in colloquial speech and dialects:
   - “It’s an amaz’n’ good idea, Duke – you have got a rattlin’ clever head on you.”
   - (from The Adventures of Huckleberry Finn, by Mark Twain)

You should be able to revise the following sentences using an apostrophe to indicate possession wherever possible. For example, “the house of my father” becomes “my father’s house.” It may help to isolate the prepositional phrase “of the” to determine which noun[s] should be possessive.

1. Angelina anticipated the fear of Antonio of the wrath of his father-in-law, so she asked her mother to intervene with her father.

2. The passport of Fitzworter hung around his neck as he made his way through the security checkpoint of the airport.

3. Her delight evident, Cleo held fast to the reins of the horse while it passed by the horses of her older siblings.

4. When Peter read the story, he didn’t understand the plot or sympathize with the characters of it.

5. We will celebrate the birthday of my son next week with his favorite cake: Food of the Devil.
SECTION 2: QUIZ #3 CHAPTERS 11-13 (approximately 30 minutes)

1. Fill in each coordinating conjunction in its place below. (All or nothing-1 pt)

F____ A____ N____ B____ O____ Y____ S____

2. True or False: A compound-complex sentence consists of two or more independent clauses and at least one dependent clause. (1 pt)

_____T   _____F

3. True or False: You must always tell readers your source of information even when you are paraphrasing and not directly quoting from your research. (1 pt)

_____T   _____F

4. True or False: Commas and semicolons can be used to separate items in a list. (1 pt)

_____T   _____F

5. True or False: Both colons and dashes can be used to set off a list or an appositive after an independent clause. (1 pt)

_____T   _____F

In each sentence below, insert periods, question marks, exclamation points, commas, semicolons and colons where they are missing and necessary. (1 pt each)

6. Either you pay a fine now and admit your mistake or you go to court and take your chances in front of a judge over jail time.

7. Which is your favorite dessert hot apple pie or chocolate cake

8. The kids were supposed to bring a backpack a compass two towels and writing materials to camp in addition to clothing and toiletries.

9. Did you hear the good news A new solar panel manufacturing plant is opening in my hometown which will mean lots of new jobs

10. For the holidays this year we will go to Minneapolis Minnesota to see my family Eugene Oregon to visit my wife’s family or to Acapulco de Juarez Mexico to get away from it all.
Revise the following sentences using an apostrophe to indicate possession wherever possible. For example, “the house of my father” becomes “my father’s house.” It may help to isolate the prepositional phrase “of the” to determine which noun[s] should be possessive. (1 pt each)

11. Why don’t you go over to the beach house of Andrea and see if she needs anything for the BBQ of tonight?

12. I don’t know how you can stand the girlfriend of Romero—she always loses phone messages from the friends and family of Romero.

13. First you go to the house of the Greens and pick up the donated old clothes of their kids; then you bring the clothes over to the flea market of the church for their sale.

14. How do you know that the Tavern of Brady is located on the south side of the clock of the town?

15. You have to be able to show the hospital that you’re the family of the patient before the staff will give you any information on the condition of hers.

In each sentence below, insert dashes, parentheses or hyphens where necessary and appropriate. (1 pt each)

16. Luis Valdez, the founder of El Teatro Campesino, is best known for writing and directing the films *Zoot Suit* 1981 and *La Bamba* 1987.

17. Pack the beach towels in the big bag the blue one and put the bath towels in that big box over there the one the TV came in.

18. When you go to the farmer’s market in May and I do every week you get the best organic spring produce asparagus, artichokes, lettuce, and my favorite strawberries.

19. Twenty odd people attended the meeting. (Twenty weird people attended.)

20. Twenty odd people attended the meeting. (About twenty people attended.)
Find at least 10 punctuation errors we have planted in the two selections below from a recent Cabrillo Voice article, “Protest echoes immigration mayday: approximately 400 march in Watsonville protests,” by Maren Slobody May 10, 2010. (5 pts--1/2 pt per error)

Cabrillo students joined approximately 400 protestors at Watsonville Plaza on May 1 for the annual May Day gathering; to march against the newly passed Arizona Senate Bill 1070.

“I think we’re saying that they can’t be stepping around on all of us; they just assume that we’re going to be okay with it, so we’re saying enough is enough” said Yadiera, 23, a Cabrillo student. I’m here because I get angry just to know that [SB1070] is even considered.

Arizona passed Support Our Law Enforcement and Neighborhoods Act, commonly known as SB 1070, on April 23. The law makes it a state misdemeanor for any immigrant not carrying their registration documents, it also allows police to stop and ask to see legal documentation if they think a person is an illegal immigrant.

In addition, it bans transporting or attempting to transport any illegal immigrant. Critics say that the law legalizes racial profiling, while supporters claim that the law prohibits using race as a basis for probable cause.

On Saturday, a group of teenagers slung signs over their shoulders reading “Not Wanted in Arizona” while other people carried signs reading “No one is free when others are oppressed” and “Immigrants Rock Since 1492”. Others carried flags of the United States, Mexico, and El Salvador . . .

“If I was a criminal, I wouldn’t care if they put me in jail and deported me. But I’m not,” said an anonymous protestor, 26.

“They came from Europe; we came from Mexico. We’re all illegal and we’re all trying to survive, trying to eat,” said Francis Chavez, a UC Davis student who came to Watsonville in order to rally in her hometown. “That’s why they come, they don’t come to destroy the system or whatever. They actually contribute to it. They do the worst jobs.”

Signs reading “Reform yes, Arizona no” reflected some of the crowd’s support for comprehensive immigration reform.

“I understand the other sides point of view: they feel that the country hasn’t done what they should of done with the situation of immigration, and we must understand that,” said Nahum Rivera, a small business owner and Cabrillo student, 28. The problem is that we have to see that what has happened in Arizona...is racist. I find it insulting as a citizen of this country. If I find myself in Arizona...and I already have the skin color that I have, what’ll happen? Will I have to worry! Will I, as a citizen of this country, have to worry?”

Opponents of the law have started a movement called Alto Arizona, where people can sign a petition at altoarizona.com that will be sent to Barack Obama asking for an executive order banning the law. In addition: there has also been a discussion regarding a boycott of the state itself as many immigrant workers commute to Arizona from California.
SECTION 3: PROOFREADING PRACTICE: (approximately 30 minutes)

The passage on the following pages was written by a student at Cabrillo in response to an assignment to go to a public place and write up what she observed. This is called an observation report, with no thesis or analysis—just pure description. You will find a smattering of punctuation errors as you follow the proofreading steps below, rather than a specific pattern of errors.

Unlike previous proofreading practice, you are encouraged to notice other errors outside of punctuation as you follow the steps below. Afterwards, you will go over the passage with your group and share your findings and revisions with one another—you might be surprised at the range of choices you all make when it comes to rewording text without losing the original meaning!

PROOFREADING STEPS

1. Read the paper carefully aloud with a pencil or pen, stopping to make corrections as you go, including rewording, if necessary, for clarity.

2. As you read, highlight all commas; later check any that seem unnecessary against the Comma Guidelines. If they don’t match up, consider eliminating that comma.

3. If this is your own essay, circle all semicolons. If there are more than two on a page, revise some sentences using a comma and coordinating conjunction or period.

4. Finally, skimming the paper backwards, go on apostrophe patrol, checking each one to make sure it’s necessary for contraction or possession.

5. For this proofreading practice, you do not need to keep a log. As you complete the exercise, have each student share a correction or revision, whether it came from the observation report or the student’s own draft.

PAPER OPTION

In place of the proofreading option above, you may apply the same steps to your own essay or another written draft for a class at Cabrillo. You must come up with at least five errors or improvements based on your proofreading. These steps are designed in particular to catch punctuation errors.
Spring, 2010: Capitola Mall

by Anonymous

The Capitola Mall, a small mall filled with different shops. All the shops may be different but it gets rather tedious after seeing the same items over and over again. The stores I prefer the most are Boarders Books, Gametop, and Orange Julius. I got myself a Tropical Tango from Orange Julius and I stood near the childrens play center which is in the middle of the whole food department. I noticed a young woman probably age of 23, standing next to a stroller that had a baby in it. The baby looked ten months old, for she already knew how to hold items. The young woman also had a smoothie from Orange Julius in her hands. The woman looked down at the baby girl and started talking to her in “baby language”. The baby smiled and shook her arms around. The woman grabbed the straw in her smoothie and slowly pulled it out while it still had liquid in it. The woman turned to the baby and gently placed the straw in her mouth. After a few seconds she slowly pulled the straw away from the baby’s mouth and laughed at the baby’s reaction of the sour taste. The woman put her drink down and grabbed a strawberry shortcake bag from the stroller. The woman unzipped the bag and pulled out a bottle that looked like it had apple juice in it. She gave it to the baby girl while continuing to talk like a baby. The baby girl received the bottle with both her hands and started drinking it.
SECTION 4: REPORTING AND QUOTING (approximately 45 minutes)

The proofreading selections from this week’s quiz come from a Cabrillo Voice article written in the spring of 2010, but the issue of immigration has always been a hot-button issue in American politics and, subsequently, the media, including local news outlets. The entire Voice article is reprinted as published on the following pages for you to read.

ACTIVITY: As you read the article, notice how many quotations there are and by whom. When you are finished, select the quotation that you think is most effective in representing the event, and which quotation you think is the least effective, then follow the directions below.

1. In partners, interview each other about the quotes you each highlighted.

2. While listening to your partner, write down a direct quote of something he or she says about one of the quotes. There is space below for writing.

3. Try to get the quote exact without asking your partner to repeat him/herself. If necessary, you may ask your partner to restate it.

4. Be prepared not only to discuss which quotations from the article you liked best and worst with the whole group, but also what you each said about one (the quotation).

5. The point is not whether partners agree on which quotes are effective and which are not, nor is it to argue about immigration policy: the idea is to individually assess the quotes in the story, share your assessments with each other, and experience the reporter’s task of rapid and accurate notetaking.

PARTNER’S QUOTE:
“PROTEST ECHOES IMMIGRATION MAYDAY: APPROXIMATELY 400 MARCH IN WATSONVILLE PROTESTS”

by Maren Slobody (Cabrillo Voice, May 10, 2010)

Cabrillo students joined approximately 400 protestors at Watsonville Plaza on May 1 for the annual May Day gathering to march against the newly passed Arizona Senate Bill 1070.

“I think we’re saying that they can’t be stepping around on all of us, they just assume that we’re going to be okay with it, so we’re saying enough is enough,” said Yadiera, 23, a Cabrillo student. “I’m here because I get angry just to know that (SB1070) is even considered.”

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I addition, it bans transporting or attempting to transport any illegal immigrant. Critics say that the law legalizes racial profiling, while supporters claim that the law prohibits using race as a basis for probable cause.

On Saturday, a group of teenagers slung signs over their shoulders reading “Not Wanted in Arizona,” while other people carried signs reading “No one is free when others are oppressed” and ‘Immigrants Rock Since 1492.” Others carried flags of the United States, Mexico, and El Salvador.

Children, families, elderly people, and mothers pushing strollers were among the crowd that marched for approximately an hour and a half through the streets in Watsonville, chanting in union, “Si, se puede,” and “Reforma si, Arizona no.” The sounds of conch shells accompanied the crowd as Brown Berets ran along the skirts of the march, helping with the security. Spectators stood outside their homes, some of them joining the throng, while cars honked as the crowd descended upon Watsonville’s busier streets.

“If I was a criminal, I wouldn’t care if they put me in jail and deported me. But I’m not,” said an anonymous protestor, 26.

“They came from Europe, we came from Mexico. We’re all illegal and we’re all trying to survive, trying to eat,” said Francis Chavez, a UC Davis student who came to Watsonville in order to rally in her hometown. “That’s why they come, they don’t come to destroy the system or whatever. They actually contribute to it. They do the worst jobs.”

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“I understand the other side’s point of view, they feel that the country hasn’t done what they should of done with the situation of immigration and we must understand that,” said Nahum Rivera, a small business owner and Cabrillo student, 28. “The problem is that we have to see that what has happened in Arizona...is
racist. I find it insulting as a citizen of this country. If I find myself in Arizona... and I already have the skin color that I have, what'll happen? Will I have to worry? Will I, as a citizen of this country, have to worry?"

Opponents of the law have started a movement called Alto Arizona, where people can sign a petition at altoarizona.com that will be sent to Barack Obama asking for an executive order banning the law. In addition, there has also been a discussion regarding a boycott of the state itself as many immigrant workers commute to Arizona from California.

“I don’t know how I feel about a boycott for a state” says Devin, 21 a UCSC student. “Cold Stone Creamery is based in Arizona but what are you going to do? Boycott Cold Stone Creamery because it’s headquartered in Arizona? I mean California does a lot of bad things.”

In addition to organizations such as the Brown Berets and Vive Oaxaca, Watsonville Taiko, a local Japanese drumming group, performed at the march, with the Japanese American Citizen League present as well.

“If you go down to the least common denominator its about racism...That’s the fundamental story and we have to overcome that,” said Mas Hashimoto, 74, one of the many Japanese Americans interned during World War II. “A person born here is an American. So what does an American look like? An American looks like you and me...but we’re not always treated like an Americans. And alot of people have a conception that only white Anglo Saxon Protestants are Americans, but that’s not true.”

Protestors rally annually on International Workers’ Day, May 1, for laborers’ rights. However, the controversy and anger over SB 1070 amplified this year’s protests throughout the nation. About 60,000 people gathered in Los Angeles, 8,000 in Chicago and 7,000 in Arizona. According to Olga Fuentes, an organizer for the protest, Watsonville’s protest this year saw a greater turnout with a diversity in age and ethnicities.

“Like always, it’s good (to see),” said Fuentes. “But in reality, I think we need to step out and really make a difference, not just saying ‘Oh we need change,’ but we need to take action and make the change, because change isn’t just going to happen. We need to stand up and go towards justice.”
Congratulations: the end is near! This week, you are meeting with your 100L group for the last time, and you should your success up to this point in the lab. This final chapter will wrap up the semester in three ways:

→ by assessing what you remember of the essential concepts and terms covered in the course through a brief post-survey, the same “content pre-survey” you took in the first group meeting.

→ by soliciting your feedback in a broad survey about the lab materials and structure

→ by confirming your status in the course at this point and providing the opportunity to make up missing or unsatisfactory work.

**POST-SURVEY:** As you may recall, in your first class meeting (or soon after if you added late), you completed a “content pre-survey,” structured much like the quizzes in our class, and touching on the essential content of the whole course. That pre-test was a check-of-the-pulse, an instrument for you and for us to know how much you already know. Your improvement on this content survey will demonstrate, in part, whether English 100L has helped you to meet the course learning outcome that by now, you will be able to: “evaluate patterns in grammar, punctuation, and style in student and other writing and make revisions to correct and prevent errors.”

Improvement on this survey is an extra-credit grading factor in the course.

**100L MATERIALS AND STRUCTURE SURVEY:** This survey asks you to volunteer your opinions and recommendations for improving the English 100L lab. We also want to know what YOU think you have learned from the class, and what techniques helped you best in the process. This survey is a combination of multiple choice and narrative feedback, and it may also be taken online.

**STATUS UPDATE:**

After completing the two surveys, students will check in individually with their LIA to find out if there is any missing or unsatisfactory work keeping them from successfully completing the lab. As time permits, LIAs will help students make up this work.
SECTION 1: CONTENT POST-SURVEY

1. True or False (1 pt): A complete sentence requires just a subject and a verb.
   _____T   _____F

2. True or False (1 pt): All parts of a sentence must match, or agree.
   _____T   _____F

3. Fill in each coordinating conjunction in its place below. (4 pts)

   F______       A______       N______       B______       O______       Y______       S______

4. Match each of the following parts of speech with the correct example (3 pts)

<table>
<thead>
<tr>
<th># of correct answer</th>
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<tbody>
<tr>
<td>verb</td>
<td>1. however</td>
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<tr>
<td>subordinating conjunction</td>
<td>2. green</td>
</tr>
<tr>
<td>conjunctive adverb</td>
<td>3. you</td>
</tr>
<tr>
<td>preposition</td>
<td>4. above</td>
</tr>
<tr>
<td>adjective</td>
<td>5. because</td>
</tr>
<tr>
<td>pronoun</td>
<td>6. be</td>
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</table>

5. Underline the adverbs in the sentence below. (2 points)

   Mr. Brown was surprisingly apologetic when he briefly called to tell us he'd be late.

6. Name all four types of sentence structure. (4 points)

   a. c.
   b. d.
In the following sentences, circle BOTH the appropriate verb form AND the correct pronoun, according to the rules of subject/verb agreement and pronoun reference.

7. The cheerleading team (has, have) earned (its, their) reputation as a disciplined squad.

8. Either hugs or a kiss (is, are) demanded by his young daughter when he arrives home every night.

9. Either a kiss or hugs (is, are) demanded by his young daughter when he arrives home every night.

10. Kelly's yoga class (practice, practices) on the beach, so that (they, it) can leave the studio to Myrna's class, which (meet, meets) (their, its) teacher at the same time.

Rewrite the following sentences to be more active, concise, coherent, and concrete; get rid of excess wordiness and rearranging any confusing modifiers.

11. Margery's salsa is unusual.

12. He put the cheese back in the refrigerator that was starting to melt.

13. Mrs. Walters will bake cupcakes for a bake sale of any flavor.

14. The people of the country of Haiti have experienced many set-backs on their road from the times when slaves were liberated up until the devastating earthquake that shook the earth in January of 2010.

In each sentence below, insert any missing and necessary punctuation.

15. What's your favorite restaurant out on the Santa Cruz pier Andy's, Carniglia's, Dolphin Restaurant, Gilbert's Firefish Grill, Gilda's, Miramar, Olitas, Paradise Dogs, Stagnaro Bros. Seafood, Vino Prima Wine Bar, or Woodies Cafe

16. Geraldo recommends Corralitos for sausage and he favors San Juan Bautista for grass-fed beef

17. I never heard the word citation until I had to learn how to do it.
18. Josie is an air force officer's daughter she grew up in Berlin Germany, Fairborn Ohio and Honshu Japan.

19. Professor Garten said: Please get out your pens and put away your backpacks and laptops, it's time for a test.

20. It's one thing for you to forget my birthday which you do every year but it's even worse to pick a fight with me today.

21. César Chávez 1927–1993 who co-founded the United Farm Workers union now has a day named in his honor. March 31 is celebrated in California as a state holiday.

Identify and correct at least ten errors in missing or incorrect punctuation in the passage below. (10 pts)

The only formal study of grammar I remember doing was in the third grade when our teacher went through one huge flip chart after another revealing the rules of grammar and punctuation. Each rule was followed by the mantra “most of the time but not always”, for there are so many exceptions to the rules. Mrs. Namans explicit lessons soon faded into a fuzzy memory but their content dwindled in my mind as my writing developed over the next decade.

The next time I really had to examine how grammar works is when I began to study Spanish at Cabrillo; and I had to relearn all the terminology and linguistics that Mrs. Naman introduced me to back in 1979. But Spanish adjectives usually come after the nouns they modify and prepositional phrases are abundant. In fact they are used as a rule instead of the possessive pronouns we rely on so heavily.

At Cabrillo, I studied Spanish in Aptos, California, in Oaxaca, Mexico, and in Zacatecas, Mexico. Immersion in the culture is the absolute best way to learn; it's so much fun, and the learning never stops.
SECTION 2: SURVEY ON COURSE MATERIALS & STRUCTURE

This survey is anonymous, and your answers will not affect your grade in the class.

DO NOT PUT YOUR NAME ON THIS SURVEY.
ASK YOUR GROUP LEADER ABOUT FILLING OUT THE SURVEY ONLINE

PART ONE: PERSONAL INFORMATION

You are not required to provide the information requested in this section, but it would be very helpful for our own planning purposes to be able to best contextualize your feedback. Your information would not be shared with anyone.

1. Do you speak more than one language fluently? ______________

2. If so, what do you consider to be your primary language(s)? ______________

What are your other language(s)?

__________________________________________________________________

3. Age:

4. Gender (circle one): Male Female

PART TWO: COURSE MATERIALS

For the next two questions, please refer to your Table of Contents to answer.

5. Which was your favorite lesson, or the lesson that taught you the most?

6. Which was your least favorite lesson, and why?

7. Did you bring in your own papers to workshop during any of the three section review days?

   If so, did you find and correct errors in your papers during these sessions?

   ____ yes, several errors  ____ yes, some errors  ____ No, not many if at all
8. Please indicate by rating 1-3 which of the techniques used in the book were helpful to your learning (#1=most helpful, #2=no opinion, #3=least helpful):

___grammar lessons ___proofreading workshops ___example sentences
___weekly lesson review ___section review quizzes ___charts and lists
___practice exercises ___proofreading passages ___reading selections
___games & group activities ___proofreading tips ___writing topics

9. Please mark your favorite reading selections below with a checkmark, and draw a line through your least favorite selections:

___ “Mother Tongue,” by Amy Tan, 1990, Threepenny Review.
___ Ladder of Years, by Anne Tyler, 1995.
___ “Veterans have their own language,” by Carole Perkins, May 21, 2010, Glasgow Daily Times (Glasgow, Kentucky).
___ “On Poetry and Punctuation: To punctuate or not to punctuate, that is the burning question,” by Valori76, Writing.com, Copyright 2003, Retrieved May 26, 2010.
___ “Theme for English B” by Langston Hughes, 1951.

10. Is there any topic in grammar, punctuation, or style that you think is missing or under-developed in the 100L book? If so, please share the topic(s) below:
PART THREE: COURSE STRUCTURE

11. How big was your group, on average, every week? __________ students.

12. Was this a comfortably-sized group for you? ____yes  _____too big  ____too small

13. How was the pacing for you in the lab?
   - grammar lessons   ___ fine   ___ too fast   ___ too slow
   - readings         ___ fine   ___ too fast   ___ too slow
   - quizzes          ___ fine   ___ too fast   ___ too slow
   - writing responses ___ fine   ___ too fast   ___ too slow
   - other? _________________   ___ fine   ___ too fast   ___ too slow

PART FOUR: OPEN COMMENTS

Please give us your honest feedback on the course, your interactions with your group leader and other students, and the relationship of the 100L lab to your English 100 course work.
**SECTION 3: CHECK OUT OF ENGLISH 100L**

At this point, there should be no surprises about how you are doing in the 100L lab, but just to be sure, we don't want to let you go without a final check-in and an opportunity to make up missed work.

As you complete your quizzes, have your LIA initial the form below. In the final class meeting, you and your classmates will tally your attendance and extra credit totals.

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**Your Name**

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<table>
<thead>
<tr>
<th>completed/ LIA initial &amp; date</th>
<th>Quizzes &amp; Extra Credit Activities</th>
<th>Score or Points</th>
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<td>Quiz Three</td>
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<td>Attendance Points (out of 75)</td>
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<td>Extra Credit Perfect Attendance</td>
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<td>Extra Credit Post/Pre-Survey Progress</td>
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<td>Extra Credit Games / Activities</td>
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<td></td>
<td>TOTAL CLASS POINTS</td>
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</tbody>
</table>

**Student still must complete the following to pass:**

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______________ (LIA initial & date)
GLOSSARY

ABSTRACT WORDS: Abstract words name feelings, ideas, and qualities that cannot be perceived by the senses. The referents of these words do not exist as physical objects in the real world. Examples: freedom, humility, terror. (See CONCRETE WORDS)

ACTIVE VOICE: A sentence, and especially its verb, is said to be in the active voice if the subject of the sentence performs the action the verb describes. (See PASSIVE VOICE.)

- Jack hit the table.
- Kathryn is writing her paper.
- We have had beautiful sunsets lately.
- My cousins will bring the champagne.

ADJECTIVE: An adjective modifies a noun or pronoun. It describes or limits the meaning of a noun. An adjective may modify a noun or pronoun in one of three ways:

1) by telling what kind -- brown hair, tall woman, noisy music
2) by pointing out which one -- those students, this book
3) by telling how many -- eight horses, several students

ADVERB: An adverb can describe or “modify” a verb, an adjective, or even another adverb: verb (The dog ran slowly; adjective (Maria is really intellectual); adverb (The new bike spins very well).

AGREEMENT: Two words agree if they are the same in person, number, or gender. 1) A subject and its verb must agree in person and number. 2) A pronoun and its antecedent must agree in person, number, and gender. 3) A demonstrative adjective and its noun must correspond in number.

1. Dave is coming.
2. Dave is here. He is my friend.
3. These books are on sale.

ARTICLE: The articles a, an, and the are usually classed as adjectives. They indicate that a noun follows. The definite article is the. The indefinite articles are a and an.

CLAUSE: A clause is a group of words with a subject and verb that is used as part of a sentence. Clauses are of two kinds: main (also called independent) and subordinate (also called dependent).

An INDEPENDENT CLAUSE (MAIN CLAUSE) is a complete idea and can stand by itself as a sentence: The dog barked.

A DEPENDENT CLAUSE (SUBORDINATE CLAUSE) depends on the rest of the sentence to complete its meaning. It cannot stand alone as a sentence. Subordinate clauses may be used as nouns, adjectives, or adverbs:

When the moon shone, the dog barked. (The subordinate clause is used as an adverb.)

That he would survive was doubtful. (The subordinate clause is used as a noun.)
**CLICHE:** A cliche is an expression that has been used so often it has become commonplace and stale: clean as a whistle, hungry as a bear, that's the way the ball bounces.

**COMMON NOUN:** A common noun names the general class or group to which a person, place, or thing belongs and is not capitalized except in titles or at the beginning of sentences: man, dog, ocean, book, house, doctor, chemistry. (See PROPER NOUN)

**COMPLEX SENTENCE:** A complex sentence is made up of one independent clause and one or more dependent clauses.

\[
\text{[I'll phone Steve] [when I get home].}
\]

**COMPOUND SENTENCE:** A compound sentence is a sentence that is made up of two or more independent clauses. The clauses are joined by a comma and a coordinating conjunction or by a semicolon.

Fred left the theater, but Barbara stayed to watch the movie.

**COMPOUND SUBJECT:** A compound subject is two or more nouns (or noun equivalents) used as the subject of the same verb.

Kate and I like hiking.
The waitress, the busboy, and the cashier were questioned.

**CONCRETE WORDS:** Concrete words name persons, places, and things that can be perceived by the senses: tree, rose, chair, horse, incense, thunder, shoulder. (See ABSTRACT WORDS)

**CONJUNCTION:** A conjunction is a word used to connect words, phrases, and clauses. There are several kinds of conjunctions.

**COORDINATING CONJUNCTIONS:** A coordinating conjunction (and, but, or, nor, for, so, yet) joins words, phrases, or clauses of equal grammatical rank.

nuts and bolts
I ride a motorcycle, and John rides a bike.

**SUBORDINATING CONJUNCTIONS:** A subordinating conjunction (after, as, because, if, when, etc.) joins subordinate clauses (dependent clauses) with main clauses (independent clauses). (See COMPLEX SENTENCE)

When we get home, I’m taking a nice hot bath. I’ll come if I can.

**DANGLING MODIFIER:** A modifying phrase is called a dangling modifier when there is no word in the sentence the phrase can sensibly modify or when the phrase attaches itself to a word it cannot sensibly modify. The following sentence says that Sam’s jacket was running for the bus: Running for the bus, Sam’s jacket got torn.
The author really meant to say that Sam was running for the bus. The phrase running for the bus is a dangling modifier because it attaches itself to a noun it cannot sensibly modify. There are several ways the writer can correct this problem:

Running for the bus, Sam tore his jacket.
As Sam was running for the bus, his jacket got torn.

**DECLARATIVE SENTENCE:** A declarative sentence is a sentence that makes a statement. See INTERROGATIVE SENTENCE)

Lucy has a dog named Rodney. I can’t go to the concert.

**DEPENDENT CLAUSE:** A dependent clause is a group of words used as part of a sentence that contains a subject and verb plus a subordinating conjunction or relative pronoun. A dependent clause does not express a complete thought and cannot stand alone as a sentence. (See INDEPENDENT CLAUSE)

after he washed the dishes if I can find my book

Dependent clauses on their own leave unanswered questions in the reader’s mind. What happened after he washed the dishes? What will I do if I can find the book?

[After he washed the dishes, Marcus went to the movies.]
I will do my math LABWORK [if I can find my book].

**DICTION:** Word choice and arrangement. Style, tone, inflection, and enunciation in both written and spoken language.

Rachel’s diction has gotten more academic since she took that theory class.

**FIGURATIVE LANGUAGE:** In figurative language things not usually seen as alike are compared. The similarities between the objects are understood with the imagination. The images created by figurative language exist only in the reader’s mind.

The clouds were like small flocks of sheep grazing in the sky.

Literal images reflect sensory experiences that exist in the physical world:

The snarling dog bit the girl scout.

**FRAGMENT:** A fragment is an incomplete sentence and is often a broken off piece of a larger sentence.

Running down the street as fast as she could.
(participial phrase)

Whenever I feel like relaxing.
(subordinate or dependent clause)

**GENDER:** The classification of nouns and pronouns as masculine (man, he), and feminine (woman, she).
**GERUND:** A verb ending in -ing that functions as a noun. A gerund can be used wherever a noun can be used.

Swimming is Kris’s favorite exercise.
(The gerund *swimming* is the subject of the sentence.)

He quit smoking.
(The gerund *smoking* is the direct object of the verb quit.)

My sides hurt from laughing.
(The gerund *laughing* is the object of the preposition from.)

Steve’s hobby, gardening, takes up all of his spare time.
(The gerund *gardening* is an appositive.)

**GERUND PHRASE:** Gerunds, being verb forms, can have objects, complements, and adverb modifiers. A gerund phrase is made up of a gerund along with these words. The phrase as a unit functions as a noun in the sentence.

Winning the prize pleased my niece.
(*Prize* is the object of the gerund *winning.*)

**IDIOM:** An idiom is an expression that seems natural to native speakers of a language, but unusual to others. Most idioms make little sense if they are taken literally.

- on pins and needles
- strike a bargain
- look up an old friend
- cough up the money

**IMPERATIVE SENTENCE:** An imperative sentence gives a command or makes a request.

Close the door.
Please give the note to Marty.

**INDEPENDENT CLAUSE:** An independent clause (also called a main clause) is a group of words containing a subject and verb. It expresses a complete thought and can stand alone as a sentence. (See COMPLEX SENTENCE and COMPOUND SENTENCE)

Our cat eats graham crackers.

**INDIRECT QUOTATION:** In an indirect quotation the writer uses his or her own words to explain what someone else wrote or said rather than using the exact words as first spoken or written.

**INFINITIVE:** An infinitive consists of the preposition *to* and the simple form of a verb. Infinitives are used as adjectives, adverbs and nouns (subjects, objects, complements).

David has a room [to rent].  
*[To criticize] is easy.*

(adjective)  
(subject)
Are you ready [to start]? He is planning [to resign].
(adverb) (object)

**INFINITIVE PHRASE:** An infinitive phrase is a phrase containing an infinitive. Since infinitives are verb forms, they can have objects, complements, and adverb modifiers. An infinitive phrase is an infinitive along with these words. An infinitive phrase can be used as a noun, adjective, or adverb.

I would like [to see your new house].
In this example, the infinitive phrase acts as a noun, or that which I would like (I=subject, would like=verb phrase, to see=infinitive, your=adjective, new=adjective, house=object).

**INTERJECTION:** An interjection is a word which expresses emotion. An interjection has no grammatical relation to other words in the sentence. Examples: oh, ouch, hurrah, well, say, hey.

Well, I suppose I can do the shopping for you.
Hey, can you tell me the time?

**INTERROGATIVE SENTENCE:** An interrogative sentence is a sentence that asks for information—in other words, a question. (See DECLARATIVE SENTENCE)

Do you think it will rain tomorrow?

**LINKING VERB:** A linking verb is a verb used chiefly to connect the subject of a sentence with an adjective or noun or pronoun that describes or identifies the subject. The most common linking verb is *be*. Other verbs frequently used as linking verbs are *grow, become, appear, seem*, and verbs pertaining to the senses: *look, smell, taste, sound, feel,* and *touch*.

He seems timid. The book was fascinating.

**METAPHOR:** A metaphor is a figure of speech in which a comparison is implied or suggested rather than stated. (See FIGURATIVE LANGUAGE)

The snow is a blanket over the woods.

**NOUN:** A noun is a word used to name a person, place, idea, quality, or thing. Nouns may be classified as proper or common, abstract or concrete, and collective.

A **COMMON NOUN** names any one of a class of persons, places, or things: *man, table, lake*.
A **PROPER NOUN** names a specific person, place or thing: *Steven, Kansas, Pajaro River*.
A **COLLECTIVE NOUN** names a group by using a singular form: *committee, herd, jury, family, team*.
A **CONCRETE NOUN** names an object that can be perceived by the senses: *house, rose, jacket*.
An **ABSTRACT NOUN** names an idea, characteristic, or quality: *hope, kindness, bravery*. 
NUMBER: The form of a noun, pronoun, verb, or demonstrative adjective that indicates one (singular) or more than one (plural).

She goes (singular) They go (plural)

PARALLELISM: Parallelism is the similarity of grammatical form between two or more coordinating sections of a sentence. Parallel structure is used to show a close relation or a contrast between sentence elements such as nouns, phrases, or clauses.

I began to feel faceless and insignificant.
The two most powerful words are not peace and hope, but guns and money.
Ivan likes swimming, running, and cycling.

PARTICIPE: A participle is a verbal that is used as an adjective. The present participle ends in -ing: running, trying. The past participle ends in -d, -ed, -t, -n, -end, or has internal changes: walked, seen, rung, slept, written.

written word crying child

PARTS OF SPEECH: Words may be classified on the basis of their function in a sentence. The eight parts of speech are noun, pronoun, adjective, verb, adverb, preposition, conjunction, and interjection.

PASSIVE VOICE: A sentence, and especially its verb, is in the passive voice when the subject of the verb does not perform the action the verb describes. The subject receives the action or is acted upon. (See ACTIVE VOICE)

The paper was written by Anna. The accident was witnessed by several people.
Taxes must be paid by April 15. A good time was had by all.

PERSONIFICATION: A personification is a figure of speech in which inanimate objects are compared to living things or non-human things are compared with human beings. (See FIGURATIVE LANGUAGE)

The wind plucked at his jacket with greedy fingers.

PHRASE: A phrase is a group of related words used as a single part of speech and not containing both a subject and verb. A phrase may be used as a noun, adjective, adverb, or verb. On the basis of their form, phrases are classified as prepositional, participial, gerund, infinitive, and verb.

We walked across the street. (Prepositional)
The man entering the room is my father. (Participial)
Washing windows is hard work. (Gerund)
He asked to be excused. (Infinitive)
He has been traveling in Europe. (Verb)

PREPOSITION: A preposition is a word that shows the relationship between a noun or its equivalent (called the object of the preposition) and some other word in the sentence. Common prepositions include: up, on, in, through, over, above, behind, under.
The horse is in the barn.
He pushed through the crowd.

**PRONOUN:** A pronoun is a word used in place of a noun. Pronouns such as *he/she, her/him, they, it, them, we and us* represent persons, places, or things without naming them.

Rachel watched her kitten play. She laughed as it jumped and ran.

**PROPER NOUN:** A proper noun names a particular person, place, or thing. Proper nouns are always capitalized. Examples: Susan, Santa Cruz, Michigan

**PROSE:** Writing that follows the conventions of everyday speech, using standard grammar and punctuation; writing without meter or rhyme, as in poetry.

**QUOTATION, DIRECT AND INDIRECT:** In a direct quotation the writer uses the exact words spoken or written by someone else. In indirect quotation the other person's thought is summarized without using his exact words.

Tony said, "I have to leave on the next plane." (Direct)
Tony said that he has to leave on the next plane. (Indirect)

**SENTENCE:** A sentence is a group of words which expresses a complete thought. Usually a sentence contains both a subject and predicate. Sentences are classified on the basis of their form as simple, compound, complex, and compound-complex.

A SIMPLE SENTENCE has one subject and one verb, either of which may be compound.

- The dog barked.
  (single subject, single verb)
- The goats and horses are noisy.
  (compound subject)
- The dog barked and whined.
  (compound verb)
- The goats and mules snorted and stomped.
  (compound subject and compound verb)

A COMPOUND SENTENCE is made up of two or more simple sentences (independent clauses) joined by a comma and a coordinating conjunction. The sentences may also be joined by a semicolon.

- He flew to York, and I drove to London.
  (ind. clause)                (ind. clause)

A COMPLEX SENTENCE has one independent clause and one or more dependent clauses.

- The burglars ran [when they heard the police coming].
  (ind. clause)              (dep. clause)

A COMPOUND-COMPLEX SENTENCE has two or more independent clauses and one or more dependent clauses.

- The real estate agent knew the roof leaked, but he didn't tell us [because he wanted a sale].
  (ind. clause)  (ind. clause)              (dep. clause)
Sentences are classified on the basis of their purpose as declarative, interrogative, imperative, and exclamatory.

A DECLARATIVE SENTENCE makes a statement: *The class will meet at noon.*

An INTERROGATIVE SENTENCE asks a question: *Where are you going?*

An IMPERATIVE SENTENCE expresses a request or command:

*Please pass the bread. Don’t eat those grapes.*

An EXCLAMATORY SENTENCE expresses strong emotion and is usually followed by an exclamation point: *There’s a bear in the tent!*

**SIMILE:** A simile is a figure of speech in which two unlike things are compared openly using words such as “like” or “as.” (See FIGURATIVE LANGUAGE)

*The snow was like a blanket over the woods.*

**SUBJECT:** The basic parts of the standard sentence are the subject and verb. The subject is the word or group of words that names the person or thing about which the verb makes a statement or asks a question. The subject must be a noun or pronoun or a word group (phrase or clause) used as a noun.

*The boat rolled in the heavy swell.* (Noun)

*She left town yesterday.* (Pronoun)

*Swimming every day keeps Nick healthy.* (Phrase)

*What kind of car he drives is irrelevant.* (Clause)

**SUBORDINATE CLAUSE:** A subordinate clause is a group of words that has a subject and verb but which cannot stand alone as a sentence. (See also DEPENDENT CLAUSE)

*Although you are educated, you don’t know everything.*

(subordinate clause)

*I can’t go if I don’t finish my LABWORK.*

(subordinate clause)

**TONE:** A style or manner of writing or speech, reflected in its particular diction, used to set the scene, convey characters, and influence interpretation by readers/listeners.

**VERB:** A verb is a word or phrase used to express action or state of being. (See PREDICATE)

*John ran home. John is running home.* (physical action)

*John believes in ghosts.* (mental action)

*The bread is stale.* (state of being)

**VERBAL:** A word derived from a verb but used as a noun, adjective, or adverb. The three verbals are participles (verbal adjectives), gerunds (verbal nouns), and infinitives (used as adjectives, nouns, or adverbs).
Running is good exercise. *(running is a gerund—it is being used as a noun)*
Blocked punches won’t hurt you. *(blocked is a participle—it is being used as an adjective)*
Sam has an essay to write. *(to write is an infinitive—it is being used as an adjective)*

**VERB TENSE:** Verbs change in form to show the time of the action or idea they express. The time expressed by a verb (past, present, future) is its tense. There are six tenses.

**PRESENT TENSE** is used to express action (or, in a linking verb, state of being) occurring now, at the present time.

Kate plays the piano. The bread smells good. The song is pretty.

**PAST TENSE** is used to express action (or state of being) that occurred in the past and did not continue on into the present. Regular verbs show past tense by adding “ed.”

Kate played the piano. The bread smelled delicious. The song was pretty.

**FUTURE TENSE** expresses action occurring at some time in the future. The future tense is formed by using the helping verbs “shall” or “will.”

Kate will play at the recital tomorrow.

**PRESENT PERFECT** tense shows action occurring at no definite time in the past. It is formed using helping verbs “has” or “have.”

Martha has been invited to a party.

**PAST PERFECT** tense expresses actions completed in the past before some other past action or event. The past perfect tense is formed with “had.”

Julio had finished his essay by five o’clock.

**FUTURE PERFECT** tense expresses action that will be complete in the future before some other future action or event. The future perfect is formed using “shall have” or “will have.”

Sam will have driven across the country twelve times when he finishes his next trip.

Each tense has a progressive form that indicates a continuing action—an action occurring, but not completed, at the time referred to.

**PRESENT PROGRESSIVE:** I am working on an essay.
**PAST PROGRESSIVE:** I was working on my essay yesterday.
**FUTURE PROGRESSIVE:** I will be working on that essay all weekend.
**PRESENT PERFECT PROGRESSIVE:** I have been working on that essay all weekend.
**PAST PERFECT PROGRESSIVE:** I had been working on that essay all weekend.
**FUTURE PERFECT PROGRESSIVE:** I will have been working on that essay all weekend.

**VERB PHRASE:** A verb phrase is a verb of more than one word. It is made up of a main verb and one or more helping verbs. Helping verbs help the main verb to express action or make a statement.

He should be studying for his exam. *(In this example, “should be” is the helping verb.)*
**VOICE:** Voice is the property of the verb that shows whether the subject acts (active voice) or is acted upon (passive voice.). (See ACTIVE VOICE and PASSIVE VOICE)

Cindy wrote that poem. (ACTIVE)
That poem was written by Cindy. (PASSIVE)